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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

- Lost Angel
- Government Girl
- Old Acquaintance
- Riding High
- Cry Havoc
- Henry Aldrich Haunts a House
- Gangway for Tomorrow
- Minesweeper
- Deerslayer
- False Colors
- Never a Dull Moment
- The Falcon and the Co-eds
- Battle of Russia

3 JUN -5 1967
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CLARK: "THEY HAVE TO GIVE MORE MILK"

U. S. rejects Company Decree offers

HOUSE COMMITTEE CUTS TICKET TAX TO 20%

But Exhibitors propose sliding scale

FILM ADS GAIN DESPITE CUTS IN NEWSPRINT

Papers favor amusement lineage

20th-Fox announces and inventories Product

VOL. 153, NO. 6

NOVEMBER 6, 1943

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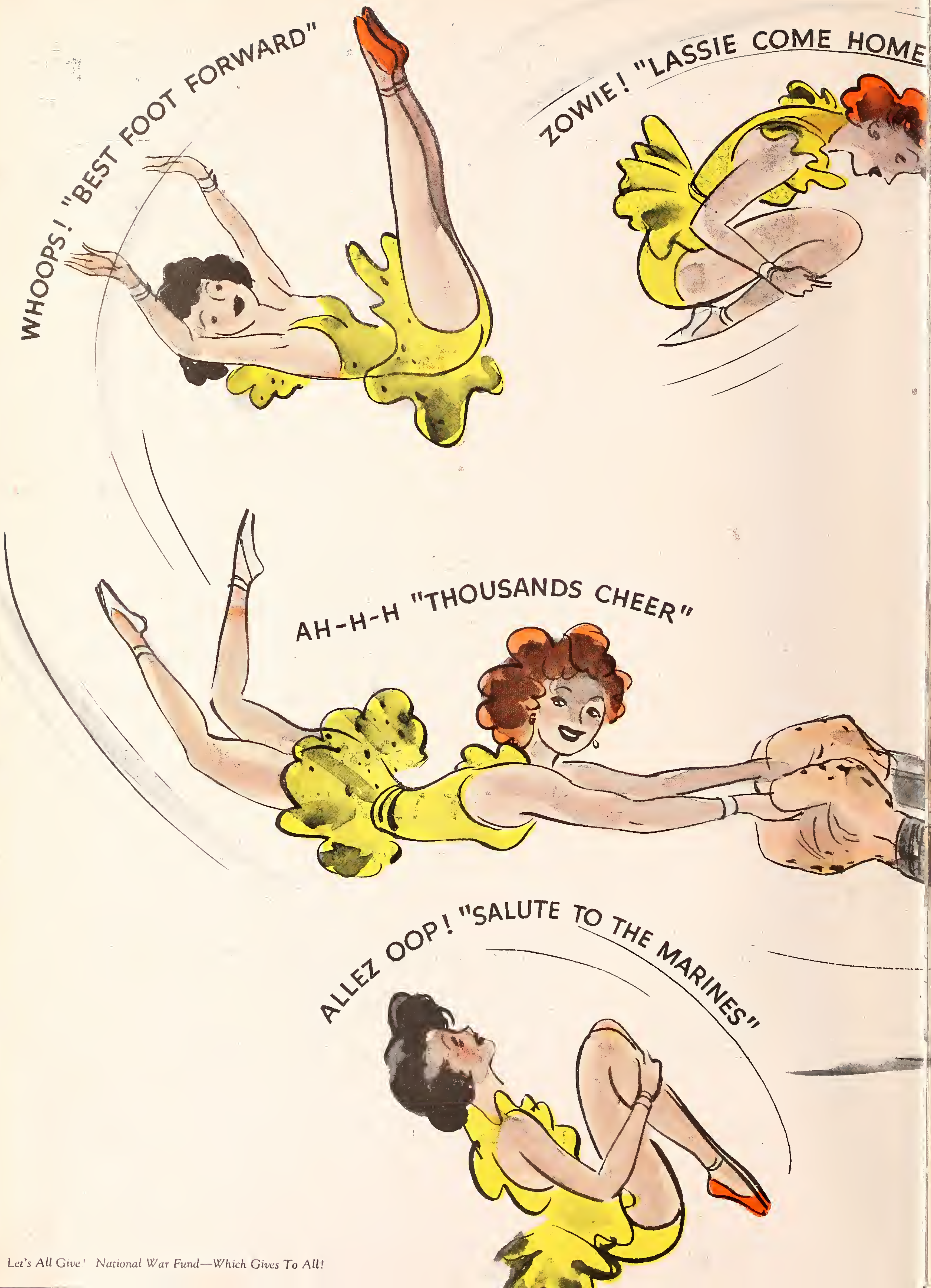
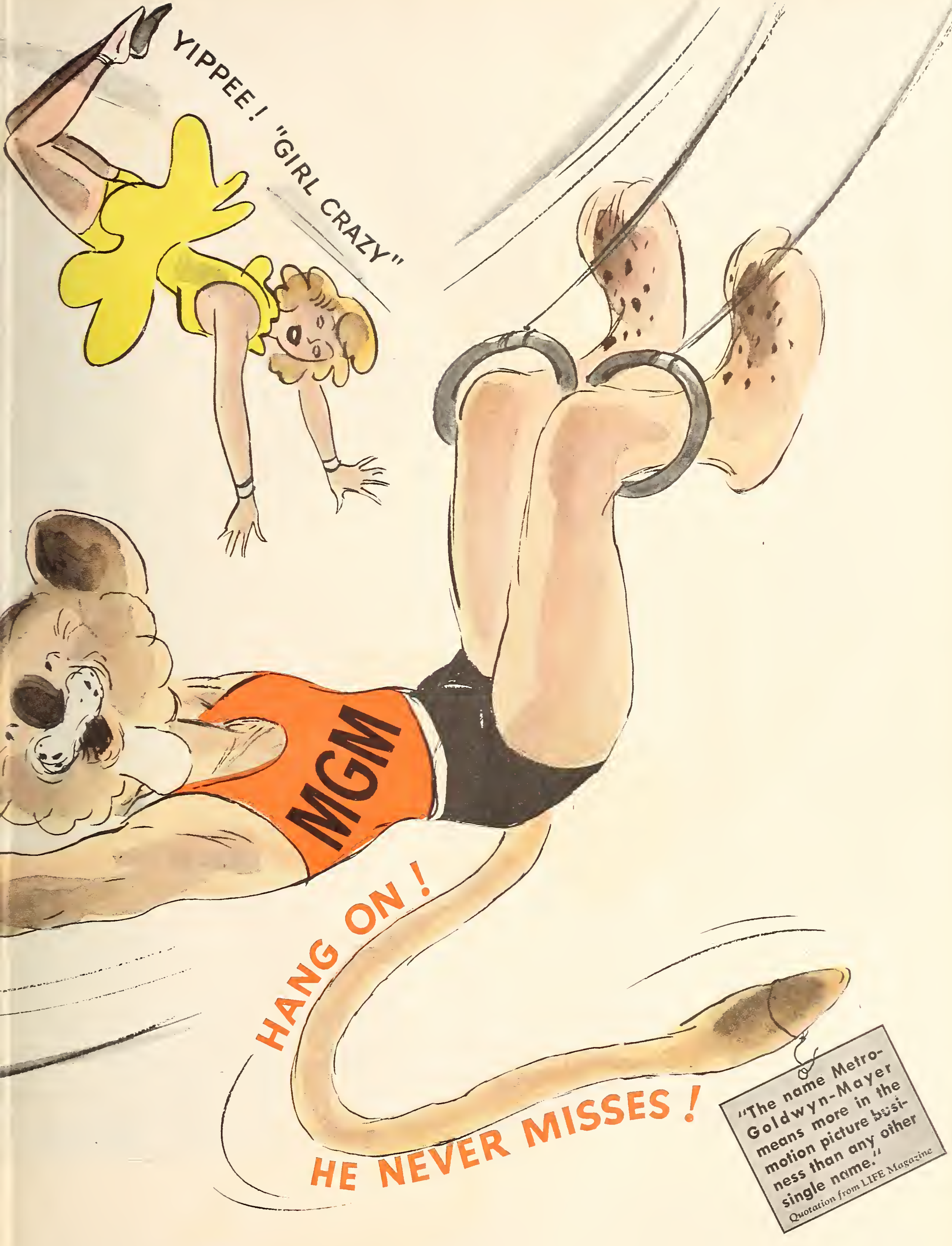
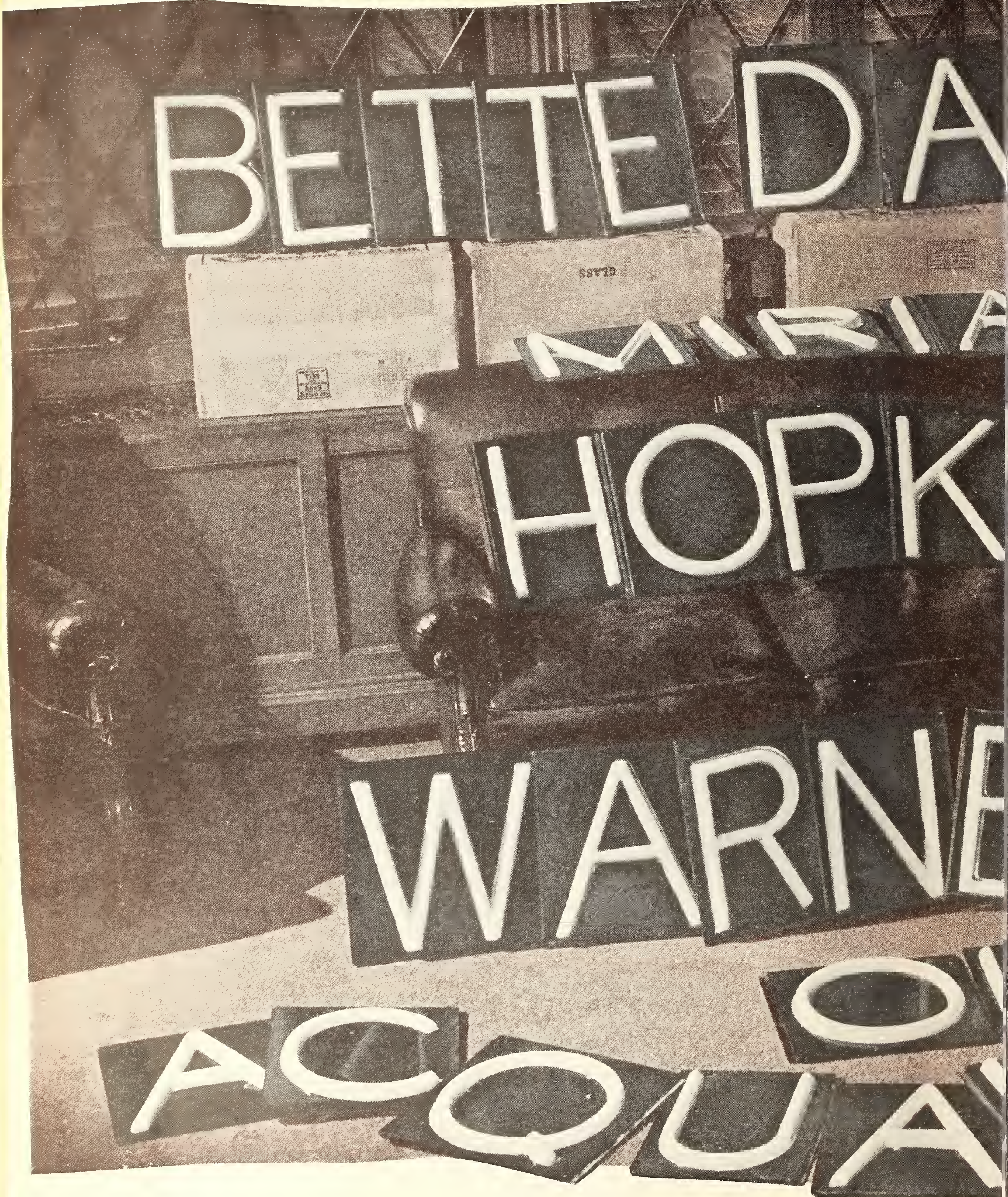
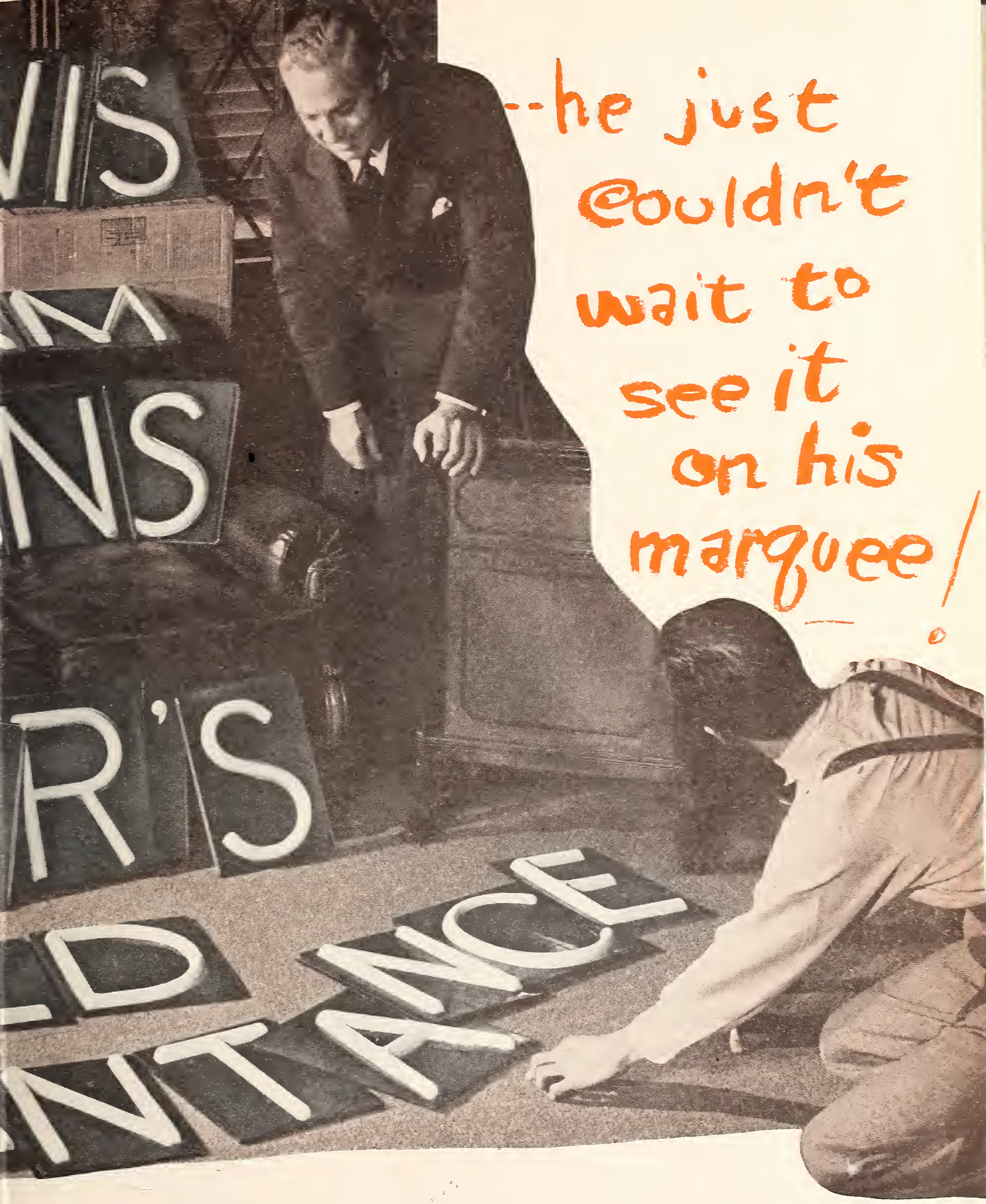

WHOOPS! "BEST FOOT FORWARD"
ZOWIE! "LASSIE COME HOME
AH-H-H "THOUSANDS CHEER"
ALLEZ OOP! "SALUTE TO THE MARINES"


YIPPEE! "GIRL CRAZY"
MGM
HANG ON!
HE NEVER MISSES!
"The name Metro-Goldwyn-Mayer means more in the motion picture business than any other single name."
Quotation from LIFE Magazine



BETTE DAVIS · MIRIAM HOPKINS
in 'OLD ACQUAINTANCE' with
GIG YOUNG · JOHN LODER · DOLORES MORAN · Directed by VINCENT SHERMAN
Screen Play by John Von Druten and Lenore Coffee · From the Stage Play by JOHN VAN DRUTEN, produced by Dwight Deere Wiman
Produced by HENRY BLANKE

All Give to the National War Fund —it gives to all!



--he just couldn't wait to see it on his marquee!

First Report: IT'S UP ON THE MARQUEE AT THE NEW YORK HOLLYWOOD. WORLD PREMIERE LAST TUESDAY. *IS IT IN?*—ASK ANYBODY IN NEW YORK!

In this issue
appears "the
most unusual
and important
announcement
ever made by
a film company"....

· 20th CENTURY-FOX · 20th CENTURY-FOX ·
20th CENTURY-FOX · 20th CENTURY-FOX

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to 54

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MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

Vol. 153, No. 6

November 6, 1943

TAX PATTERN

NOW the subject is taxes. The tax program is addressed at every theatre box office in the United States, and thereby at every consumer of motion picture entertainment in the land. It is a sales tax proposal, selectively addressed at those who would beguile an hour with the screen, with entertainment that puts aside the war-work-a-day world for a spell, maybe, or mayhap in that theatre seat sees, hears and learns more of what this striving, embattled world is about today.

Calculations, guesses, estimates, call them what you will, tend to indicate that there are about a hundred million admissions paid a week. Since there are not that many persons in these United States free and able to get to the theatre, there must be a lot of repeat customers, each week, but even so the attendance at the motion picture theatre includes the great majority of those who dig and delve and work for the life of the nation and all its causes.

No one of all of them, one may trust, is unpatriotically begrudging of his share in the great national and international effort.

Also there has been, one might judge, a considerable demonstration, in all the drives, including the Third War Loan just completed, of a spirit, with competence, on the part alike of the motion picture from player to customer, and studio to box office, in support, with success, of the great cause.

The proposal now put before the Congress contemplates that one dollar out of every five, or more precisely two-and-one-half cents out of every dime laid down at the box office is to be delivered into the national revenues. On the broad average, at current box office prices that is more than a nickel per admission, and in the metropolitan areas, including regions laden with war-worker populations, the tax would be about seven-and-a-half cents per admission.

In one fashion or another, all the costs of the motion picture, from shoe-pegs to searchlights, bands and ballyhoo, come down to the exhibitor wrapped around a spool of film in a can, with which he has to collect from the ultimate consumer.

The bright lights of the marquee shine down on his box office, with its cheery blonde little lady and its clicking ticket machine. There are perhaps about fifteen thousand spots like that in the nation. They are conspicuous, and articulate with the tinkle of the flow of hard little coins, nickels, dimes and quarters, the pocket money of the common man.

THE question before the exhibitor is the practical effect on the continuance of his business, as a business and as a service to his community. He may well be concerned, too, about what it may mean in terms of admission prices and the capacity of his patrons to pay. He may take a look about and consider the question of equity. Is this tax to be viewed as a fair share of assessment on him, his industry and his patrons, in relation to other levies, or is it laid on as a device of convenience? Will his customers know it is a tax, or will they decide that "the movies have gone up"? Will they know what they are paying for pictures and what they are paying for taxes, for war?

The most that can and will be said about the tax proposal now to go before the Congress must be said by the exhibitor, to his Congressman, and now. His voice may not prevail, but, for or against, this is the time to say.

A long war, a costly war, is being fought. A long, long readjustment in the peace to follow is to come. A pattern is being made.

△ △ △

IT'S A DEAL

SOME of the best bits escape. With the whole two and a half hundred reporters in Hollywood alert at the recent Writers Congress, including two or three of our own, it was the cultured *Saturday Review of Literature* which delivered this week a report of Mr. Darryl Zanuck's paper with this passage:

"Unless such pictures as 'Wilson' and 'One World' are seen by the biggest possible number of people, we will have failed in making them. Just getting our money out of them or even making a profit is beside the point. These pictures, I feel, have something of importance to say to the world. . . . I can tell you that unless these two pictures are successful from every standpoint, I'll never make another film without Betty Grable in the cast."

Miss Grable is right now running strong in the Herald's annual poll for "the ten best."

* * *

THE serious fact is that "Wilson" and "One World"—which is to say a picture about the man who dreamed a League of Nations, and another about one who seeks a league of nations, represents, in prospect and per announcement a new order of approach to the people's theatre, and a new journalistic sort of approach to the screen. Colonel Zanuck's career of notable success has been made considerably, and probably mainly, of his skill in the treatment of immediately topical materials and their dramatic content. Never before, however, has material of such import been available. What he has said, for the purpose of a paper read to the Writers' Congress, may sound exploratory and experimental, but with something in the vicinity of six millions of dollars to be invested, one may fancy that Zanuck-the-showman is considerably convinced.

△ △ △

BALLOTING in *The Herald's* poll of the judgment of exhibitors on "The Ten Best Money-Making Stars" of the year is now approaching high tide, with evidence of a more acute and extensive interest than ever in all the many years in which this annual inquiry has been an institution. Examination of the first hundred, the first five hundred, the first thousand, the first two thousand, returns indicates that something significant about the American audience is to be recorded. Many showmen will be able to guess the answer, because they have made it. The election of "who" will be the answer to "what".

—*Terry Ramsaye*

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New Member

ORSON WELLES, screen and radio producer, director, actor and magician, last Sunday became a director of the Free World Association. His maiden speech that day before the Third Free World Congress in New York was eulogized by the newspaper *PM* as "a worthy inaugural, a real fighting speech in the best tradition of American militant democracy." *PM* further observed, "It takes a lot of risk and a lot of stamina for a movie and radio figure . . . to fight unreservedly on the side of the people, and to brave the slings and arrows of outraged conservatives," thus coining a phrase.

Appreciation

SHAREHOLDERS of the Greater Union Theatres Pty., Ltd., six-year-old company of Sydney, Australia, looked the company's ledgers in the eye and unanimously moved in favor of a dinner in honor of the chairman of the directors, Norman B. Rydge. Forty-five of the largest shareholders pooled their dividends, assembled at the Ushers Hotel, and gastronomically toasted Mr. Rydge. Mr. T. Purcell, presiding, announced that what had been done by Mr. Rydge could rightly be termed a business miracle, and those who had invested in the company wished to show their appreciation. In proposing a toast to Mr. Rydge, Mr. Purcell observed, "In a short span he has wiped off a vast overdraft and the company is now in a very healthy position indeed." Also announced was the fact that the company, this year, had declared a dividend.

Tomorrow

THE fascinating and persistent refuge in the world of tomorrow is finding reflection in coming product. While Senators debate post-war policy, while Germans and Japanese await ruin and rubble, and while social states are abuilding everywhere, Hollywood will condition the public with RKO's "Gangway for Tomorrow," Warners' "One More Tomorrow," Paramount's "And Now Tomorrow" and "Tomorrow's Harvest," Lester Cowan's "Tomorrow the World," International's "Tomorrow Is Forever," and Arnold Pressburger's "It Happened Tomorrow."

Royal Client

RUMANIA'S refugee King, Carol, is one of the latest clients of the publicity and personal representation services of Russell Birdwell and Associates. The Hollywood press agency was retained from Mexico City by Carol to present him to the public in more favorable light. A Birdwell spokesman said that "no campaign, or build-up" was planned. The agency will seek only to secure "fair treatment by the press of Carol's story."

The King, once one of Europe's favored playboys, abdicated in favor of his son Michael. He has lived for several years in Mexico City where he is frequently seen in the gayest circles with Elena Lupescu, redheaded court favorite. Carol is amply financed and there have been reports that he aspired to return to his native throne as the post-war selection on the United Nations.

Carol, the Birdwell office at New York said, is only one of many clients who have no film connections. At least 70 per cent of the agency's time is devoted to the publicizing of war industries and business men. These include Howard Hughes, sometime producer of airplanes and motion pictures.

Guns, No Shells

ANN MILLER, who dances, can also shoot. Says so herself.

This off-screen proficiency came to light, via picture and story in the Los Angeles *Times*, when special police protection was thrown around the actress' Laurel Canyon home. A prowler, apparently prowling only in shorts, was the cause.

He's been around before, says Miss Miller, but he always manages to escape into the underbrush of the hillside. When he appeared Sunday, he was met by a shot from a revolver borrowed from a friendly patrol officer.

"I can't shoot with a revolver," explained Miss Miller who, by her own word, is no "pistol packin' mama." However, she has a .410 gauge shotgun "and I can really shoot with that, but I didn't have any shells."

Friends have supplied the necessaries. Its up to the prowler now.

Nassau Memories

SIR HARRY OAKES, the Nassau murderee, came to his violent end in a house he purchased from the relatives of a Hollywood actor, Hume Cronyn, currently with Twentieth Century-Fox studios. Mr. Cronyn's father, the late Major Hume Cronyn, owned the house, built by Maxine Elliott, famed actress. Actor Cronyn, recalling his frequent visits to Nassau, reveals that Sir Harry's battered and charred body ended its tenancy in the house referred to by the late owner as "Westbourne," but better known in Nassau as "The Trinity" and "The Three Sisters," because it is three separate structures. Mr. Cronyn, who made his last visit to the Bahamas in 1940, has many acquaintances among those playing prominent roles in the current trial.

Dirty Pictures

THE Nazis are intimidating and arresting clergymen in Holland who protest their immoral films, according to the Netherlands Information Bureau in New York. The Bureau cites the arrest, imprisonment, ill-treatment and death of Father V. J. A. van Oppen, of the Catholic Church in Venlo, province of Limburg. After receiving no action from his protest against Nazi films, he had displayed a poster in church, advising a boycott. Dutch newspapers advertise the films in the categories "suitable for children" and "for adults only," adhering to Netherlands law. However, the Bureau points out, of a total of 11 advertisements listed recently on a single day, seven were of the latter category.

Washington Vandals

EXHIBITORS who have felt that their properties were the chief and sometimes the only target in the current wave of vandalism can take comfort. In the nation's capital Justice, who may be blind, has lost her nose, her sculptured likeness over the main entrance to the Senate wing of the Capitol having been plundered of any connection with her olfactory senses. The nose of History, her sculptured seatmate, is also missing. Francis Maloney, Senator from Connecticut, made the discovery during an inspection tour.

David Lynn, architect of the Capitol, accompanied the Senator, and explained that the statues were sculptured years ago in soft marble which Washington fogs and frost have caused to decay, thereby making them ready victims of vandals.

Not only have Justice and History felt the fury of vandalism. The two victims are seated above a massive door designed and executed some 85 years ago and divided into a series of panels depicting great moments of history. The figures of revolutionary soldiers and leaders stand out in bas relief and within easy reach of vandals. George Washington, astride his horse, has had the slender bronze reins snatched from his gloved hands. All that is left of the sword of a gallant American captain is a stubby hilt, and bayonets and muskets of soldiers have been twisted from their founddations, most of them purloined. Inside the Capitol building somebody helped himself to the trigger guard from the long rifle held in the sculptured hands of Stephen A. Austin, Texas hero, and Ethan Allen's marble sword has been patched in six places.

Titles

MONOGRAM, having apparently located "My Children," has retitled "Where Are My Children?" recently completed drama of child delinquency. The new title is "Where Are *Your* Children?" the italics being Monogram's. The film goes into general release January 24.

Migrations

ACCORDING to the Census Bureau, registrations for War Ration Book No. 2 indicate a decline in the total civilian population of the country. The estimate based upon the April, 1940, enumeration was 131,323,136, with final revision of estimates showing a total of 128,231,363, a decline of 2.4 per cent. However, the same survey shows that the 237 metropolitan counties of the nation have registered an equal percentage increase in population. In the Pacific Coast States the increase is 8.2 per cent, with a 1.3 per cent increase recorded in the South Atlantic States. Every one of the seven other geographical divisions showed losses, ranging from 7.9 per cent in the West North Central area, to 1.9 per cent in the East North Central.

In the metropolitan counties the civilian population during the same period rose from 66,775,729 to 68,402,647. The District of Columbia showed a gain of 26.7 per cent in population. Nevada headed the states with a 25.7 per cent rise. Eleven other states showed gains.

The greatest decline was recorded in North Dakota, where the population figure fell 15.6 per cent. Of the counties, Mobile County, Ala., topped the list with a gain of 64.6 per cent, and the Scranton-Wilkes-Barre counties of Lackawanna and Luzerne in Pennsylvania the greatest decline with a drop in population of 17.9 per cent. New York's population decreased 5.7 per cent.

Relief

COLUMBIA Broadcasting System analyzed audience reaction to commercials and came up with the startling announcement that certain practices propagated by sponsors were in bad repute. Reforms, to take effect in October, 1944, followed.

"First: Station-break announcements, wherever feasible, will be limited to service announcements, such as time signals, weather reports (when permitted) and other service bulletins.

"Second: Sponsorship of such station-break announcements will be limited to products which do not compete with products advertised on either the preceding or following network program."

The action spells doom for the hitch-hiker—station-break—cow-catcher technique. In presenting their findings to the CBS Affiliates Advisory Board, the chain was assured station cooperation.

National Broadcasting Company has made similar recommendations of reform to its affiliated stations, with action expected to follow shortly.

Serious Role

YUNG WANG is 25 years old and pretty. As one of the leading actresses of her native land she won the sobriquet of "The Helen Hayes of China" after Pearl Buck had praised her for her work in motion pictures. Her most serious role, she recently disclosed at Bryn Mawr College, was not performed before cameras. Disguised as an old Buddhist and acting the part, she escaped from Jap-occupied Hong Kong, and after 40 days of constant terror, histrionics and "just good luck," made her way to Chungking. Relating her experiences, she told about being clubbed by Japs who still failed to see beyond her masquerade, and how she, with 31 adults and an infant, rowed in a fishing barge past a Jap-held island where a single sound would have meant death. There were no cameras on the location.

Cash on the Line

THERE are a lot of half-dollars and quarters ready to be diverted to the box office of the nation. Money in circulation in the United States has crashed the nineteen-billion-dollar mark. Last week the Federal Reserve Bank's figures showed another sharp weekly rise, and an increase of five billion dollars over a year ago. The present total is $19,090,000,000, more than twice the figure recorded in the 1933 bank crisis, when the public demand for cash finally resulted in the banking holiday, and more than three times as large as in the boom days of 1929. According to economists, the higher the total mounts, the greater is the threat of inflation. But while bankers are reluctant to guess on the probable saturation point for money in circulation, it is believed that future war loan drives and continued withholding taxes will have a decided drying-up effect upon the trend.

Cash in the Till

SALES in New York City department stores in the week ended October 16th were 11 per cent larger than in the corresponding week in 1942, the Federal Reserve Bank of New York reported in a preliminary estimate last week. In the previous week sales of the department stores increased nine per cent over the volume of the comparable period a year ago. Theatres, eating places, hotels and night clubs in Manhattan continued to attract crowds at a rate well ahead of the peak period during the World's Fair. Service men and their families on leave, prosperous defense workers on vacation, and a belated war prosperity in many industries in New York and adjacent areas were cited by business men as the cause of this autumn boom.

Man Hours

EMPLOYEES in a Washington Bureau spent 8,000 man hours viewing motion pictures of Mrs. Eleanor Roosevelt on her recent tour of the war zones, according to Clare E. Hoffman, Republican Senator from Michigan, who took several man hours out of his Senatorial days to check with the Committee on Printing for his information, and his subsequent pointing to what he regards as the inefficiency of some Federal personnel.

Jeep-Massage

ADOLPHE MENJOU, long famous for his sartorial splendor, got properly massaged in North Africa and Sicily. According to Mr. Menjou, who recently returned from a four-and-a-half-month overseas tour where he entertained service men: "I got the finest massage in the world—riding in a jeep."

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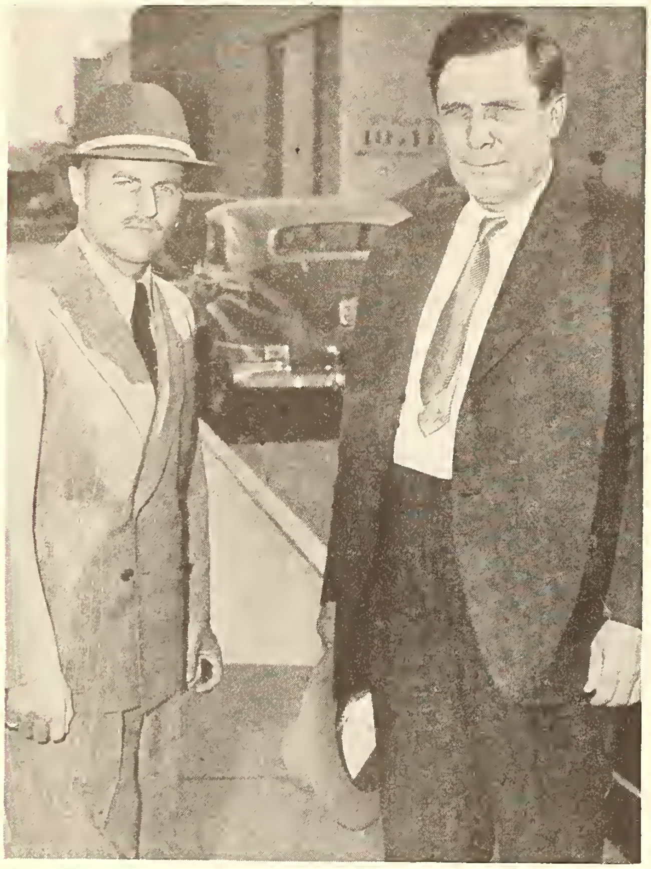
THIS WEEK the Camera reports:



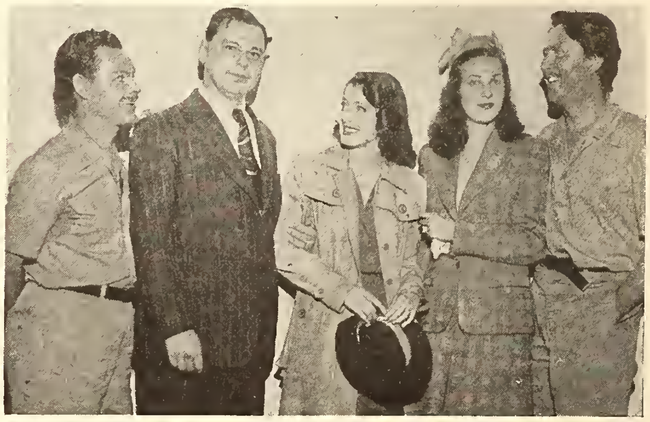
ONE WORLD. Plans for the 20th-Fox picture of that name from Wendell Willkie's book were drawn in Hollywood last week. Above, Mr. Willkie and production chief Darryl Zanuck.

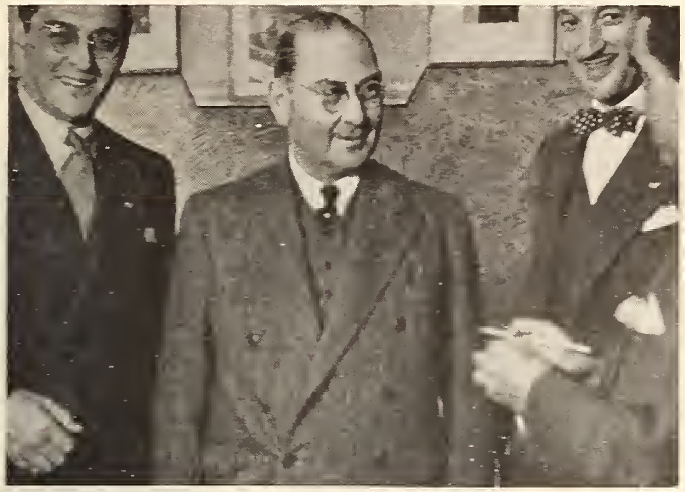
WALTER HOWEY, Hearst editor, Mrs. Howey, Charles Koerner, Ned Depinet, and John Ford, at the reception for Mr. Koerner preceding the Boston premiere of RKO Radio's "The Iron Major." Mr. Koerner, RKO production chief, this week emphasized careful picture preparation. See page 60.

PARAMOUNT executives and star Ginger Rogers, after a studio showing of "Lady in the Dark": Bottom row, in the customary order, Barney Balaban, Miss Rogers, Mitchell Leisen, Robert Gillham; top row, Richard Blumenthal, Russell Holman, Neil Agnew, John Hicks, Jr.

WILLIAM K. JENKINS succeeds the late Arthur Lucas as president of the Lucas and Jenkins circuit of Georgia, and will continue as general manager.

VISIT, right, on Universal's "The Impostor" set. Eddie Quillan, Paul Nathanson, vice-president of Empire-Universal and of the Odeon circuit of Canada; Ellen Drew, Mrs. Nathanson, and Allyn Joslyn. The Nathansons were on a honeymoon in Los Angeles.





DEAL. United Artists closes in Mexico City for distribution of the Mexican made picture "Santa." Left to right are: Walter Gould, foreign manager; Ing. Manual Rivas, producer; Joe Goltz, UA manager, and Cantu Robert, reporter.

By Staff Photographer

EXPLANATION. Lester Cowan, in New York, tells how he plans to make pictures from the Ernie Pyle book, "Here Is Your War" and the stage play, "Tomorrow the World." The first may be named "Yank." Total production budget for the two films is $2,500,000.

By Staff Photographer

SPEAKER. Mrs. Irene Baird, Canadian Film Board, was one of many who addressed the one-day conference of the National Board of Review in New York last week. See page 62.

HONOR. Maria Montez, Universal star, receives the orders of Trujillo and Juan Pablo Duarte from Flor Trujillo, daughter of the Dominican Republic's president, and first secretary of the Dominican embassy in Washington.

By Staff Photographer

PLANNING the 1943 New York Jewish Charities film industry drive. Above, at luncheon last week, left to right: Leopold Friedman, Loew's; Norman Goetz, general campaign chairman; David Bernstein, Loew's, and Albert Warner, Warners, co-chairmen of the industry drive; Nate Spingold and Jack Cohn, Columbia.

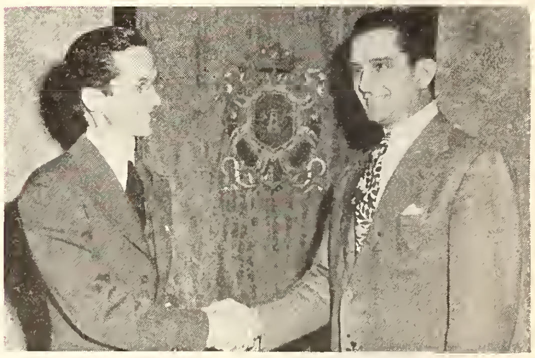
By Staff Photographer

HIS FRIENDS and associates, 300 strong, honored Joe Lee, 20th Century-Fox sales representative, at luncheon in New York last week. He is being transferred. Left to right: Mr. Lee; Jack Ellis, president of the Motion Picture Associates, and Morris Sanders, A. W. Smith, Jr., and Tom Connors, of 20th-Fox.

SEND-OFF. A. H. Blank, of the Tri-States circuit in Des Moines, bids son Myron, right, luck in his duties in the Navy. Lieutenant William V. Tony, former Tri-States maintenance chief, looks on.

SUBCHASING Ensign Frank Bickerstaff, below, 1941 Quigley Bronze Grand Award Winner, and Mrs. Bickerstaff take a sailor's holiday at "Corvette K-225" at the New York Criterion, on a recent liberty.

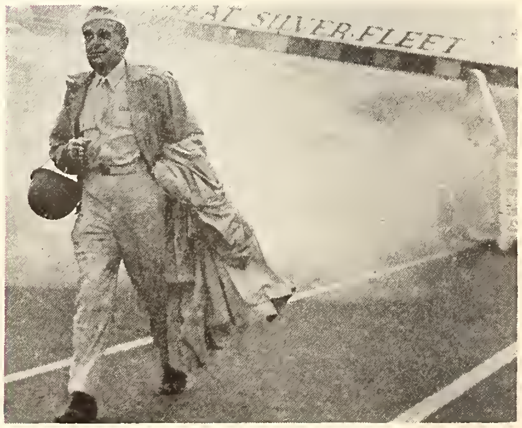
CONTRIBUTION, at left, Bruno Cheli, RKO Brazilian director, presents a check for $72,569.40 to Mrs. Alzira Vargas do Amaral Peixoto for "Cidade Das Meninas," Brazilian charity. The money was from the first showings in Brazil of "Forever and a Day."



A HANDSHAKE between Martin Street of the Imperial, Charlotte, N. C., and Republic manager Cy Dillon sets the opening of "In Old Oklahoma."

ACQUISITION. George West, second from right, has acquired from John W. Mangham, at his right, Mr. Mangham's 42 per cent interest in Monogram Southern exchanges. Mr. West owns the company franchise in Cincinnati and St. Louis. Flanking the pair above are Monogram's producer Trem Carr and president W. Ray Johnston.

AL JOLSON, returned from a USO Camp Show tour, is on his way to Hollywood with a Columbia production contract.



CLARK REJECTS MAJORS' NEW DECREE PROPOSALS

November 20 Is Deadline for a Re-draft That Gives "More Milk"

by FRANCIS L. BURT

Washington Bureau

The Government has completely rejected the first proposals of defendant distributors for revision of the Consent Decree. A deadline for acceptable terms is set at November 20.

Tom C. Clark, Assistant Attorney General, gave the answer of the Department of Justice to Joseph Hazen, vice-president and general counsel of Warner Brothers, representing the defendants, at the end of a fifteen-minute session Tuesday afternoon.

The companies concerned "will have to give more milk," said Mr. Clark to Mr. Hazen, indicating that otherwise the Government would be going into court when the trial period of the present Decree ends.

Lawyers Again Confer On Next Move

The document of the occasion had been prepared after two months of preliminary conferences among the attorneys for Loew's, Paramount, RKO, Warners and Twentieth Century-Fox, and conferences with the Government, and after several weeks of labor on the phrasing of the draft.

The appointment in Mr. Clark's panelled office in the anti-trust wing of the imposing Department of Justice Building in Pennsylvania Avenue was set for 2:30 in the afternoon and it was over at 2:45, after Mr. Clark had swept his eyes across the papers. Mr. Hazen returned to New York, where at mid-week the companies and their lawyers were again in conference on the next step.

Mr. Clark in his measured, soft Texas accents, after the meeting observed that the distributors concerned would have "to fish or cut bait."

Previously Mr. Clark had indicated that the Government might seek either to revive the anti-trust suit, which is still on the docket of the Federal court in New York, or institute a new action in another jurisdiction.

Clark Says Companies and Government "Far Apart"

Following the Tuesday conference the Assistant Attorney General declined to say in what specific respects the distributors' proposals fell short. But he made no secret of his dissatisfaction with them, saying that the consenting companies and the Government were "far apart."

He made it clear that the changes in the document presented did not in his opinion adequately meet the most important demands of exhibitors. Nor did they, he said, alter the conditions which the Department of Justice's own study of trade practices showed to be in need of remedial action.

Mr. Clark said he had suggested that the companies make another try at writing satisfactory proposals and submit them as soon as possible.

The most delay that distributors could hope for after November 20 was a matter of days, the Government attorney indicated. And that deferment would be forthcoming only if nothing but mechanical steps remained to be taken to shape a revised decree into acceptable form, he said.

Exhibitor Reaction Against Decree Continuing

It was indicated that Mr. Clark viewed the offered decree suggestions as a minimum calculated as a trading basis, and that he was refusing to trade. "All the cards on the table, now," was his position, with the alternative of going to court, if he were to have his way.

Exhibitor reaction against the current decree, and demands for its revision continue to come to Mr. Clark in Washington.

This week L. O. Lukan, Seattle exhibitor and a trustee of the Pacific Coast Conference of Independent Theatre Operators, left for Washington to meet with Mr. Clark. In answer to an invitation to Robert Poole, PCCITO leader, Mr. Lukan was sent east by the trustees to present the results of the organization's survey of exhibitor decree sentiment in the coast states.

Last week Edward Kuykendall, president of the MPTOA, met again with Mr. Clark. The national Allied board of directors meeting at Milwaukee, November 17 to 19, is expected to study the decree situation in detail. It may have new proposals in the light of distributor-Government conferences to date.

What Mr. Clark Has Specified About Trade Practice Reform

The Government has given distributors some definite prescriptions to fill in recommendations for changes in the Consent Decree. Tom C. Clark, Assistant Attorney General, has outlined in meetings with distributors and in interviews with Motion Picture Herald some of the changes which a new decree must contain. They include:

(1) Regulation of sales terms and conditions to affiliated circuits.

"We hope to obtain the objective of having everybody subject to the same clearance provisions," Mr. Clark said. (Motion Picture Herald, October 23.)

(2) Stronger arbitration provisions were suggested by Mr. Clark at his first meetings with distributors in September. More comprehensive arbitration rules and fewer restrictive qualifications have been proposed by him. (Motion Picture Herald, August 14, October 23.)

(3) Theatre circuit expansion is to be curtailed, Mr. Clark has indicated. He refused to let the Loew or Schine circuits buy the Walter Reade theatres. (Motion Picture Herald, October 9.)

(4) Changes from the block of five selling pattern are a principal objective, Mr. Clark said, listing exhibitor objections to the current pattern. (Motion Picture Herald, October 23.)

(5) It is up to the distributors to submit their suggestions for decree reforms. But the Government has the last word on trade practices, Mr. Clark said, following his first New York meeting with company presidents. (Motion Picture Herald, October 16.)

Advise Clark of Decree Views

Last week the Consent Decree attitude of small subsequent run theatre men was presented to Tom C. Clark, Assistant Attorney General, by a delegation from the Independent Unaffiliated Exhibitors, a New York organization representing about 90 neighbhorhood operators.

"The present system of monopolistic practices by major film distributors will ultimately force all independent exhibitors out of business," the group told Mr. Clark, according to Jacob Leff, their attorney.

"They cited statistics intended to show that decree selling methods had increased prices and forced many New York operators to sell to circuits or join booking combines. The group charged that the number of New York independent operators with less than four theatres had been reduced to 97 from over 250 a few years ago. They claimed 70 small New York theatres had been closed.

The independents asked for 20 per cent cancellation, protection against the conditioning of one block upon another, and relief from high percentage prices, long clearances and preferential terms to circuits.

"If a compromise is effected in the decree," Mr. Leff said, the exhibitors asked that "specific provisions relating to the subsequent run independent be incorporated to protect him."

Jesse Stern, president of Unaffiliated, Julius Charnow, vice-president, Max Wallach, and Max Cohen accompanied Mr. Leff to the meeting with Mr. Clark.

Lifting of Dimout Will Aid Neighborhoods

See Little Difference for First Runs; Brown-out Becomes Effective

The wartime dimout along the east and west coasts gave way Monday to a national brown-out, lighting many lamps that had been dark for months, and dimming many other lights that had been burning brightly.

In what were dimout areas, operators of first run houses generally agreed that brightened marquees and theatre fronts would be unlikely to add to box office receipts, while many neighborhood theatre owners viewed the new regulations as a boon to business. Theatres in downtown sections but off the main streets are expecting to profit by the lifting of dimout enforcements, drawing pedestrians off main streets, and, perhaps, away from first run houses.

WPB Prepares Code for All-Night Lighting

The brown-out, being a voluntary emergency move to conserve electricity, and, therefore, coal, is without official regulations. In New York several exhibitors met with Mayor La Guardia and decided to limit exterior bright lights to 10 P.M. in outlying sections, and to 1:30 A.M. in the Broadway area. After 10 and 1:30 o'clock, respectively, all theatres were to revert to dimout regulations.

However, the Mayor, on Tuesday, through License Commissioner Paul Moss, announced that in the interest of fuel conservation "it is desired that electric signs operated by motion picture theatres be extinguished for the night not later than 10 P.M." He also requested that no lighted signs be permitted during the daytime.

The War Production Board announced a code for all establishments using lights at night, as a guide. The code calls for elimination of all exterior lighting during the daytime, and no more interior lighting than is necessary. During the night, a period starting 30 minutes after sunset and terminating a half hour before dawn, lighting is to be reduced as far as practicable. Lighted identification of places servicing the public may operate throughout the night, but only as long as the establishment lighting the sign is open to the public.

See Lifting of Dimout Boon in Boston

The code calls for interior lighting to follow the pattern of exterior lighting, and for the elimination of all non-essential lighting, such as decorative and ornamental lighting, inside and out. Also, the elimination of unnecessary air conditioning.

While in New York most of the theatres acted in accordance with the Mayor's revised conservation schedule, one circuit, Skouras Theatres, decided upon a compromise. Skouras theatres turned on exterior lights that have long been dimmed, but used neither all the lights the brown-out allows, nor all the wattage possible. A spokesman for the circuit stated that the compromise was in the spirit of the Government request that lighing be used sparingly in the interest of the coal shortage. He also explained that inasmuch as business held up admirably in the dimout, and even in blackouts, it was probable that more wattage would not necessarily result in more business.

In Boston theatre operators expressing opinions find the lifting of the dimout an indirect boon to business. Merchants and theatre men of that city for some time have been confronted with waves of petty crimes carried on in the shadows of the dimouts, causing both citizenry and visitors in the city to remain indoors rather than risk the depredations of petty thieves and automobile accidents.

In New Haven, many exhibitors stated they would not return to the pre-dimout period of bright lights, but would compromise in the interest of fuel conservation.

According to the Nashville, Tenn., Civilian Defense Co-ordinators who attended a defense council meeting in Atlanta, U. S. Army officials have made it mandatory that there be no more surprise blackouts in seven Southeastern states, unless the military situation should require a change. The move came as a result of the urging of prominent political and business leaders of the area after officials of Memphis refused to participate in the last blackout and "until New York or Miami is bombed by enemy aircraft," will continue to refuse.

Last week the War Production Board, announcing that the brown-out was to be national, covering every city, town and hamlet in the country, added that the brown-out might be made compulsory should voluntary participation prove inadequate, and results fall short of expectations. Developments in this respect likely will depend largely upon developments in the coal mines, where strikes are threatening to spread.

BROADWAY LIGHTS UP, BUT NOT WHITE WAY

With the passing of the dimout Monday, Broadway did not return to the "Great White Way" of several months ago, but became a street of spotty illumination. From 42nd Street to Columbus Circle the theatre marquees blazed as of pre-war days, but the immense advertising signs, including that for "The North Star" across the front of the Victoria theatre, remained dark. Also unlighted was the famous electric news sign circling the Times Building. The New York *Times* announced it would remain dark to conserve coal. As though in an effort to make a contribution to a new era, a take-your-own-photograph booth short circuited and shot up in flames on the sidewalk before a pitch at 47th Street and Seventh Avenue, and for several minutes added considerably to the illumination.

Gamble Calls on Industry for New Bond Drive

by FRANCIS L. BURT
in Washington

The fine job the motion picture industry did for the Treasury in the Third War Loan Drive in September is expected to be repeated in the Fourth War Loan Campaign in January, Ted R. Gamble, national director of the War Finance Division, said in Washington Tuesday. Producers as well as the exhibitors will be enlisted for the drive, following a preliminary discussion of plans for the drive with Oscar Doob, who was assistant national director in the third campaign, and S. H. Fabian, Lou Metzger and Ed Schreiber of the War Activities Committee.

While it originally had been indicated that the January drive would depend largely upon exhibitor and retailer effort, the national director said it would be another "all out" effort. The amount of bonds to be sold has not been set, but the quota for sales to individuals, he said, will be greater than that in September.

The meeting with his former right hand man and the WAC members was purely exploratory, Mr. Gamble said, and nothing definite was decided. There will be another meeting next week, probably in New York, on Thursday.

As Mr. Gamble began his preparations for the new campaign, he issued a formal appreciation of the efforts of the film and other publicity and advertising media in the last drive, declaring that the promotion provided gratis by the theatres and studios would have a value running into millions of dollars if it could have been bought.

He pointed out that the preliminary government survey of the Third War Loan, in which persons were questioned in large and small communities, indicated that "war bond movie premieres," the appearance of screen stars at rallies and other theatrical demonstrations were highly popular efforts with the small bond buyers. Through theatre lobby bond booths, comprising about 10 per cent of the issuing agencies of the country, millions of small bonds were sold.

Officials of the WAC, he said, made no estimate of the amount of money spent by the theatres and studios in financing the Hollywood Bond Cavalcade, the war veterans' airmada tours, the special films, lobby decorations and special theatre advertising, but it was estimated the industry's efforts, if tabulated, would total well over a million dollars.

"We have made no effort to tabulate the cost," Mr. Gamble quoted Mr. Fabian as saying. "The expenses were shared by thousands of theatres, all studios and many individuals. If we helped make the Third War Loan a success, the effort was cheap."

Illness Postpones Dies' Trip to Hollywood

Martin Dies, chairman of the Senate investigating committee on un-American activities, has postponed his trip to the coast because of an attack of sinus which has confined him to his home in Jasper, Tex., according to his secretary. The trip has not been cancelled, it was said, but postponed until the Senator's recovery enables him to travel. It is expected that the trip will be made within a month.

Heads Des Moines Club

The Des Moines Film Salesmen's Club of Des Moines, at the semi-annual election of officers, elected Pearl Robbins, Paramount salesman, as president; Jack Siegel, theatre candy machine man, secretary. and Howard Dunn, MGM sales, treasurer.

HOUSE GROUP RECOMMENDS ADMISSION TAX OF 20%

Cuts Treasury Proposal from 30% After Hearing Industry Protests

by FRANCIS L. BURT
in Washington

The House Ways and Means Committee on Monday voted to reduce to 20 per cent the 30 per cent tax rate on admissions sought by the Treasury in its recommendations for a 1943 revenue bill.

The change was made after the House Committee already had approved the Treasury request for an increase from the present one-cent rate to three cents on each 10 cents, or fraction, of admission cost.

Chairman Robert I. Doughton, after listening to protests from industry representatives, agreed on Friday to bring the admission rate up for reconsideration. After a lengthy discussion Monday in executive session the Committee voted to accept a two-cent on each 10 cents rate, in place of the higher Treasury scale.

New Rate Expected To Raise $165,000,000 More a Year

The new rate increases the current Federal admission levy by 100 per cent and is expected to raise at least $165,000,000 more a year in admissions revenue. The Treasury in its original demand for a 200 per cent rate increase had estimated that it would bring in an additional $327,000,000. However, theatre representatives asserted that it took no account of the drop in the number of admissions which they said the new tax increase would bring.

Although the House committee on Monday granted partial relief to theatre operators from the Treasury proposals, exhibitor representatives and industry tax attorneys warned exhibitors must continue to seek active representation of their case by local Congressmen if they are not to face later increases in the admission tax. Although the rate was reduced by the Ways and Means Committee, Washington observers pointed out that this did not guarantee that the two cents on each 10 scale would be final.

In setting the rate at approximately 20 per cent, the Ways and Means Committee reached a compromise agreement. It was understood that Collin Stam, fiscal expert of the joint House and Senate tax staff, had proposed a tax of two cents on each 15. This was rejected.

Gearhart and Knutson Aided Industry

Representatives Bertrand W. Gearhart of California and Harold Knutson, of Minnesota, were understood to have played an important part in winning the tax relief for the industry at Monday's session.

Although exhibitor leaders expressed satisfaction at this recognition of theatre claims they pointed out that the tax bill still placed an excepionally heavy burden on motion pictures in comparison with other industries. Several exhibitor groups, it was reported, would continue to advocate a graduated scale of 10 per cent on admissions up to 20 cents; 20 per cent on tickets between 21 and 50 cents, and 30 per cent on tickets over 50 cents.

HOW NEW TAX LIFTS PRICES

The following table shows how the proposed 100 per cent increase in the general admission tax, assessed at the rate of two cents on each 10 cents of admission, would affect generally prevailing ticket prices.

Ticket Cost	Price, Including Current Tax	Price, Including New Tax
$0.09	$0.10	$0.11
.15	.17	.19
.20	.22	.24
.30	.33	.36
.35	.38	.43
.40	.44	.48
.50	.55	.60
.75	.83	.91
.90	.99	1.08
1.00	1.10	1.20

The bill now pending before the House of Representatives would more than double the present rate, collecting more than 20 per cent on admissions.

Exhibitors were warned again this week by leaders of their national organizations, and by industry tax advisers that they must take immediate steps to submit information about theatre taxes in their local area to Congressmen, Senators and members of the House Ways and Means and Senate Finance Committees.

Every exhibitor was urged by Edward Kuykendall, president of the Motion Picture Theatre Owners of America, in a recent bulletin, to contact his local Representative. Abram F. Myers, general counsel of Allied States Association, has sent similar advice to regional units of his association.

Urged To Submit Figures To Congressmen

Figures, showing in dollars and cents the amount of tax revenues from local theatres, compared with operating costs and income, are the most valuable tax information for friendly Congressmen, exhibitors have been told. They are urged to submit to Congressmen figures, presented in trade conferences, which show that it is impossible to pass the entire burden of new taxes to the public.

Statistics demonstrating how the rate of two cents on each 10 actually exceeded a flat 20 per cent, were also important, exhibitors were advised from Washington.

The House Committee is reported seeking passage of the bill by early January. To accomplish this it is possible that it will be reported to the floor under a unit rule. This would permit discussion only of amendments approved by the committee and Congressmen would be limited to a vote for or against the entire bill, rather than on specific lines.

Following House approval the measure would go to the Senate Finance Committee, thence to conference and the floor. One industry leader, in urging exhibitors to contact their Representatives quickly, pointed out that the bulk of the industry campaign must be waged in the House, rather than the Senate. The Senate seldom makes major changes in money bills sent from the House.

A delegation from the Independent Unaffiliated Exhibitors, Inc., of New York, while in Washington last week on trade practice matters contacted New York Congressmen to seek their assistance in equalizing the admission tax.

Expect Smaller Houses To Be Hardest Hit

Mr. Bryson and James Fitzgerald, MPPDA Washington representatives, on Friday at the meeting with Mr. Doughton, protested the 30 per cent tax as inequitable. They pointed out that it asked the industry alone to raise more than one-seventh of the two billion-dollar revenue increases in the new bill. The Treasury estimated that the ticket levy would produce $327,000,000 in addition to the current $165,000,000 ticket collection.

Executives of the Paramount, Warner and RKO circuits were of the opinion that their smaller houses would be hardest hit. They pointed out that the margin between overhead and profitable operation was much narrower in most subsequent situations.

Distribution executives were less confident that first run customers in New York and the field would be willing to absorb the increase. While theatre men pointed out that a 20 or 30-cent tax would be a trivial addition to the expense of an evening's entertainment at a downtown theatre, distributor trade relations experts ventured the opinion that this increase might be just enough to induce patrons to stay in their neighborhood theatre area.

Reeve Asks Exemption For Lower Prices

Henry Reeve, President of the Texas Theatre Owners, Inc., commenting on the tax this week, told MOTION PICTURE HERALD:

"Our industry is not protesting any just tax. Our war record is clear throughout the country. What we cannot understand is even two cents per ten cents admission for children, and the fact that the lower price small town and suburban theatres are put on an equal basis with de luxe houses and high admission theatres.

"We think Congress, which tolerates cost plus Government contracts, should recognize the variance in theatre operations and consider leaving the present tax rate on admissions of 35 cents and less in the interest of the vast number of American people and their children who are patrons of that class of theatre.

"Fairness is the basis of the American way of life. We feel that earnest consideration should be given to the actual existing conditions in the great majority of theatres charging less than 35 cents. The public in these situations cannot pay city or boom prices.

"The job our screens have done for the War Effort will suffer if these true facts are ignored."

ON THE MARCH

by RED KANN

HOLLYWOOD

HER name appears lost in the mists of the recent past, but it was a woman identified with the American Federation of Musicians, Local 767, who seems first to have broached the idea of a canteen for Hollywood. This was July, 1942.

In the vicinity of that moment, or simultaneously as some contemporary historians here would have it, Bette Davis and John Garfield pondered a like plan. The ideas met soon enough. Meetings were held. Forty-two unions and crafts pulled a united oar and out of it came the Hollywood Canteen, which observed its first anniversary last Sunday.

That the anniversary, strictly speaking, was 28 days late on the calendar made no difference. The first 13 months were simply telescoped into the one observance and set to speech-making by Miss Davis, the Canteen's president, and to music symphonically poured out by Leopold Stokowski. It was an event.

Not nearly the event the Canteen has carved out for itself in the first year, plus, of its existence, however. Pre-birth, it had raised the usual quota of objectors and objections, the usual minimizers who were certain it could not be done, or if done, would not endure.

As a current and staggering monument to their forecasting, today the Guild stands as a contribution of size to the morale and the diversion of the men who bear the uniform, an establishment of merit in and for Hollywood, a vast credit to the industry which created it and a stirring tribute to the diligent who keep it thriving.

Statistics in abundance prevail, of course. They might begin with the conversion job and tell how a dilapidated barn-like structure on Cahuenga Boulevard off Sunset was transformed into what is now the Canteen in less than 10 days through the fervor, the enthusiasm and the sweat of those unions and crafts under the unflagging attention, then and since, of Al Ybarra.

Coffee, Milk and Post Cards

THEY might record that over 1,000,000, and perhaps as many as 1,100,000, service men by now have passed through the doors; that they find waiting free food and free post cards, franking privileges for their mail, a chance to win a War Bond nightly, facilities by which they may attend broadcasts, theatrical and sporting events. Best of all they find welcome and friendly faces and the opportunity to come into direct line with the glamour of the stars and players, see and to hear them, get them for autographs and have them as dancing partners.

The statistics might boast of the almost 6,000 producers, stars players, directors, writers, secretaries, allied craftsmen and all of the high and the low in Hollywood's professional stream who have registered as hosts, hostesses, bus boys, dish washers, sandwich makers, checkroom girls, doormen, back stage crews, musicians, office assistants and clearing houses for personalities, bands and dancers.

The array of available figures could report in some length the 2,000,000 cups of coffee served in this period, the 500,000 bottles of milk and the 500,000 soft drinks gulped, the 40,000 pounds of meat, the 20,000 pounds of cheese, the 50,000 loaves of bread consumed, the quarter of a million cigarettes distributed each week. The story of the contributions by Los Angeles and Hollywood merchants is a chapter of its own and the manner in which a man known simply as Chef Milani manages is another.

Where Adding Machines Fail

BUT there are no statistics to measure the services of individuals like Kay Kyser, who is chairman of the entertainment committee, and with whom are serving, hard and long, Georgia Flifield of the American Federation of Radio Artists, John te Groen, vice-president of the Musicians Mutual Protective Association, Local 47, AFM; Harry Fitzgerald, stage manager of the Canteen, and Florine Bale, executive secretary of the American Guild of Variety Artists here.

Nor is there a wholly satisfactory yardstick by which to calculate the measure of the services contributed in talent through women like Louella O. Parsons and Hedda Hopper, the columnists; Mrs. Ida Koverman, long Louis B. Mayer's secretary; Mrs. Lela Rogers, mother of Ginger, and Mrs. Basil Rathbone, wife of the actor.

Or, like Mrs. John Ford, whose husband, the director, is serving actively with the Navy while she operates the snack bar at the Canteen, and Mrs. Harry Brand, wife of the studio publicity director at Twentieth Century-Fox, who plods hard behind it; Mrs. Joe E. Brown, wife of the comedian, who turns out sandwiches night after night; Mrs. Jules Stein, wife of the president of the Music Corporation of America, whose job it is to handle the hostesses; Mrs. Marie Hare, chief stewardess and widow of the Ernie Hare, who was one of the "Happiness Boys" of early radio renown; J. K. ("Spike") Wallace, president of the Musicians Mutual Protective Association, who works incessantly in booking bands.

They are among the unsung, the individuals who rarely, if ever, face the photographers.

Among them, too, are Paul Jaffee, who earns his living as executive secretary of Film Technicians Union, IATSE, Local 683, during the day, but who must have a far tougher job at night checking in and out the 200-odd volunteer workers who help keep the Canteen moving. There is Mervyn Le Roy, four-figure man and one of Metro's ace directors, but apparently able to find time enough to serve as chairman of the exalted committee in charge of bus boys; and Ted Ellsworth, business agent of the Associated Motion Picture Consumers Union, IATSE, Local 705, in charge of the unheralded women in the check room. They merely checks hats, purses, et al. But that's a job someone has to undertake. They do, as others do theirs.

Working around the kitchen is Mary Gordon. She is a well known character actress, also serving the Canteen as chief cook and dish washer. Sometimes, as those matters will, the talent schedule goes awry. Sometimes there are missouts. It's an old standby to draft Miss Gordon out of her cubicle, apron and all, for a program of Irish songs. With her, the show always goes on.

Hovering over all, of course, is Miss Davis. She is president of the Canteen in very active service, has been since that night 13 months ago when thousands milled around for the opening. She could not get through the front door. It proved impossible to negotiate the rear. Someone remembered a sort of trick door used for exiting the garbage. Only that didn't work, either. Over the fence, booted and lifted in gentlemanly fashion by service men standing by, went the president.

The Canteen was on its way.

■ ■ ■

■ Papers delivered before the Society of Motion Picture Engineers almost always are highly technical. As such they carry only moderate, or distant, interest at best for the film layman. Once in a while, however, something breaks through.

Something broke through via Carl Nater of the Disney organization, who spoke about Walt's sun-drenched factory in the Valley in the light of its substantial war work. Nater:

"From a studio whose yearly production program included two and one-half to three features, plus 24 short subjects, Walt Disney Productions has at this time no feature in work and is having difficulty producing a minimum number of short subjects. . . . A studio and its personnel accustomed to working for two or three years on one picture was suddenly requisitioned to produce a film twice feature length in four to six months. The financial departments accustomed to budgeting pictures for $750,000 to $1,500,000 found themselves piecing out $12,000 and $15,000 and less for productive budgets. Creative personnel accustomed to racking their brains for a new switch on some problem near and dear to Donald Duck's personality found themselves commissioned to explain to men at Navy training bases all aspects of the functioning and maintenance of gyroscope and its relations to the over-all functioning of an aerial torpedo."

Thus, War and Walt joined hands.

■ It's Harry A. Sherman from here out. The producer of the Hopalong Cassidys says he's tired of being confused with Harry Sherman, labor man, and Harry Scherman, writer.

Alfred's the name, unusual and pigeon-holed since school days.

Crescent Asks Supreme Court Trial Ruling

The Crescent Amusement Company and affiliated defendants on Friday at Nashville appealed their anti-trust conviction to the United States Supreme Court. George H. Armistead. Jr., defense counsel, sought a full review of the case by the high court.

Judge Elmer Davies, the trial judge, granted the appeal petition and set December 7 as the date for filing briefs at Washington. He suspended, pending appeal, the theatre divestment clauses of his verdict.

The appeal, accompanied by a detailed assignment of errors, asked the high court to reverse the district judge's findings, or to remand the case for further action. It contained a broad denial of the Government charges that the Crescent chain had used circuit buying power to restrict independent exhibition or to secure lower film rentals.

Decree provisions requiring Tony Sudekum. president, and K. C. Stengel, Crescent executives, to sell interests in five other defendant corporations were classed by the petition as "harsh and unnecessary provisions and under the present tax laws amount to a practical confiscation of their property."

Legality of franchises was also submitted to the Supreme Court. Holding that Judge Davies' decree was not clear as to whether a franchise is "legal or illegal per se" Crescent asked the Supreme Court to uphold its contention that "a franchise is not per se illegal especially if clearance provisions are subject to readjustment and if such franchises are not in effect at any one time with more than half the distributors currently producing pictures."

Introduction during the trial of interoffice memorandum from distributors was attacked. as were references to the five distributors who were dismissed after the entry of the New York consent decree.

Mr. Armistead also questioned the jurisdiction of Judge Davies in his rulings on motions to set aside the decree. Mr. Armistead contended that these rulings, on August 27th were invalid in that the Government had already filed an appeal on July 17th. Charles Fahy, special solicitor for the Department of Justice, on Saturday amended the Government appeal petition for the purpose of covering these supplemental findings of facts and conclusions of law in Judge Davies' August 27 rulings.

Taber Seeks Elimination Of OWI Overseas Funds

Representative John Taber of New York, ranking minority member of the House Appropriations Committee, who favored curtailment of domestic funds for the Office of War Information last summer, now is opposed to the appropriation of any funds for the overseas branch of the OWI. Five million dollars was asked by Administration leaders originally for this branch, but more recent reports put their request at only $2,000,000 in addition to the current appropriations.

Cincinnati Variety Club Has 10th Annual Dinner

Approximately 250 members and guests attended the Cincinnati Variety Club's 10th anniversary dinner-dance and floor show at the Netherland Plaza in Cincinnati on October 30. Talent was recruited from radio station WLW, Beverly Hills, and the Patio, Cincinnati night clubs. Music was provided by Jimmy Wilbur's WLW orchestra, with Doris Day as vocalist. The committee for the affair included Arthur Frudenfeld, Harry David, Noah Schecter, F. W. Huss, chief barker, and Maurice White.

Lou Pollock Named Aide to Paul Lazarus at UA

Louis Pollock, former eastern publicity and advertising manager for Universal, has been appointed assistant to Paul N. Lazarus, Jr., director of United Artists advertising and publicity, it was announced this week. Mr. Pollock succeeds Robin Harris, who will report for induction into the Army November 8th. Mr. Pollock will take up his new post on that date. He recently returned from Hollywood, where he handled special publicity for the Independent Motion Picture Producers. Prior to his association with Universal, he had held posts with the RKO and Balaban and Katz circuits.

Sunday Pictures Knoxville Issue

Showing of Sunday films in Knoxville, Tenn., will be decided by the voters through a referendum to be held on November 18, date of a general city election. The referendum was ordered by unanimous action of the City Council.

The petition by the Knoxville Central Labor Union to the City Council for a referendum on the question was carried by the Knoxville *Journal* as a paid "legal notice."

The proposed ordinance provides that 17 days after its passage films may be shown after 1 P.M. on Sundays. Knoxville, a city of more than 100,000 population, is the only city of its size in the United States where Sunday film showings are not permitted. The state Supreme Court recently ruled that the question of Sunday showings cannot be brought before the City Council again until the charter is amended and the decision resulted in the Central Labor Union's petition. It is the second time in five years that Knoxville residents have attempted the revocation of the city's ban.

A city ordinance in Johnson City, Tenn., went into effect recently banning midnight shows, which has met with the approval of most theatre managers in that area because of vandalism. Juvenile delinquents were said to have caused disturbances at these performances in addition to damaging seats and interiors.

After a three-month trial period of Sunday exhibition in Jackson, Tenn., showings were halted following a referendum in which the opposition was successful by a margin of 300 votes. Sunday exhibition was sought on behalf of service men in town on leave.

$1,661,509 Ohio Ticket Tax Revenue in Nine Months

Admission tax collections from all forms of amusements in Ohio from January 1 to October 1 amounted to $1,661,509, according to Don H. Ebright, State Treasurer. Total collections for the year are estimated at $2,100,000, the highest since the three per cent tax on gross receipts became effective four years ago. This represents $70,000,000 in admissions, or $10 for every man, woman and child in Ohio. The full year collection from film theatres will be approximately $53,000,000, it is estimated by the Independent Theatre Owners of Ohio. Comparatively, the total admission tax collection in 1940 was $1,694,120. In 1941, it was $1,820,904, and the 1942 figure was $1,939,668.

Loew's New York Circuit Books "Stalingrad"

Paramount's "City That Stopped Hitler," will play the Loew metropolitan New York circuit starting November 8 and 9. The picture recently completed a six-week run at the Victoria theatre on Broadway. During the week, the picture was booked into theatres in Los Angeles, Denver, Washington, D. C., Spokane and Philadelphia. Other key city theatres throughout the country also have booked the feature for future playdates.

$2,000,000 Fee Surprised Him, Browne Swears

Two million dollars was the extent of Willie Bioff's first demand upon producers as the price of labor peace, George Browne, his companion in the film extortion plot and former president of the International Alliance of Stage and Theatrical Employees testified at the "boys from Chicago" trial in Federal Court in New York this week.

He concluded Friday the testimony with which he has substantiated Bioff's story of gangland control of the studio shakedowns. The pair, already convicted and in jail, are the star witnesses in the extortion trial of six Chicago mobsters who were the alleged bosses of the film union from 1934 until 1939.

Browne swore that he had been largely a figurehead in the negotiations with distributors. Bioff, he declared, acted on orders from Chicago when he asked Nicholas M. Schenck, president of Loew's, for the $2,000,000 payoff. Browne admitted being surprised at the extent of the demand, but added that he "went along," ultimately splitting one-third of the payments with Bioff. The balance of two-thirds went to the Chicago syndicate represented by the defendants, he swore.

Mr. Schenck followed Browne to the stand as a government witness. The Loew executive substantiated the testimony of how payments were made to Bioff and Browne.

Producers had no alternative but to meet the union leaders' demands, Mr. Schenck maintained under cross-examination. If payments had not been made, he said, executives feared that their entire business would have been wiped out by studio and theatre strikes.

Threats of violence sometimes backed Bioff's demands, Mr. Schenck said Wednesday. He told how Bioff, angered by a California legislative investigation of labor, threatened the life of Louis B. Mayer in 1937.

"There is no room for both of us in this world. I will be the one who is here," Bioff told the head of MGM studios, Mr. Schenck testified.

The trial was interrupted twice during the week by illness among the principals. Thursday afternoon Browne collapsed in the courthouse corridor from a stomach ailment for which he has been under treatment in the Federal House of Detention. Judge Bright adjourned court until Friday. Monday the trial was delayed until Wednesday by the illness of Boris Kostelanetz, the Federal prosecutor.

Friday the attempt of the Chicago mob to gain control of the Vaudeville Artists Guild was described by Browne. William Green, president, and Joseph Padway, counsel of the American Federation of Labor, he said, approved the issuance of a charter to Ralph Whitehead, then head of the vaudeville union. The defendants also backed this recognition, Browne said, and he granted the charter to Whitehead, who was then having trouble with the parent Actors Equity. Bioff's opposition to the vaudeville affiliation led to his trial by the gang in Chicago on charges of trying to secure personal control of the vaudeville unit, Browne said.

Inter-union difficulties between the IATSE and independent unions who were parties to the studio basic labor agreement in 1935 were retraced by Browne. He said that he and Bioff won readmission to the basic agreement by threatening to force an independent contract with producers.

Song Tieup for Republic

A tieup has been arranged by Republic Pictures with Southern Music Publishing Company for the promotion of songs from two Roy Rogers pictures, "Hands Across the Border" and "Man from Music Mountain."

Film Ads Gain Despite Cuts in Newsprint

Theatre Advertising Last To Be Affected; Problem Not Seen as Serious

Indications are that exhibitors throughout the nation are not going to be seriously handicapped by the curtailment of advertising space within the year, as a result of newsprint restrictions.

Although newspapers in many cities have been required to restrict the advertising of both new and old clients, the trade publication *Editor and Publisher,* using Media Records as its source of information, reports that advertising in newspapers in 52 large cities during the month of September was up 21.3 per cent over September, 1942, the largest monthly gain so far this year. Display advertising alone, which would include amusements, showed a gain of 17.1 per cent for the month, and 8.4 per cent for the year. This is doubly significant in view of the fact that amusement advertising is the last to be curtailed by newspapers.

Few Restrictions on Film Advertising

Arthur T. Robb, editor of *Editor and Publisher,* said: "If newsprint is cut 16 per cent of 1942 tonnage, in all likelihood exhibitors will be affected by a general curtailment of advertising. However, they will be the last to be affected."

Oscar Doob, director of advertising and publicity for Loew's Theatres, had this to say:

"So far, comparatively few of the several hundred newspapers in which Loew's theatres advertise, have invoked restrictions on movie advertising. Certainly, there has been no instance of a Loew theatre having to operate with inadequate advertising. We do not view the situation as serious."

Mr. Doob pointed out that it is all relative. "If a 300-line ad is the maximum permitted any advertiser in a paper, then 300 lines make a large ad. Theatres competing with each other in their enthusiasm to outsell each other, have built up, over the years, the unit of space which they have come to feel they need. Actually, all that really matters is that one theatre's advertising is not swamped by the over-sized ads of competition."

Sees Quality Competition Possibly Developing

He stated that in most cases space cutting has not exceeded 10 per cent, "and we know of few theatres that can not spare 10 or 20 per cent of their space and still do a good advertising job." Mr. Doob suggested that in the final analysis, "Restrictions and maximum-space regulations may develop a competition in quality of advertising, instead of just size. And let the best ad win!"

In July, the New York tabloid, *The Daily News,* barred all local display advertising, including amusements, from their bulldog editions shipped out of town, and about a month later the *Daily Mirror,* also a tabloid, followed suit. Otherwise, there has been no change in the advertising policies of New York papers as regards amusement advertising. General restrictions largely have been a matter of shifting advertising schedules and not curtailment of lineage or space.

FURTHER 15% CUT IN PAPER RECOMMENDED

A further 15 per cent cut in paper tonnage, which would bring a total curtailment of 25 per cent from the base period usage for the 1944 schedule, has been recommended to the War Production Board by the Magazine and Periodical Industry Advisory Committee. If the recommendation is adopted by the Board, it will go into effect January 1. Walter J. Risley, head of the WPB Magazine and Periodical Section, in making the announcement, stated: "Unless substantial reductions are made by all users of paper, it is apparent that we will face a serious shortage, particularly during the early part of 1944."

In Cleveland, exhibitors are restricted to 600 lines on any one attraction. In Indianapolis the *Times* requested smaller ads without defining limitations. In Memphis two papers, one of which is published on Sunday, have called for a 15 per cent reduction. In New Orleans and Norfolk the reductions have amounted to 10 per cent. In Pittsburgh the *Post Gazette* and *Sun Telegraph* are limiting amusement advertising to 300 lines per insertion.

Reductions Asked by Many Papers

The *Journal Bulletin* in Providence has called for a 10 per cent reduction of amusement ads, while in St. Louis the *Post Dispatch* is operating on a 20 per cent reduction schedule. In Toledo exhibitors are limited to 420 lines of advertising in the *Blade,* and 500 lines in the *Times.* In Toronto the *Star* restricts advertising to 600 lines, not over four columns in width. In Washington, D. C., the *Evening Star* last week asked its advertisers to reduce their advertising by 10 per cent of the lineage used in the last quarter of 1942.

In the face of the threat of additional cuts of newsprint allotments, direct-by-mail promotion of pictures was expected to suffer curtailment, which would affect elaborate bulletins, advertising brochures, studio promotional announcements, etc.

Recently the Association of National Advertisers and the American Association of Advertising Agencies made suggestions on newspaper advertising problems resulting from paper cuts, and recommended to the members of their associations: "It is suggested that if, despite all savings of paper so effected, some publishers should find it necessary to allocate advertising space, this should be related to the advertiser's use of the newspaper over a period of years characterized by normal operations."

It was also suggested that advertisers cooperate with publishers in allowing the latter optional insertion dates, a proposal that must preclude exhibitors, although not distributors on institutional advertising.

Newsprint curtailment already has affected publicity in all but newspapers running exceptionally tight amusement sections. Still, pictures continue to get publicity breaks where advertising expenditures are great. "Higher and Higher," RKO's current musical release with Frank Sinatra, last week got publiicty breaks in 15 newspapers in 14 major cities. In a tieup with *Modern Screen* magazine, the publication placed full page ads in each newspaper, highlighting Sinatra and the picture.

India Restricts Film Footage

The Department of Industries and Civil Supplies of the Government of India recently announced a number of restrictions to conserve raw film stock. The order bans the production of any film or trailer intended to advertise a film or in the nature of an advertisement for, or intended to give publicity to any article intended for consumption. Also, exhibitor are now restricted to the length of film in any one show.

No show for public entertainment is allowed to exhibit a total length of film exceeding 14,500 feet, and feature film may not exceed 11,000 feet, limiting the entire program to about 2 hours and 40 minutes of screentime.

Propaganda films, one or more, cannot exceed a total length of 2,000 feet of film, and all propaganda films must be "approved films" as defined by the Defense of India Rules.

The order defines raw film as meaning all kinds of unexposed 35mm film including negative and positive raw films and sound negatives. Film, states the order, means a finished motion picture produced for exhibition and includes feature films and trailer film whether shown for entertainment or otherwise.

20th Century-Fox Employees Present Musical Show

The Family Club of Twentieth Century-Fox was to present its latest musical show at the Henry Hudson Hotel Friday. The musical, "I Dream of Genie," was written and devised by employees, and is to be produced under the supervision of Lew Lehr, Movietonews commentator.

Wage Increases Given by United Detroit Theatres

United Detroit Theatres' employees, members of Local B-173, IATSE, have had wage increases granted, in a three-year contract approved by the War Labor Board. The raises are given to cashiers, ushers, candy girls, doormen and chiefs of service.

Frudenfeld WAC Chairman

Arthur Frudenfeld, RKO division manager in Cincinnati, has been notified by S. H. Fabian of his appointment as temporary chairman of the industry's War Activities Committee for the Cincinnati exchange territory. The late Isaac Libson was chairman.

20th CENTURY FOX STUDIOS

The most unusual and important announcement ever made by a film company . . . the hits from

20th CENTURY-FOX

20

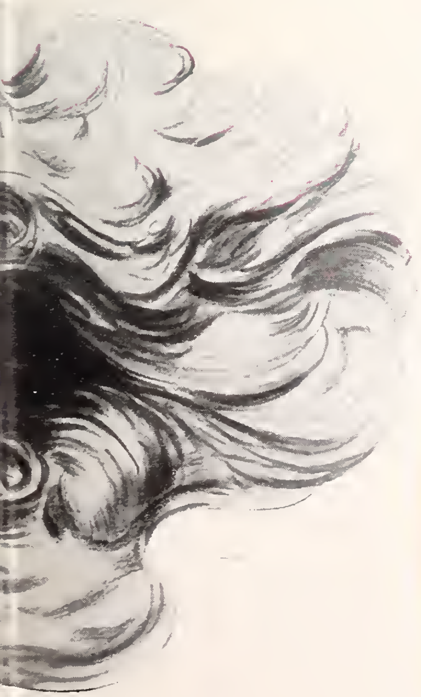
ENTURY-FOX presents its product line-up to the showmen of the nation! Far more forceful than any claim are the facts on the pages that follow! The titles — the stars — the production values — the pre-selling that has gone back of attractions already completed or delivered—these are token of 20th's intent to surpass its own proud record of the past! Never have there been hits conceived and produced with such inspiration—never any pictures with so mighty a prestige and profit potentiality— never in the history of our industry, so many great attractions from *one* company !

PRE-SOLD!

The novel: over 300,000 copies! The play: 728 sensational performances on Broadway! Magazine stories: running since 1938 in Redbook with a readership of over 7,000,000! On the air: heard over 110 stations! Full page ads: In national publications illustrated by famed Arthur William Brown!

This is the profit-starter!
And never has a new season
been launched so auspiciously!
t's rolling up records and
sweeping the nation . . .
as we go to press!

dia



"CLAUDIA" with DOROTHY McGUIRE · ROBERT YOUNG · INA CLAIRE
Reginald Gardiner · Olga Baclanova · Directed by EDMUND GOULDING
Produced by WILLIAM PERLBERG · WILLIAM GOETZ In Charge of Production
Adapted for the Screen by Morrie Ryskind · From the Play by Rose Franken as
Produced for the Stage by John Golden

A 20 CENTURY-FOX H

Sonja Henie

in

Winter

~~PRE~~-SOLD!

What a mighty boxoffice figure it's cutting! In key cities—small towns—and situations in between! And what a natural for extending playing time!

Jack Oakie

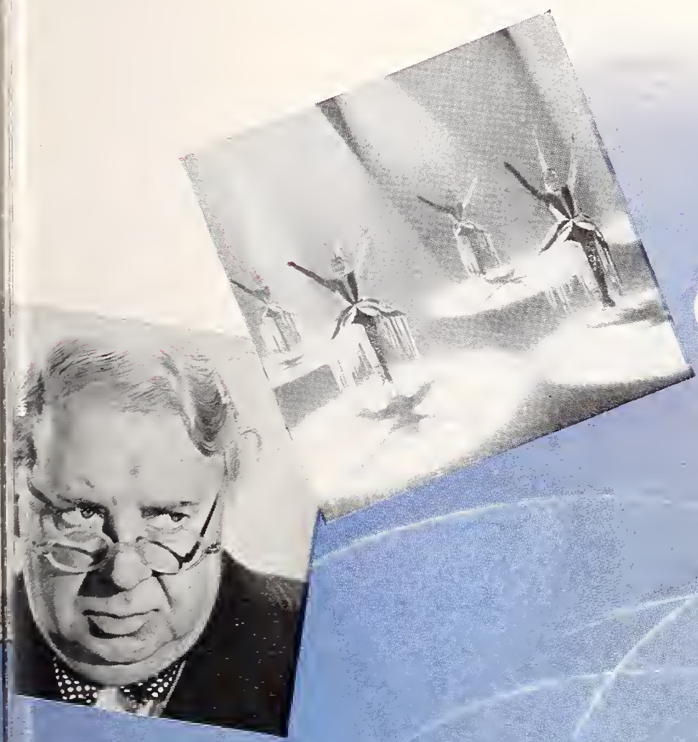
Cesar Romero

arole Landis

and Woody Herman

and His Orchestra

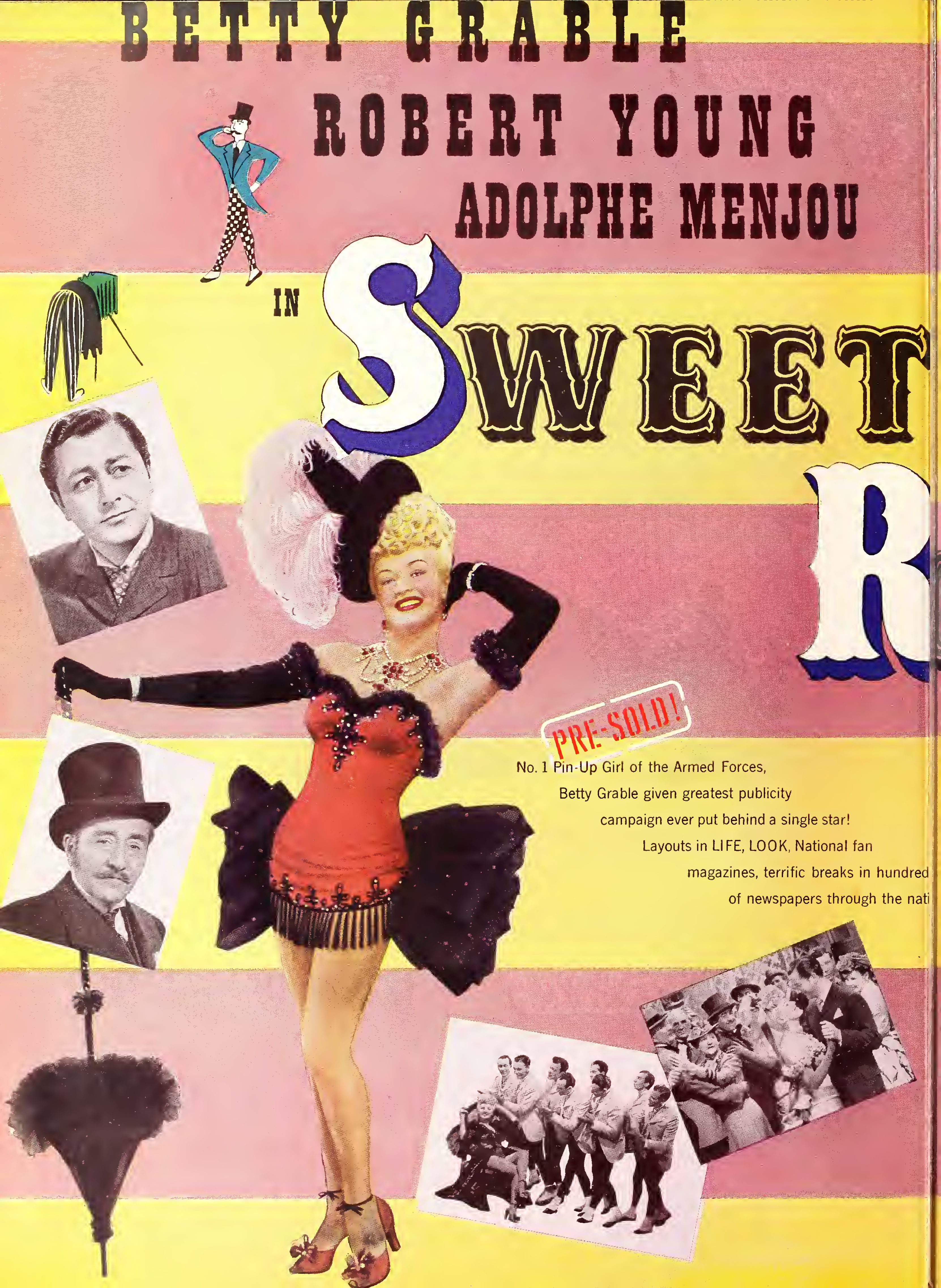
Sonja...surrounded by stars ...in the outstanding screen success of her sensational career!



time

SONJA HENIE • JACK OAKIE • CESAR ROMERO • CAROLE LANDIS in "WINTERTIME"
with S. Z. Sakall • Cornel Wilde • WOODY HERMAN and his Orchestra • Directed by JOHN BRAHM
Produced by WILLIAM LE BARON • Screen Play by E. Edwin Moran and Jack Jevne and Lynn Starling • Story by Arthur Kober • Lyrics and Music by Leo Robin and Nacio Herb Brown • Musical Sequences: Supervised by Fanchon
Staged by Kenny Williams

A 20 CENTURY-FOX Hit



BETTY GRABLE

ROBERT YOUNG

ADOLPHE MENJOU

IN

SWEET

R

PRE-SOLD!

No. 1 Pin-Up Girl of the Armed Forces,
Betty Grable given greatest publicity
campaign ever put behind a single star!
Layouts in LIFE, LOOK, National fan
magazines, terrific breaks in hundred
of newspapers through the nati

You know how sweet it is!
*S*mashing *R*ecords *O*ver the entire
country . . . Another big one in
20th's big box office tradition!

And What Song Hits!

Lyrics and Music: "My Heart Tells Me," "Goin' To The County Fair," "The Wishing Waltz," "My Sam" by Mack Gordon and Harry Warren. Musical Sequences: Dances Staged by Hermes Pan. Musical Numbers Supervised by Fanchon

OSIE
O'GRADY

IN TECHNICOLOR!

BETTY GRABLE • ROBERT YOUNG • ADOLPHE MENJOU
in "SWEET ROSIE O'GRADY" and Reginald Gardiner
Virginia Grey • Phil Regan • Sig Ruman • Alan Dinehart
Hobart Cavanaugh • Frank Orth • Jonathan Hale.
Directed by IRVING CUMMINGS • Produced by
WILLIAM PERLBERG • Screen Play by Ken Englund
Based on Stories by William R. Lipman and
Frederick Stephani and Edward Van Every
WILLIAM GOETZ in Charge of Production

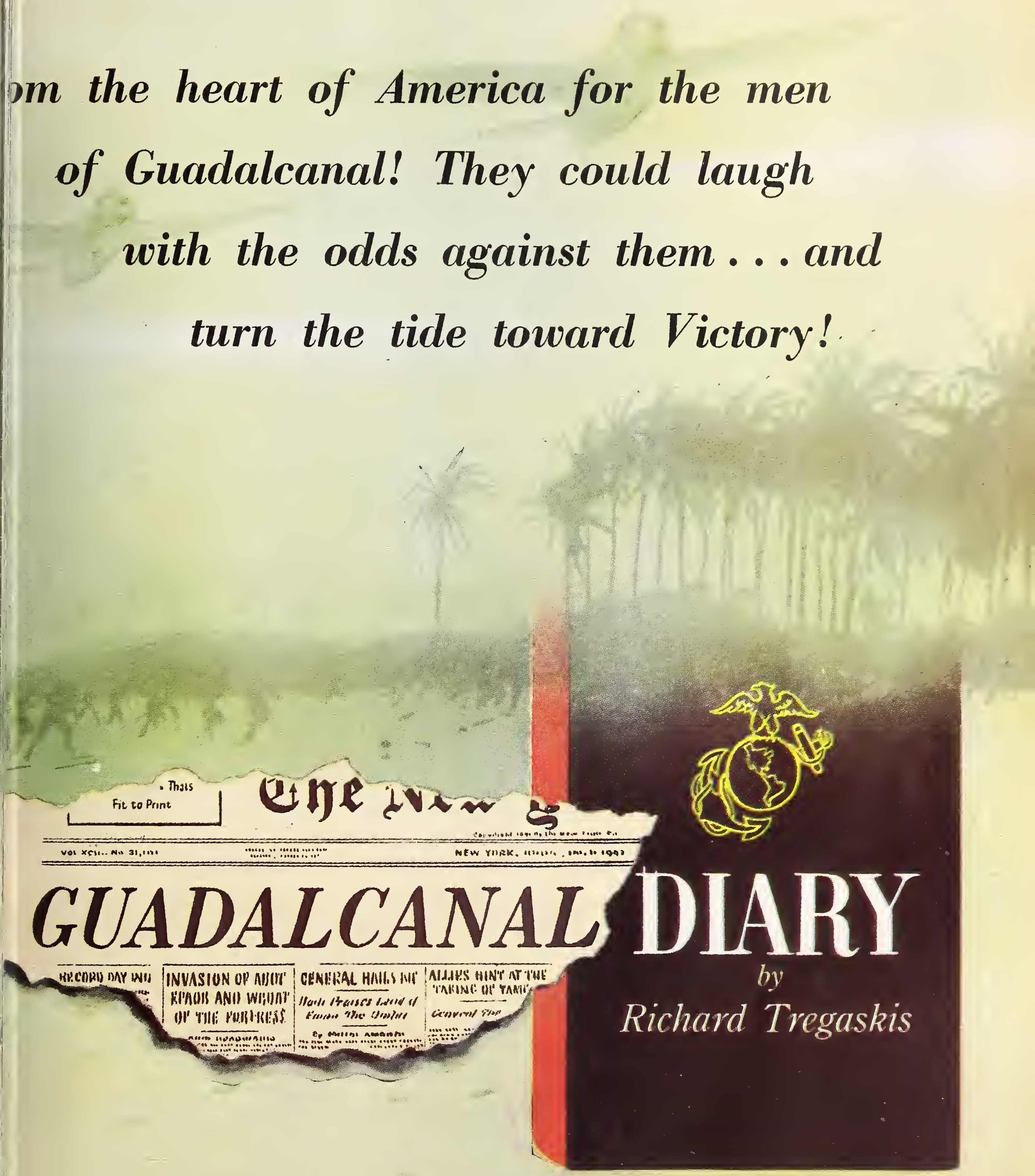
A 20th CENTURY-FOX Hit

CHEERS .

PRE-SOLD!

400,000 books sold! Book-of-the-Month! *100* newspapers ran Picture Strip Serialization . . . *25,000,000* reader circulation! Backed by one of 20th's greatest selling campaigns!

om the heart of America for the men of Guadalcanal! They could laugh with the odds against them . . . and turn the tide toward Victory!


That's Fit to Print
The New
GUADALCANAL DIARY
by
Richard Tregaskis

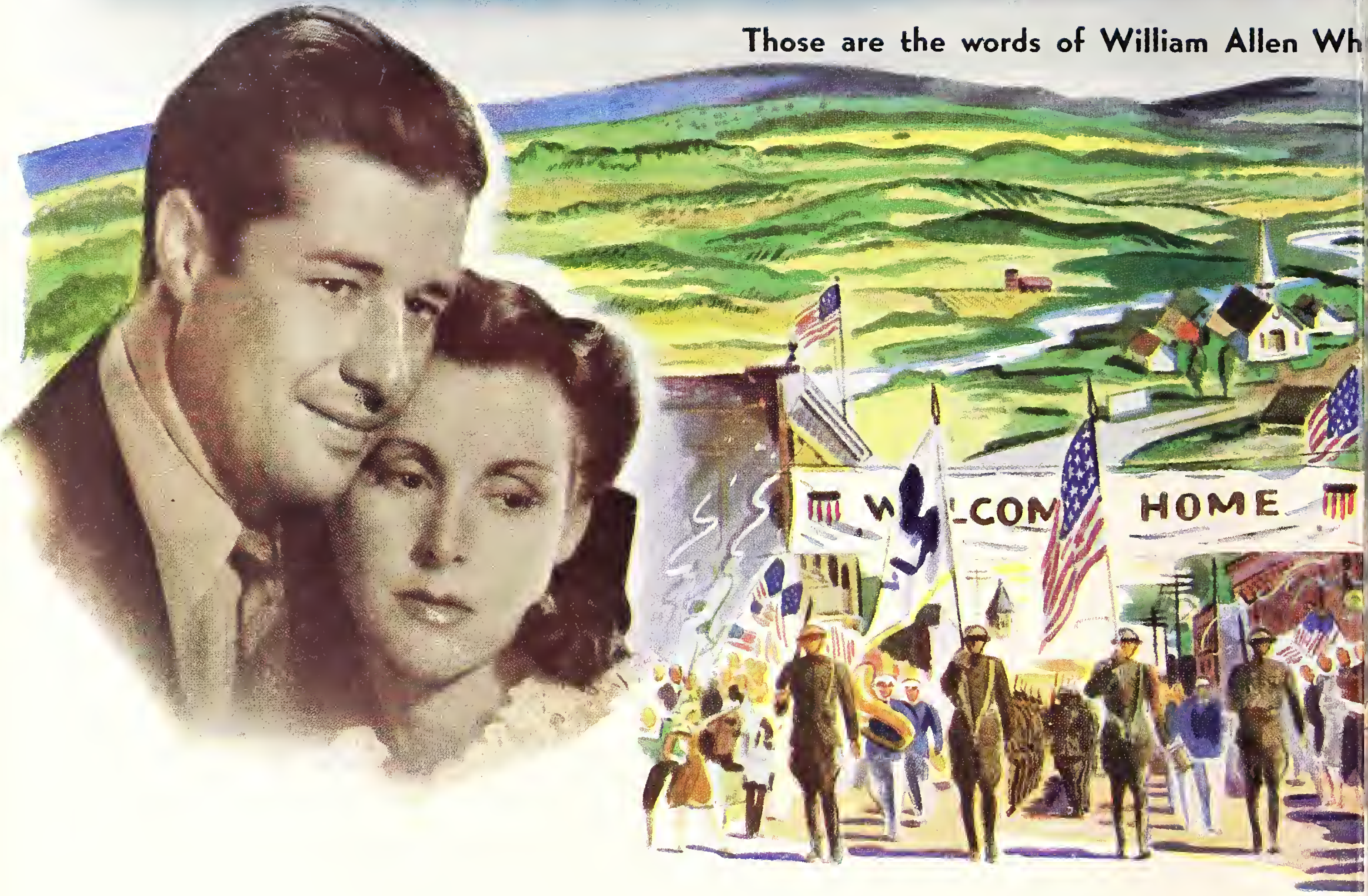
Richard Tregaskis' "GUADALCANAL DIARY" with PRESTON FOSTER • LLOYD NOLAN WILLIAM BENDIX • RICHARD CONTE • ANTHONY QUINN and Richard Jaeckel • Roy Roberts • Minor Watson • Ralph Byrd • Lionel Stander • Reed Hadley • John Archer • Directed by LEWIS SEILER • Produced by BRYAN FOY • WILLIAM GOETZ in Charge of Production Associate Producer Islin Auster • Screen Play by Lamar Trotti • Adaptation by Jerry Cady

A 20th CENTURY-FOX Hit

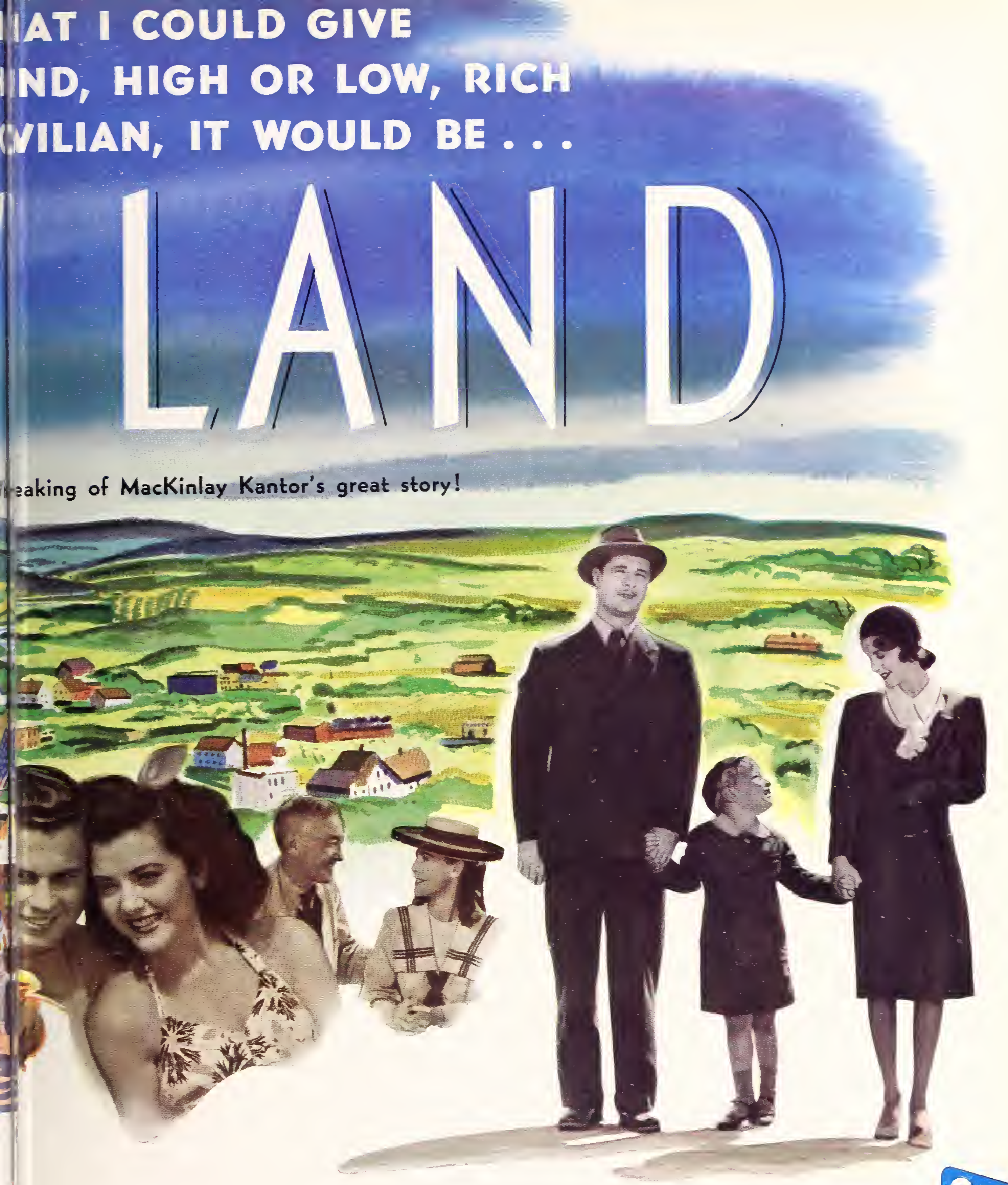
IF I HAD BUT ONE GI
TO EVERYONE IN TH
OR POOR, MILITARY C

HAPPY

Those are the words of William Allen Wh



PRE-SOLD! to more than 30,000,000 readers! As a book! In the Saturday Evening Post! In Reader's Digest where, for the first time in its history, the title and cast of a picture is mentioned together with the fictionization!


AT I COULD GIVE
ND, HIGH OR LOW, RICH
VILIAN, IT WOULD BE . . .
LAND
eaking of MacKinlay Kantor's great story!

A 20 CENTURY-FOX Hi

MacKinlay Kantor's "HAPPY LAND" with DON AMECHE · FRANCES DEE · HARRY CAREY · ANN RUTHERFORD and Cara Williams · Richard Crane · Henry Morgan · Minor Watson · Dickie Moore
Directed by IRVING PICHEL · Produced by KENNETH MACGOWAN · Screen Play by Kathryn Scola and Julien Josephson · From the Novel by MacKinlay Kantor

ALICE FAYE
CARMEN MIRANDA
PHIL BAKER
and the King of Swing
BENNY GOODMAN
AND HIS ORCHESTRA

in

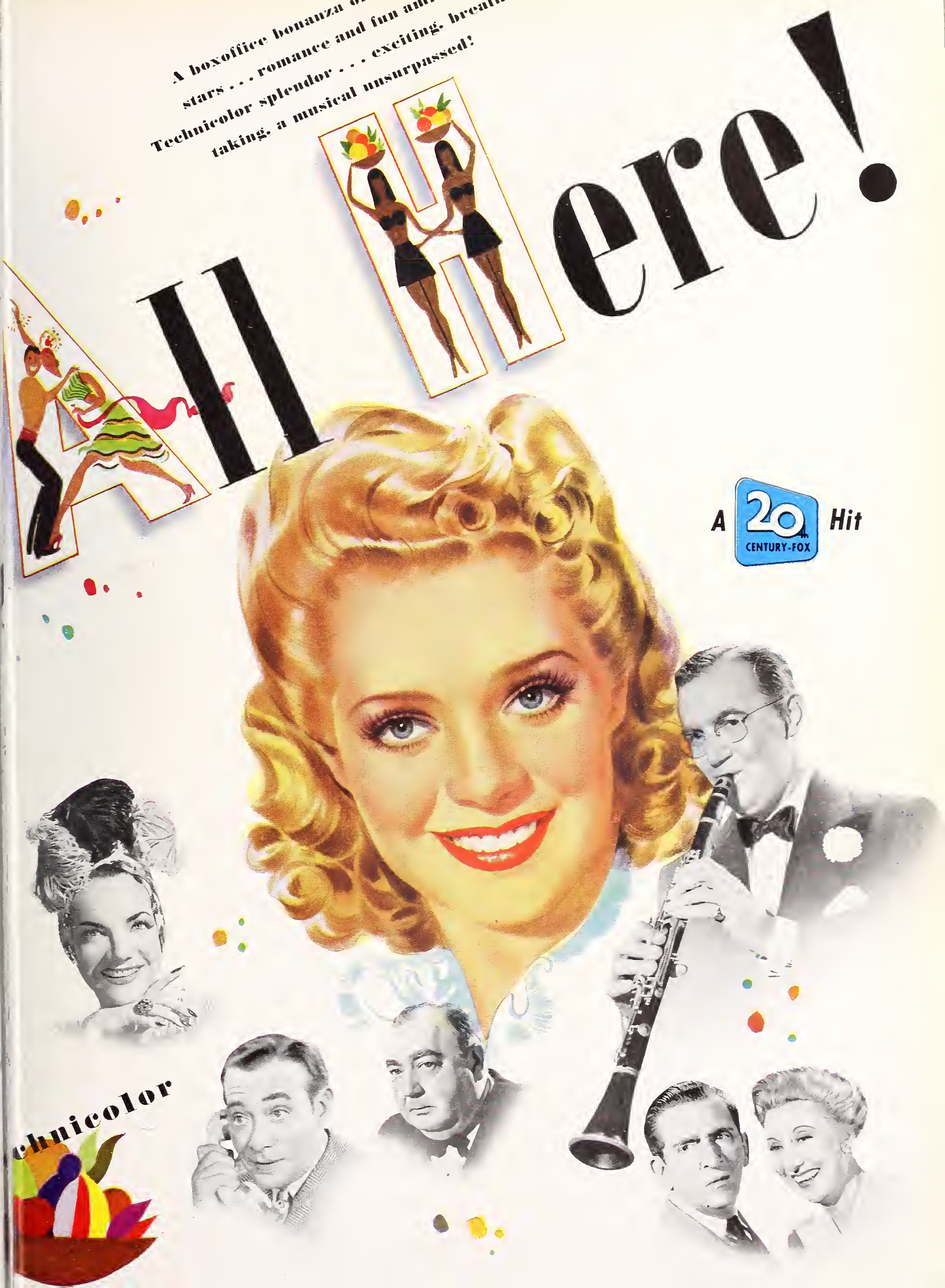
The Gang's

ALICE FAYE • CARMEN MIRANDA • PHIL BAKER • The King of Swing BENNY GOODMAN and his Orchestra
in "THE GANG'S ALL HERE" with Eugene Pallette • Charlotte Greenwood • Edward Everett Horton • Tony
De Marco • James Ellison • Sheila Ryan • Dave Willock • Directed by BUSBY BERKELEY • Produced by WILLIAM LE BARON
WILLIAM GOETZ In Charge of Production • Screen Play by Walter Bullock • Based on a Story by Nancy Wintner, George Root, Jr. ar
Tom Bridges • Lyrics and Music by Leo Robin and Harry Warren • Dances Created and Directed by Busby Berkeley

PRE-SOLD!

Queen of Screen Musical stars, Alice Faye
boasts longest record of consistent hits!
King of Swing Benny Goodman and His
Orchestra, America's favorites!
Millions vote Phil Baker's "Take It Or Leave It"
radio's top quiz show!
The Million-Dollar Personality, Carmen Mirand

A boxoffice bonanza of song stars . . . romance and fun amidst Technicolor splendor . . . exciting, breathtaking, a musical unsurpassed!


All Here!
A 20 CENTURY-FOX Hit
chnicolor

PRE-SOLD! to the world! Best-seller for a century! Book-of-the-Month Club! Dividend Book! National tie-ups galore with leading stylists and manufacturers! And the most extensive national magazine advertising campaign that ever launched a motion picture!

ORSON WELLES

as "Edward Rochester"

JOAN FONTAINE

as "Jane" in

Jane Eyre

by Charlotte Bronte

The greatest love story of all time! The picture property of the year! Made for every heart that ever found romance! With the two stars who were born to play it.

ORSON WELLES · JOAN FONTAINE in "JANE EYRE" by Charlotte Bronte with MARGARET O'BRIEN · PEGGY ANN GARNER · JOHN SUTTON · Sara Allgood · Henry Daniell · Agnes Moorehead · Aubrey Mather · Edith Barrett · Barbara Everest · Hilary Brooke · Directed by ROBERT STEVENSON WILLIAM GOETZ in Charge of Production · Screen Play by Aldous Huxley, Robert Stevenson and John Houseman

A 20th CENTURY-FOX Hit

FRANZ WERFEL'S

The SONG of BERN

PRE-SOLD!

Book-of-the-Month! Read by *over half million!* All Hearst papers ran Picture Strip Serialization . . . *over* 25,000,000 reader circulation! America's most widely publicized illustrator, famous "Four Freedoms" Artist, Norman Rockwell, obtained to do series of paintings as feature of greatest promotional campaign ever put behind a picture! Layouts in LIFE and other leading national magazines and newspapers!

The mighty emotional impact the screen has ever known! In all the years of entertainment making, there has never been a greater picture!

FRANZ WERFEL'S "THE SONG OF BERNADETTE"
with JENNIFER JONES · WILLIAM EYTHE
CHARLES BICKFORD · VINCENT PRICE · LEE J. COBB
GLADYS COOPER · Anne Revere · Roman Bohnen
Mary Anderson · Patricia Morison · Aubrey Mather
Charles Dingle · Edith Barrett · Sig Ruman · Blanche
Yurka · Ermadean Walters · Marcel Dalio · Pedro De
Cordoba · Jerome Cowan · Directed by HENRY KING
Produced by WILLIAM PERLBERG · WILLIAM GOETZ
In Charge of Production · Screen Play by George
Seaton · From the Novel by Franz Werfel

DETTE

A 20th CENTURY-FOX Hit

BETTY GRABLE

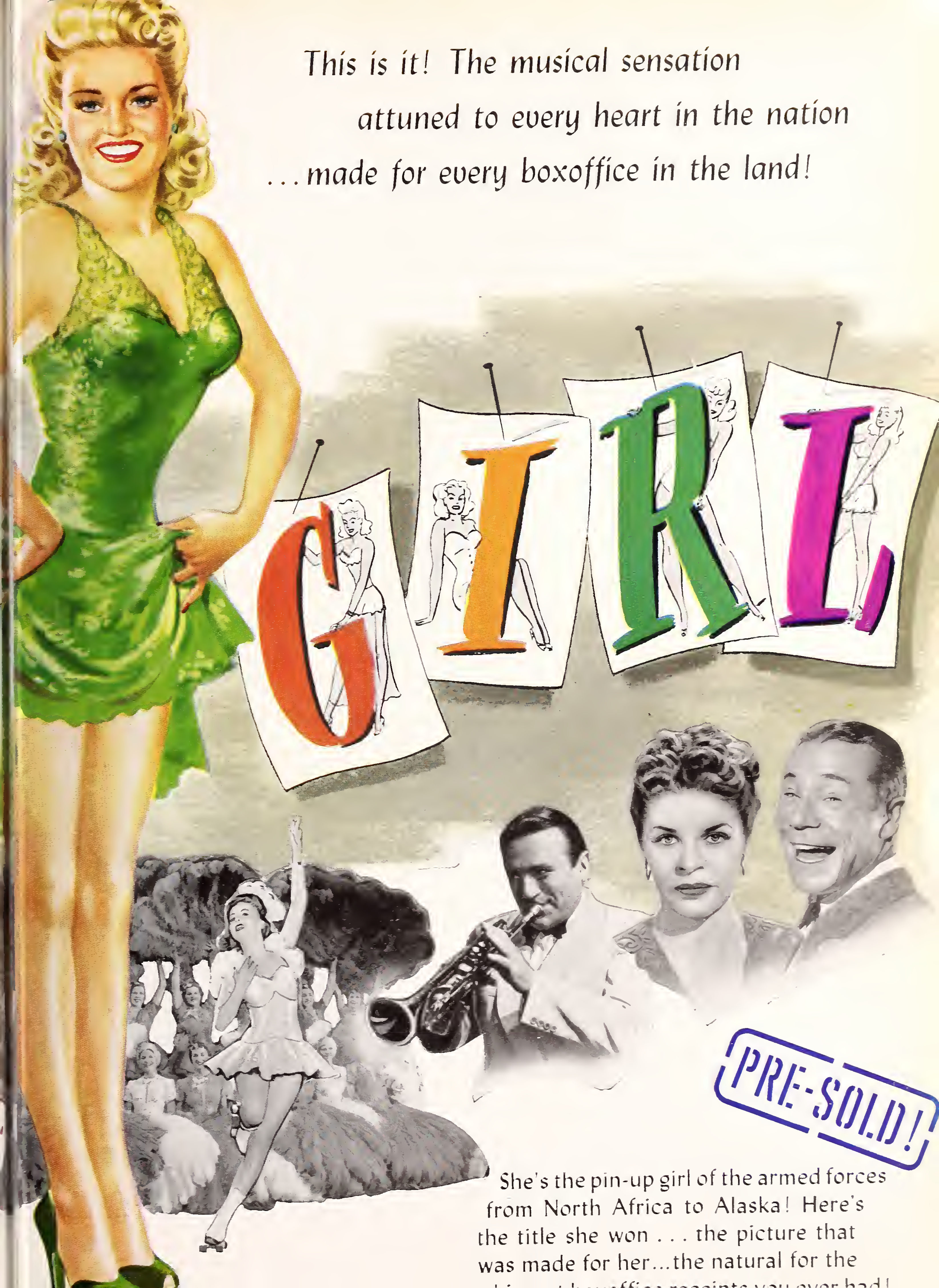
CHARLIE SPIVAK

and his Orchestra

BETTY GRABLE in "PIN UP GIRL" with JOHN HARVEY • MARTHA RAYE JOE E. BROWN • Eugene Pallette • Skating Vanities • Dave Willock • Condos Brothers and CHARLIE SPIVAK AND HIS ORCHESTRA • Directed by BRUCE HUMBERSTONE • Produced by WILLIAM LE BARON • Screen Play by Robert Ellis, Helen Logan and Earl Baldwin • Based on a Story by Libbie Block • Lyrics and Music by Mack Gordon and James Monaco Musical Sequences: Dances Staged by Hermes Pan • Military Number Staged by Alice Sullivan • Musical Numbers Supervised by Fanchon

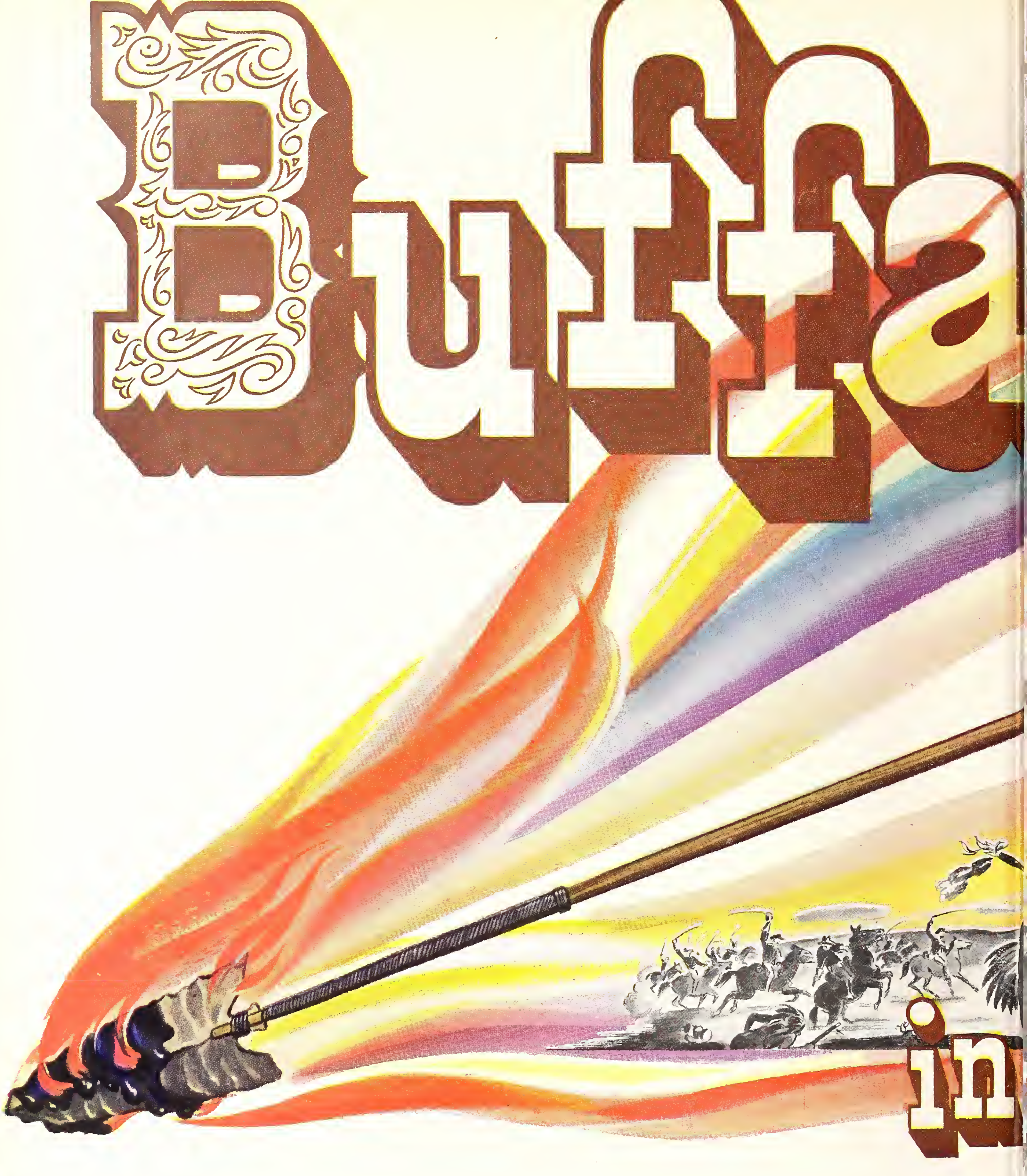
A 20 CENTURY-FOX Hit

in
Technicolor



This is it! The musical sensation
attuned to every heart in the nation
...made for every boxoffice in the land!

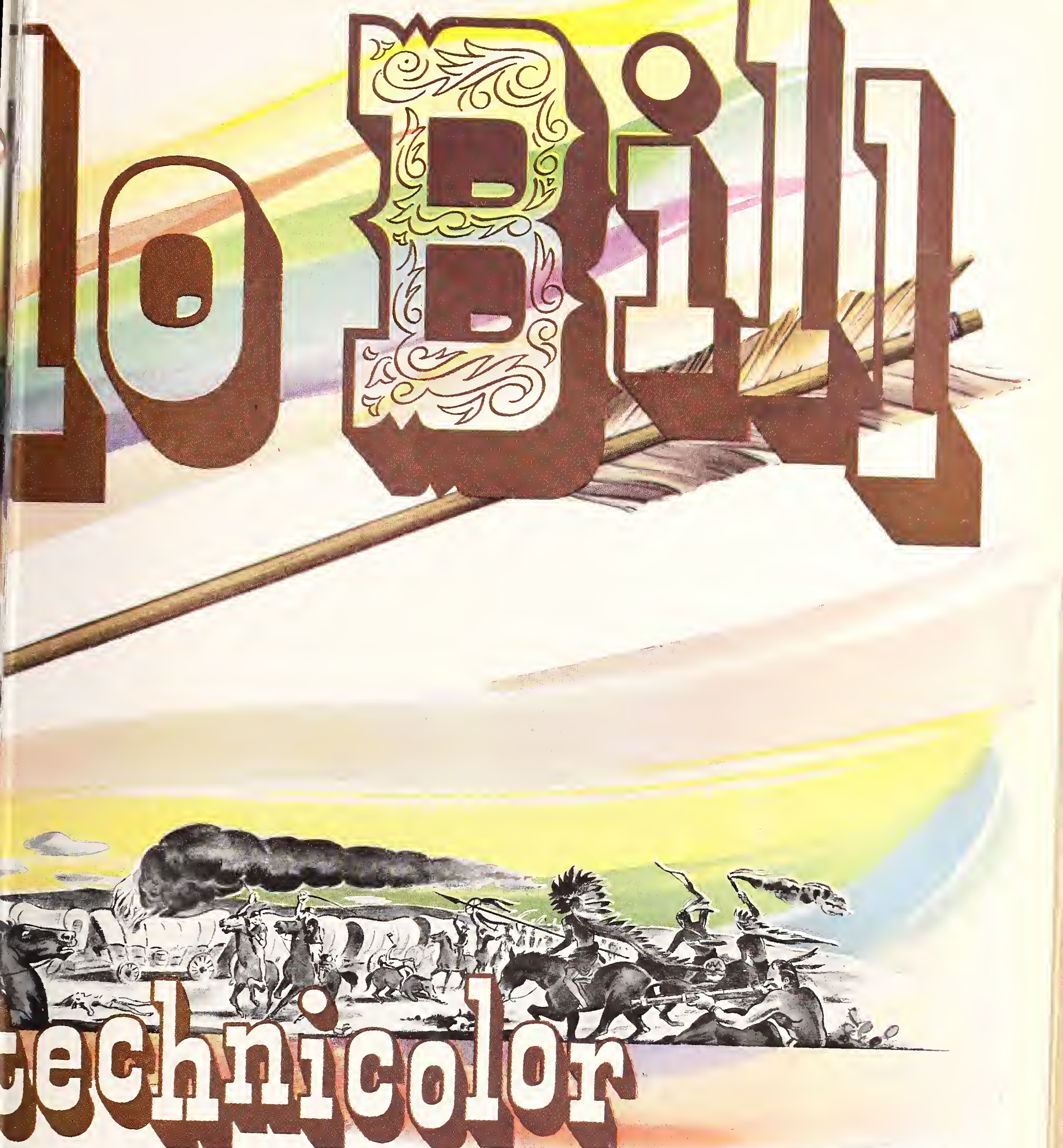
She's the pin-up girl of the armed forces from North Africa to Alaska! Here's the title she won . . . the picture that was made for her...the natural for the



The stirring glorification of the blazing West

and its most famous and colorful hero!

Spectacularly produced...with a mammoth cast!

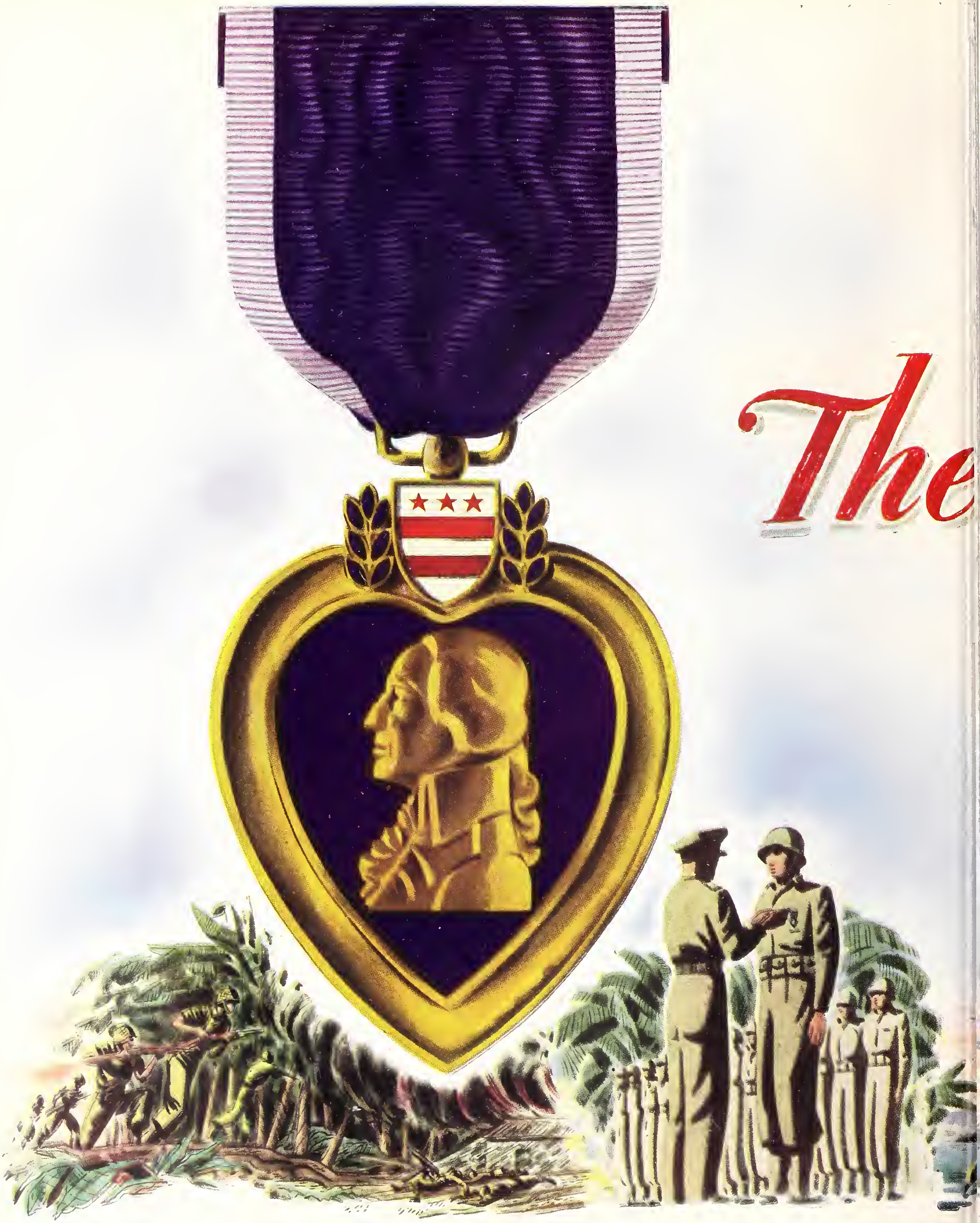


PRE-SOLD!

JOEL McCREA • MAUREEN O'HARA in "BUFFALO BILL"
with Linda Darnell • Thomas Mitchell • Edgar Buchanan • Anthony Quinn • Moroni Olsen • Frank Fenton • Matt Briggs • George Lessey
Directed by WILLIAM A. WELLMAN • Produced by HARRY SHERMAN • Screen Play by AEneas MacKenzie, Clements Ripley and Cecile Kramer • Based on a story by Frank Winch

A name that lives in song and story . . . in fact and fancy . . . in immortality! Here is America's greatest legend!

A 20 CENTURY-FOX Hit



PRE-SOLD!

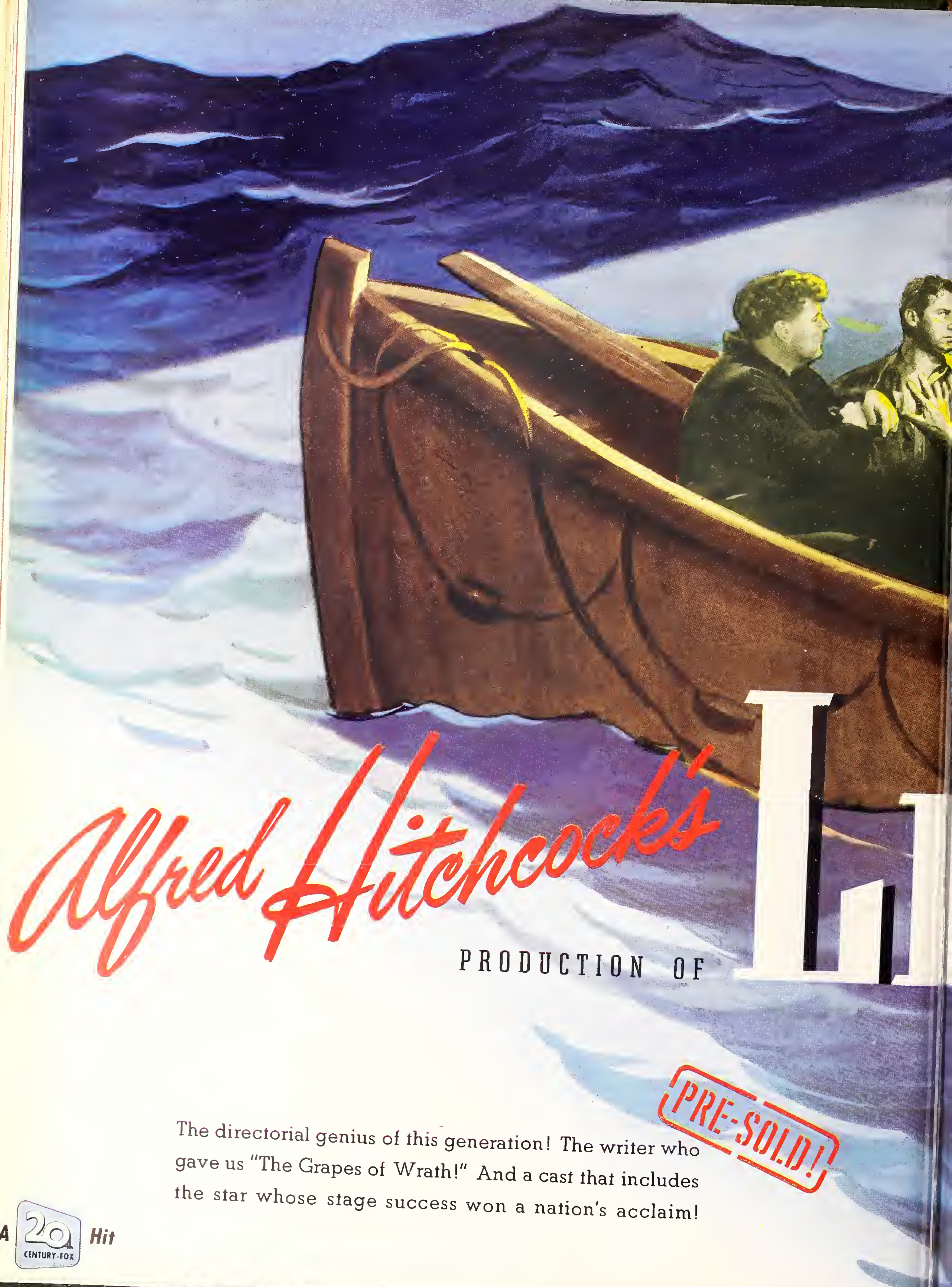
Based on a story by Jerry Cady dramatizing young American valiants in the South Pacific war area! As technical adviser . . . Otto Tolischus, New York Times correspondent in Tokyo before Pearl Harbor!

Darryl F. Zanuck's
production

PURPLE HEART

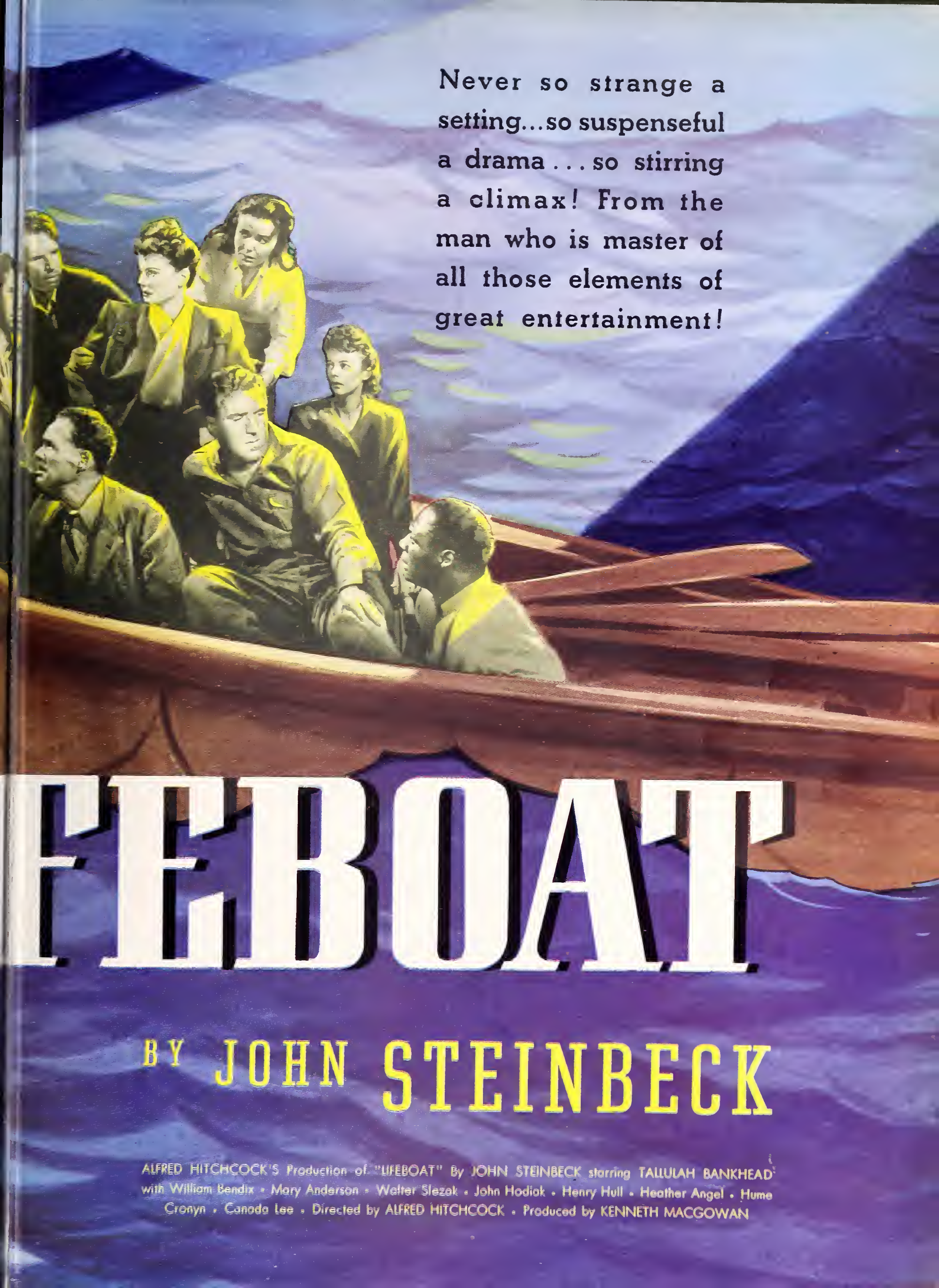
As great as its title! Vital and colorful and thrilling of theme — a mighty property assured of that big-scale handling it merits!

A 20 CENTURY-FOX Hit


Alfred Hitchcock's
PRODUCTION OF
L
PRE-SOLD!

The directorial genius of this generation! The writer who gave us "The Grapes of Wrath!" And a cast that includes the star whose stage success won a nation's acclaim!

A 20 CENTURY-FOX Hit

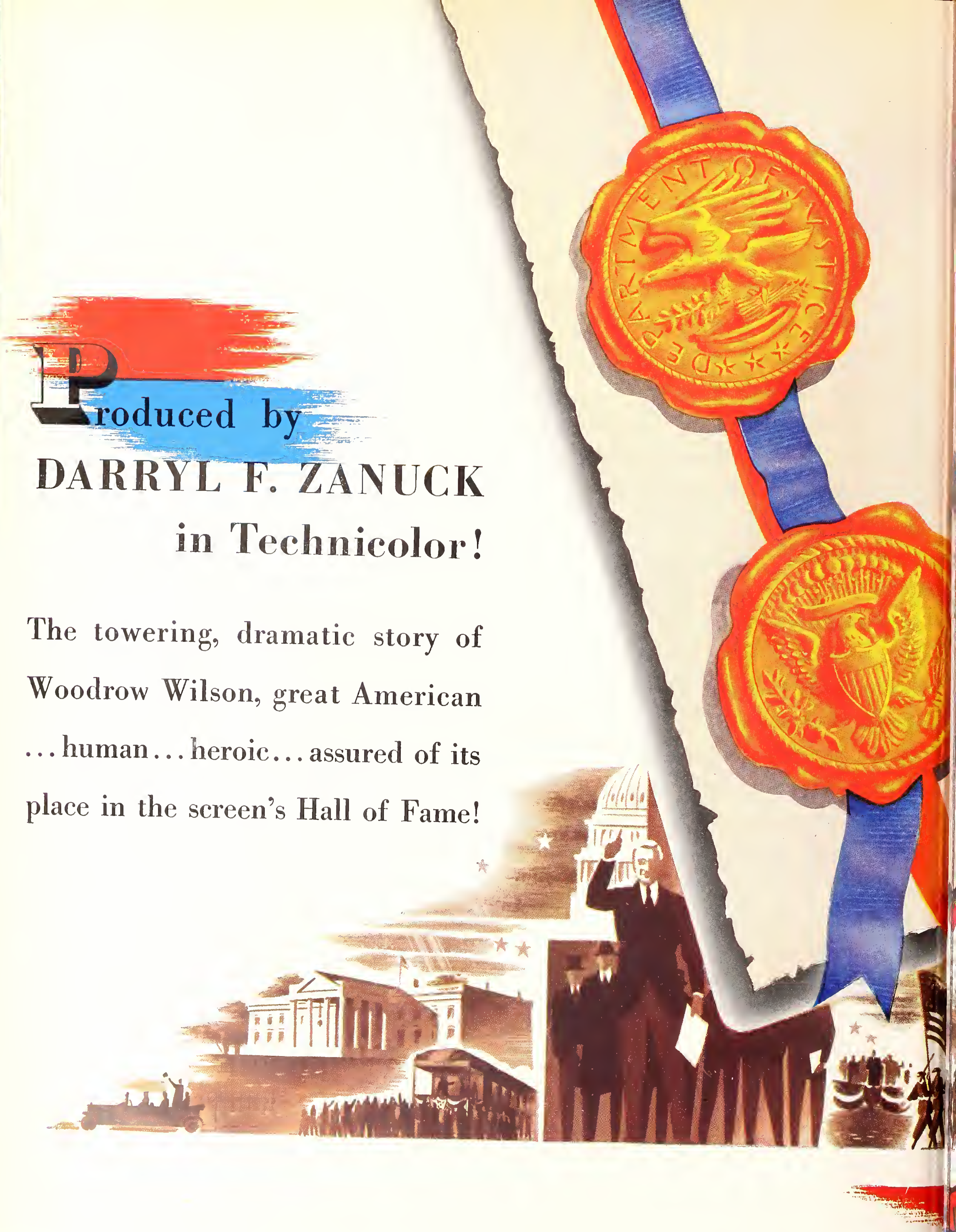


Never so strange a setting...so suspenseful a drama . . . so stirring a climax! From the man who is master of all those elements of great entertainment!

FEBOAT

BY JOHN STEINBECK

ALFRED HITCHCOCK'S Production of "LIFEBOAT" By JOHN STEINBECK starring TALLULAH BANKHEAD with William Bendix • Mary Anderson • Walter Slezak • John Hodiak • Henry Hull • Heather Angel • Hume Cronyn • Canada Lee • Directed by ALFRED HITCHCOCK • Produced by KENNETH MACGOWAN


DEPARTMENT OF JUSTICE

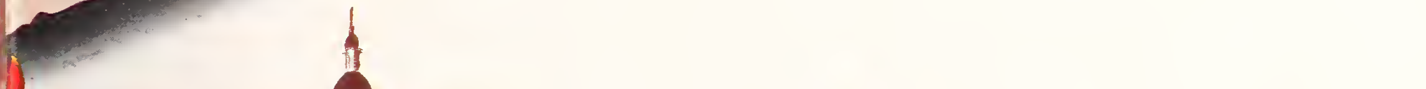
Produced by

DARRYL F. ZANUCK

in Technicolor!

The towering, dramatic story of Woodrow Wilson, great American ...human...heroic...assured of its place in the screen's Hall of Fame!

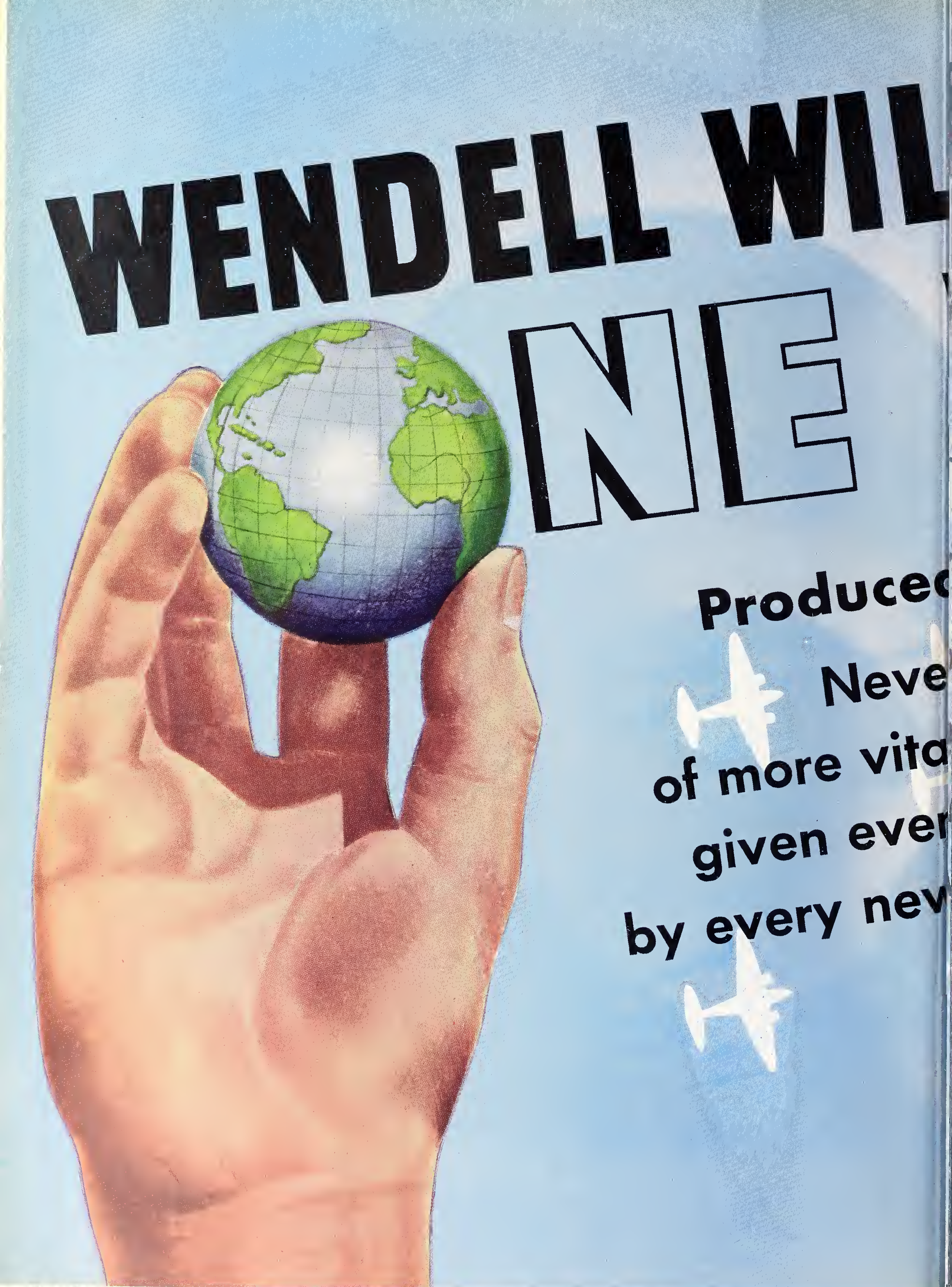
Wilson



PRE-SOLD!

America's president in World War I! His amazingly dramatic life—the excitement and color of his times—the glamor of its people! An epic that will be hailed as the greatest success story ever brought to the screen!

A 20 Hit



WENDELL WIL

NE

Produce

Neve

of more vita

given eve

by every ne

KIE'S GREAT BEST-SELLER

WORLD

y DARRYL F. ZANUCK

as there been a picture
gnificance . . . its greatness
ore powerful impact
orld-shaking event of the day!

PRE-SOLD!

Fastest-selling book in publishing history! Sold 1,000,000 copies in first 6 weeks! Has passed 1,600,000 mark at this writing! Editorialized and commented on by the greatest names of today! Its record is token of its boxoffice potentialities!

A 20 CENTURY-FOX Hit

AND 20th CENTURY-FOX HAS THESE COMING UP!

EDWARD G. ROBINSON
LYNN BARI
VICTOR McLAGLEN in

TAMPICO

•

MERLE OBERON
GEORGE SANDERS
LAIRD CREGAR in

THE LODGER

•

FOUR JILLS IN A JEEP

co-starring
CAROLE LANDIS · MARTHA RAY
KAY FRANCIS · MITZI MAYFAIR

HOME IN INDIANA
In Technicolor

•

The SULLIVANS
starring THOMAS MITCHELL
ANN BAXTER

•

MAXWELL ANDERSON'S
THE EVE OF ST. MARK

•

GREENWICH VILLAGE
In Technicolor

A. J. CRONIN'S
The KEYS of The KINGDOM

•

ALL-OUT ARLENE
BY H. I. PHILLIPS

•

Phil Stong's
STATE FAIR
Musicalized by RICHARD RODGERS
and OSCAR HAMMERSTEIN II

•

WING AND A PRAYER
In Technicolor

AND OTHER PROPERTIES EQUALLY GREAT OR GREATER!

MOVIETONE NEWS

Produced by Edmund Reek

Mightiest of all! Boxoffice-timely! Star-name commentators! Issued twice weekly! The screen's greatest newspaper! More vital today than ever!

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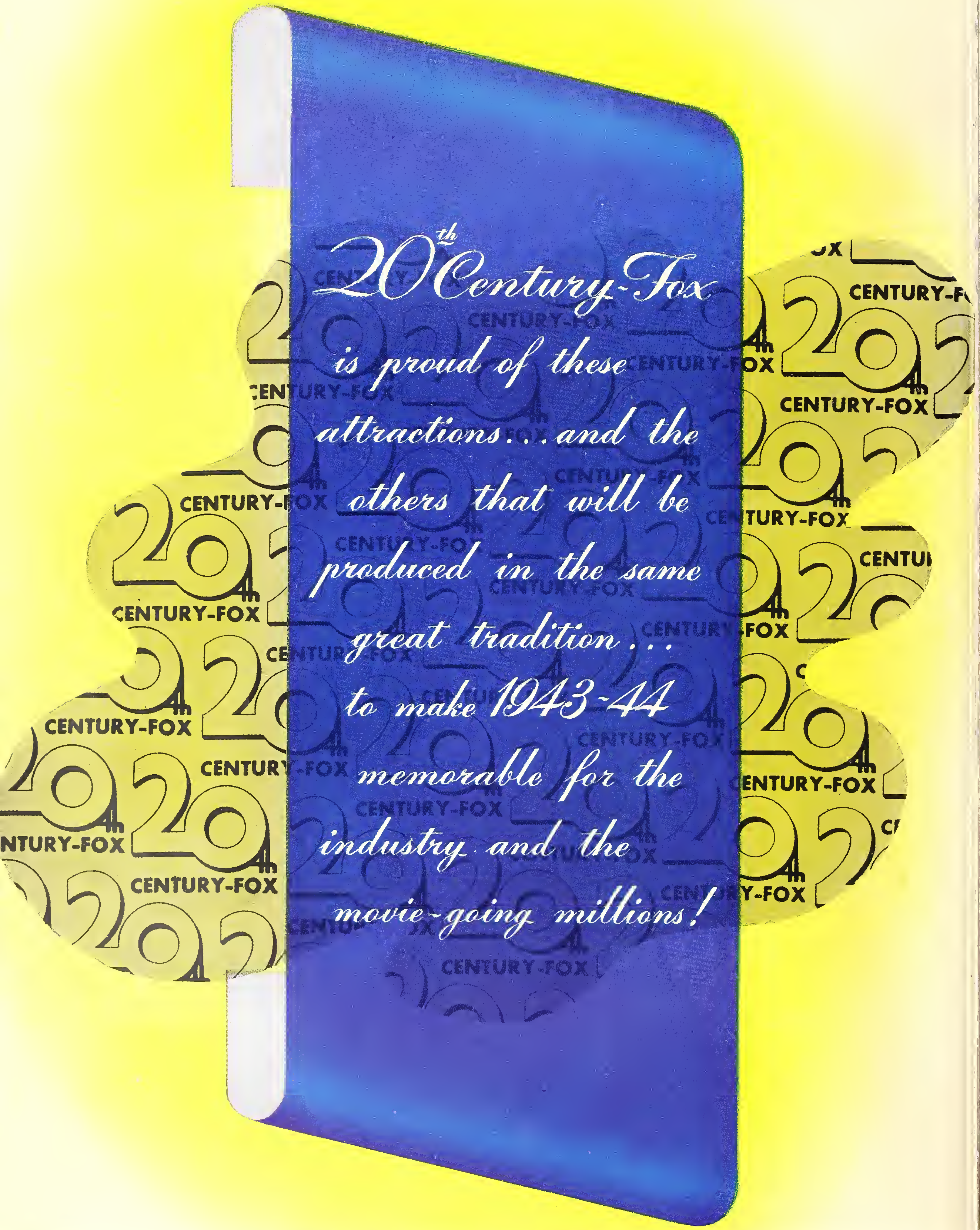

20th Century-Fox
is proud of these
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others that will be
produced in the same
great tradition . . .
to make 1943-44
memorable for the
industry and the
movie-going millions!

Now More Than Ever—WAR BONDS!

PRINTED IN U.S.A.

THE *HOLLYWOOD SCENE*

From HOLLYWOOD BUREAU

Alan Ladd, who served in the Air Corps for almost a year, has received a medical discharge from the Army due to a stomach ailment for which he was treated at a Santa Barbara hospital for several weeks. Upon his discharge, he received commendation from his commanding officer. Ladd left the Army with the rating of corporal, and will now be available to Paramount for further picture work.

The elimination of the dimout restrictions is seen as a ray of good fortune by producers who regard it as an emphatic aid in night shooting, barred for a long time. Dependent upon outdoor requirements, they foresee economies effected under the relaxation.

20th Century-Fox Plans Sequel To "My Friend Flicka"

At Twentieth Century-Fox, a sequel to "My Friend Flicka" will be directed by Louis King. The title is to be "Son of Flicka," again with Roddy McDowall and in Technicolor. Other studio castings are Betty Grable for Billy Rose's "Diamond Horseshoe" and Monty Woolley for "Laura," Otto Preminger production.

Added to the cast of Paramount's "The Hitler Gang" are John Mylong, Hans Von Twardowski, George Sorrel and Rex Williams. The picture, which went into production last week, will have a reproduction of the Pasewalk Hospital in one scene. It was in this hospital in Germany that Adolph Hitler, as a corporal in 1918, was treated after being blinded by a gas attack, so the story goes. At any rate, propaganda-wise German officials have designated Pasewalk Hospital as a Nazi national shrine.

Tarzan will be a screen figure for at least three more years under the terms of a renewal contract between Sol Lesser and RKO, the arrangement calling for one picture a year. Mr. Lesser was scheduled to visit Washington this week to enlist the cooperation of the Army for his next film, "Port of Embarkation." The producer also has acquired "Three's a Family," current play, for production in February and release through United Artists.

Mady Christians To Appear In "Address Unknown"

Columbia has selected Mady Christians to appear opposite Paul Lukas in "Address Unknown." The two were paired in leading roles three years ago in "Watch on the Rhine" on Broadway. Morris Carnovsky and K. T. Stevens also have been given featured roles. The company has signed Edward G. Robinson to play the title role in "Mr. Winkle Goes to War," best-selling novel by Theodore Pratt. Robinson's last starring picture, "Destroyer," was also for Columbia.

Mitchell Leisen will direct "Victoria Grandolet" for Paramount. Veronica Lake will play the title role. Leisen, now in the second year of a five-year contract with the company, has three pictures completed and awaiting release, "No Time for Love," costarring Claudette Colbert and Fred MacMurray; "Lady in the Dark," with Ginger Rogers and Ray Milland, and "Frenchman's Creek," with Joan Fontaine and Arturo de Cordova. . . . Producer David Lewis will visit New York in search of story properties before he joins International Pictures on the coast December 1.

"A Tower of Steel" at 20th-Fox will be directed by William Bacher, former radio director for CBS. . . . David Selznick has added Ann Gillis to the cast of "Since You Went Away." . . . Charles Ruggles will have a featured role in Paramount's "Incendiary Blonde," starring Betty Hutton as Texas Guinan. . . . Republic is planning six productions for November. They include "Mojave Firebrand," "Beneath Western Skies," "The Cowboy and the Senorita," Roy Rogers special: "Silent Partner." "Rosie the Riveter" and "Pistol Packin' Mamma."

63 Facing the Cameras

Production continues without abatement and relatively little numerical change.

Last week saw eight new ones under way and 55 shooting. Eight others were completed, while 59 were in various stages of preparation and 62 in different stages of editing.

Twentieth Century-Fox had 10 editing, seven preparing and six shooting. Most active of all in the preparations division was Columbia with 11. That studio also finished one, started another and had five going. All companies, however, continue in the direction of backlogs.

The push launched by M-G-M some months ago continued. Seven are in work there, led by the ambitious "Dragon Seed" which will be one of the company's most expensive attractions in some time. Paramount's spurt, long anticipated, developed with two new attractions launched while four continued. One of the launchings was "The Hitler Gang", by the company's own statement one of its argest scale enterprises. Bing Crosby's latest, "Going My Way" was brought in by Leo McCarey.

After a lengthy shooting schedule, Walter Wanger completed "Gung Ho", the story of Carlson's Raiders, and continued with "When Ladies Fly".

Republic is on schedule with "The Fighting Seabees", described as one of its biggest for the 1943-44 season. Three others are in production there as well.

The week's production:

COMPLETED

Columbia
None Shall Escape

Paramount
Going My Way

PRC
Gunsmoke Mesa

RKO Radio
Tender Comrade
Days of Glory

Universal
Phantom Lady
Gung Ho

Warners
Uncertain Glory

STARTED

Columbia
Nine Girls

Paramount
Tomorrow's Harvest
The Hitler Gang

PRC
Jungle Terror
Texas Wildcats

RKO Radio
Show Business
International Zone

Universal
Moonlight in Vermont

SHOOTING

Columbia
The Racket Man
Beautiful But Broke
Curly
Cover Girl

MGM
Dragon Seed
Two Sisters and a Sailor
Kismet
Mr. Co-Ed
The Canterville Ghost
Gaslight
Andy Hardy's Blonde Trouble*

Monogram
The Voodoo Man
Arizona Whirlwind
Where Are My Children?

Paramount
When I Come Back
Rainbow Island
The Man in Half Moon Street
Double Indemnity

PRC
Career Girl (formerly Manhattan Rhythm)

RKO Radio
The Falcon in Texas

Republic
The Monster (formerly The Monster and the Lady)
Rhythm Revelry
The Fighting Seabees
Casanova in Burlesque

20th Century-Fox
Four Jills and a Jeep
The Purple Heart
The Sullivans
Eve of St. Mark
Home in Indiana
Lifeboat

UA
It Happened Tomorrow (Pressburger)
Bridge of San Luis Rey (Bogeaus)
Knickerbocker Holiday (PCA)
Since You Went Away (Vanguard)

Universal
Three Cheers for the Boys
Calling Dr. Death
Gypsy Wildcat
Patrick the Great
Her Primitive Man
When Ladies Fly
The Imposter

Warners
Mr. Skeffington
One More Tomorrow
Passage to Marseille
Outward Bound

*Resumed

United Detroit Leases House

The first run, 2,000 seat Wilson theatre, Detroit, has been acquired under lease by United Detroit Theatres. At the close of the theatre's "For Whom the Bell Tolls" run. it will be made a "moveover" house, taking first run product from the Michigan, United Artists. and Palm-State theatres.

War Program Lifts Skouras Grosses

Joins with Blue Network in Sponsoring of "Frolics" for War Workers

Skouras Theatres is cooperating in the presentation of a war workers' broadcast heard over the Blue Network every Saturday at 1 P. M. A direct result of the circuit's participation in the broadcast is an attendance increase up to 140 per cent in some cases during the audition nights, which are held in six Skouras theatres.

The program is a half-hour sustaining show called "Swing Shift Frolics" and is a joint venture of the circuit, the network and the New York *Post*. Nick John Matsoukas, in charge of Skouras' war participation program, represents the circuit in the undertaking.

To Shift Program to Academy of Music

The "Frolics" has had marked success and its increasing popularity is one reason why the backers are shifting its point of origin from the Blue Network studio in New York to the Academy of Music theatre, where a studio audience of 3,600 can be accommodated. It is expected that the November 13 broadcast will be held there.

The program serves a double purpose. Talented persons in war factories are given an opportunity to appear on the program with the chance of winning a grand prize award of a Blue Network contract, and morale of workers is lifted through the entertainment value of the broadcasts, which are piped into as many as 250 war plants through loud speakers. The broadcast is also heard in Canada through the facilities of the Canadian Broadcasting System.

The circuit lends its support by holding audition nights in six of its theatres. On Wednesday, contestants compete on the stage at the Cove, Glen Cove, L. I.; Liberty, Elizabeth, N. J., starting November 10, and the Embassy in Port Chester, N. Y. On Tuesday, auditions are held at the Rivoli in Hempstead, L. I.; Friday, Lafayette in Suffern, N. Y. and Saturday at the Rockland theatre in Nyack, N. Y.

250,000 Talent Audition Blanks Printed

The two contestants judged best then are invited to appear on the Saturday broadcast. The circuit has printed more than 250,000 talent audition blanks for distribution among patrons and run one-minute trailers to promote interest in the broadcast. According to Mr. Matsoukas, as many of the circuit's 65 houses which care to present the talent night from their stages, will be given the opportunity to do so.

Widespread publicity has been given the program by the New York *Post* which daily prints an application form for war workers seeking to enter the competition. Interest has been generated in war plants where a keen rivalry exists among airplane factories, chemical laboratories, shipyards, etc. Each performer who appears on the "Frolics" receives $25, the fee usually paid professional entertainers for broadcast appearances.

There are no restrictions requiring amateur status, the sole limitation being that contestants are war workers. Usually, seven or eight performers are heard during the half-hour program, and a distinguished list of notables in the entertainment world offer their services as judges.

Several Have Started on Professional Careers

Among judges have been Ted Collins, Raymond Knight, Beatrice Kay, Phil Regan and Milton Berle. Several winners already have started professional careers. Harry Smith, singer from the Lederle Laboratories in Nyack, appeared as guest on the Paul Whiteman program on October 29. Another winner, Christine DeCarlo, of Brewster Aircraft on Long Island, is also in line for a possible network sustaining spot.

The master of ceremonies, known as the musical foreman on the broadcast, is Ted Malone. He, with the "Swing Shift Frolics Quartette," are weekly mainstays. Approximately 120 stations carry the program through the Blue Network's facilities, with an estimated listening audience of a million and a half alone over WJZ, New York outlet.

Mention is given Skouras Theatres several times during the broadcast. The circuit also sponsors a weekly broadcast on Sunday over WINS, New York, called "This Is Our Cause," stressing the important work done by various war relief agencies, and is another feature in the Skouras war participation program. The "Swing Shift Frolics" is produced by George Scheck and Lou Dahlman.

MGM PROGRAM TO FEATURE OURSLER

Starting November 15, MGM will sponsor Fulton Oursler over the Mutual network in a 15-minute, five-days-a-week program, Monday through Friday. MGM apparently was impressed with the reception to the Victor Borge show when the Danish star was heard five times weekly over the Blue Network before the program was discontinued. However, the Oursler broadcast will be 10 minutes longer than the Borge show which ran only from 7:00 to 7:05 P. M. Present plans call for Mr. Oursler to give answers on topics of the day to listeners submitting questions.

Promoted to Lieutenant

Ensign Stan Levine, former manager of the Stanley Theatre Supply Company in Chicago, has been promoted to lieutenant (j.g.), in the Navy.

Warners to Hold 21-Week Sales Drive Dec. 19

Warners will conduct a 21-week sales drive beginning December 19, Benjamin Kalmenson, general sales manager, announced last Friday at the company's three-day sales conference at the Blackstone Hotel, Chicago. The conference ended Sunday.

Details of the 1944 sales campaign will be given to the field sales forces at regional meetings by Norman Moray, short subject sales manager, and captain of the drive.

At the Chicago meeting, attended by sales executives, there were talks by Charles Einfeld, director of advertising and publicity; Joseph Bernhard, general manager, and Harry Kalmine, theatre operations supervisor. Among other executives present were Mort Blumenstock, Arthur Sachson, Roy Haines, A. W. Schwalberg, Ed Hinchy, Clarence Eisman, Harry Seed, Henry Herbel, Ralph McCoy, Norman Ayers, Robert Smeltzer, Hall Walsh, Charles Rich, and Wolfe Cohen.

The company announced that "Old Acquaintance" had been added to the November releases schedule, set for November 27.

Mr. Kalmenson on Monday visited Dallas, where he said that a vital obligation of the industry at this time was to maintain legitimate first run standards of exhibition and not impose on the public with product below this level.

Test New Method On Worn Parts

Restoration of worn projection machine parts by a chromium plating treatment will be attempted by the War Production Board's theatre equipment section this week. Tests of the first parts to receive such treatment will be held in New York this week under the supervision of Lester B. Isaac, Loew's director of projection and WPB consultant.

Mr. Isaac, remarking that if the tests prove the method's practicability, the treatment may be given other worn equipment, and that the problem of parts shortages will be solved, said:

"The new method will require less material and less skilled man hours than any attempt to create new parts from substitute metals."

Conclusive results of the test probably will be disclosed within three weeks.

Boston Theatre's Prices Increased for "Bell"

The Metropolitan theatre in Boston has increased prices for the run of "For Whom the Bell Tolls" with the scale increased to 75 cents for matinees and $1.10 evenings. Passes also have been suspended. Similarly, this practice was suspended at the Keith Memorial during "Iron Major" and the Paramount and Fenway while "This Is the Army" was playing.

CBS Declares Dividend

The board of directors of the Columbia Broadcasting System on Monday declared a dividend of 90 cents per share on the present Class A and B stocks of $2.50 par value, payable on December 3 to holders of record on November 19.

Manages St. Louis House

Hubert Scott has succeeded Frank Reller as manager of Loew's Orpheum theatre in St. Louis. Mr. Reller moved to the American theatre at Wentzville, Mo.

TRADEVIEWS

by W.R. WILKERSON

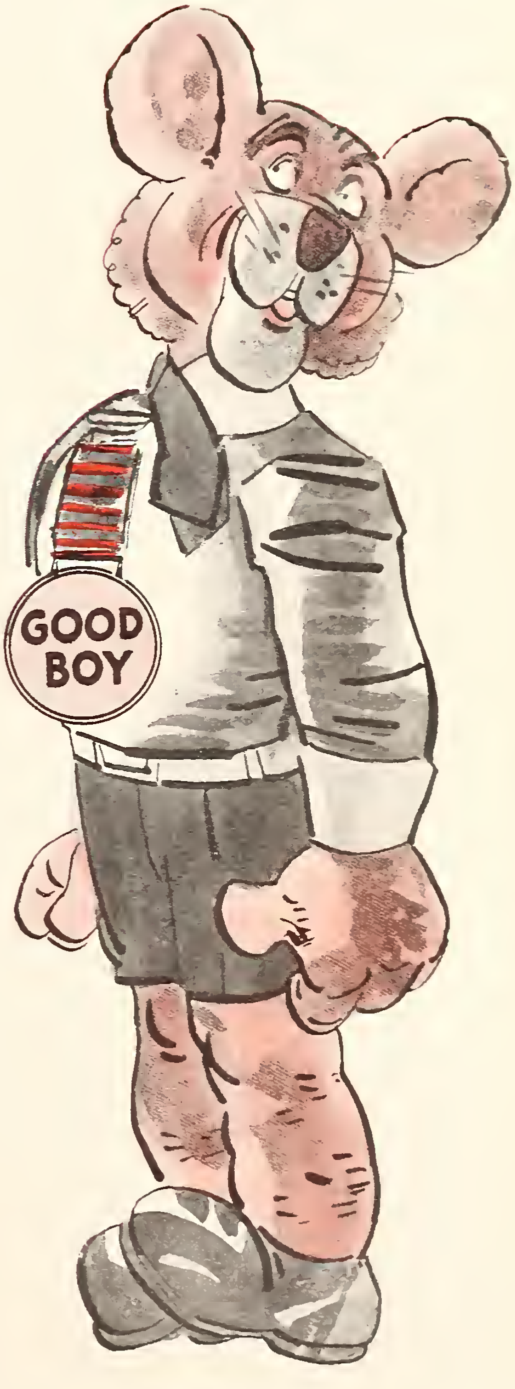
• BILL RODGERS, sales head of MGM, is in town on one of his frequent visits to the studio to look at new product. Rodgers' visit at this time is of interest to this column, due to the fact that, during the past ten days, eleven letters from that many exhibitors scattered throughout the country have reached this desk, applauding MGM's distribution methods and the "absolutely fair deal" they have always gotten from that company.

In addition to the letters referred to above, Pete Wood, Secretary of the Independent Theatre Owners of Ohio sets up the Bill Rodgers crowd for their "ethical business methods" in the handling of MGM pictures.

The letters and Pete Woods' comments are nothing new. We have been told by many, many exhibitors over a period of years that it's pretty tough to finally make a deal with MGM, but once you do, you can sit back in the protection of the contract and bank on every promise made by that company.

All of which makes MGM what it is and wins it an exhibitor confidence that is not shared by many releasing organizations. It's a big feather in MGM's cap and in the hat of Bill Rodgers.

"Gosh, Mister Wilkerson!"



Let's all give to National War Fund—which gives to all!

Films Free Inhibitions Of Aleutian Marines

Brigadier General Robert L. Denig, Marine Corps director of the division of public relations in Washington, has forwarded to MOTION PICTURE HERALD *the article below, written at Adak Island in the Aleutians by First Lieutenant John N. Popham, Marine Corps public relations officer.*

by LIEUT. JOHN N. POPHAM

Nine times a day there is a mass release of inhibitions among American fighting men on this Aleutian Islands base that affords a psychological phenomenon to warm the heart of any student of Freud and Jung.

The moving picture, regardless of vintage, plot or cast, is the principal medium of entertainment for the marines, sailors, seabees and soldiers gathered on this island chain from which preparations were made to drive the Japanese off the North American continent.

Following the pattern established at practically all military stations in the Aleutian area, there are five or six "movie houses" on this island, with show schedules staggered so that one can attend a picture at almost any time around the clock.

Benches in Quonset Hut— That's the Theatre

Thus, no matter what shift a man is working on the seven-day week that prevails, he usually can find time to relax in one of the "movie houses" that are constructed by slapping several Quonset huts together and filling them with rows of backless benches.

Customarily, the doors open 20 minutes before the show starts and the men rush down the aisles and stake out claims for seats. Then comes a "social" period during which the men, most of them bearded and dressed in mud-spattered dungarees, flannel shirts, sweaters, great parka coats and boots, and with pistols and hunting knives strapped to their waists, mill about waving and shouting, gossiping and indulging in horseplay that threatens the very existence of the hut.

The most popular "sport" during the waiting moments is one in which someone shouts "Hey, Baldy" or "Hey, Shorty," and when a man short of stature or thinning of thatch forgetfully turns in answer to the crier, a dozen or more men shout, "Who was that blonde you had under the trees today?" Then everyone rocks with laughter because the point is that there are no trees here.

First, Complete Silence, Then Torrent Breaks

Suddenly the lights are extinguished and everyone scrambles into his seat. There is complete stillness as the film unrolls on the screen the title and the members of the cast. For that brief moment it is just like the moving picture theatres back home.

But there the resemblance ends. In the darkness there suddenly breaks forth a torrent of verbal reaction that accompanies every foot of the film and affords a spectacle far exceeding any film drama in human interest and undistilled enjoyment.

For here is a generation that has grown up with the moving and talking shadows and has been conditioned from childhood to sit in silence while moving picture heroes make obvious mistakes that are rectified only at the last moment, while villains pursue their dark deeds before the very eyes of the audience and while true love and deserving merit languish for the better part of an hour and a half.

Here are men who were taken to their first childhood movie with the parental admonition that they could go if they would not make a sound, men who spent their boyhood holding in check the desire to warn their hero of the dire events about to take place at the hands of a villainous renegade who would even stoop to stealing cattle and changing brands.

No Restraint on Outburst and How They Sound Off

Indeed, many of them only a few months ago were walking out of theatre houses back home with their sweethearts or wives, and with the repressed feeling of one who has sat silent because of social custom, explaining vehemently that: "It just doesn't make sense, dear. Why couldn't she see that he was only trying to do the right thing and that he really loved her? Would you treat me that way?"

But in the Aleutians there are no mothers to put a restraining hand upon Johnny's emotions, no girl friends or wives who might be embarrassed by an honest outburst of feeling. Here every spectator has a fighting man's right to sound off.

And how they sound off! When the villain sets the stage for mayhem they shout warnings to the hero; when the heroine fails to appreciate the true love of an honest man they shout advice, and when the sleek siren reaches the apex of her vamping they lustily invite her to come out and try it on them under the Aleutian trees, which don't exist.

Audience Gives Advice To Hero and Heroine

A sample of the assorted talk goes like this:

"Don't be foolish, sister. Stick with that young guy. The old boy's a wolf."

"Take the one in the uniform, honey. Keep away from that 4-F Charley. Get in touch with his draft board."

"Look out buddy, he's in that closet. No he isn't. He's coming up the back steps. Don't drink that, you fool. Watch that sneak punch. He's like a Jap. Cross that right. Use your left. Brother, you could use some training on an obstacle course."

But there is always one exception to prove the rule. That is when the picture deals with the armed services and the hero as a plain sailor gets real chummy with the Admiral, or as a Marine sentry he sneaks off duty to meet the heroine while the Officer of the Day winks and looks the other way.

During those moments there is complete silence. Men sadly turn their faces away. The stillness is broken only by a few sighs and sputters. It is too much for the audience. Even an inhibition has its limits.

Concert Season Film Competition In Philadelphia

The 1943-44 concert and lecture season in Philadelphia, for the first time veering in its appeal from the exclusive society set to the war workers and the general public, looms as major competition to the picture houses for the first time.

The Philadelphia Orchestra, depending entirely heretofore upon socialite patronage, is dropping to mass levels this season. For the first time in its history, the famous symphony group will schedule a series of Sunday "pop" concerts at the Academy of Music, with Alec Templeton as soloist, for the first event on October 31st.

In addition, the Philadelphia Orchestra has made available, for the first time, a special subscription rate to local trade and labor unions for its regular concerts. Starting on October 6th, the symphony season will include 66 regular concerts in addition to the five "Concerts for Youth," as many concerts for children of school age, and the "pop" series.

Also eyeing the war workers' class, the Philadelphia Opera Company, presenting the classics in English, will move out of the Academy of Music into a regular legitimate theatre for its local season. The Erlanger theatre has been leased for a regular two-week "legitimate theatre" engagement starting November 29th.

The Philadelphia Forum, a concert and lecture subscription series, in addition to making tickets available this season for single events, is broadening its appeal by substituting the screen's Jeannette MacDonald for Lily Pons for its November 9th concert at the Academy of Music. The Forum lists almost 100 single events.

Pointing to a big season ahead, Emma Feldman, who sponsors an All-Star Concert Series of five events under a subscription plan at the Academy of Music, will promote an additional five single concerts during the coming season. The Philadelphia concert season was launched on September 30th with a swing concert by Duke Ellington's orchestra, and spot bookings during the season are expected to keep the 3,600-set Academy lit almost every evening.

Universal Promotes Two At New York Exchange

Nat Goldberg has been appointed assistant branch manager of Universal's New York exchange under David Levy. Mr. Goldberg has been with Universal for approximately 30 years, 15 of them as office manager of the New York exchange. Leo Simon, head booker of the exchange for the past 17 years, has been named to succeed Mr. Goldberg as office manager.

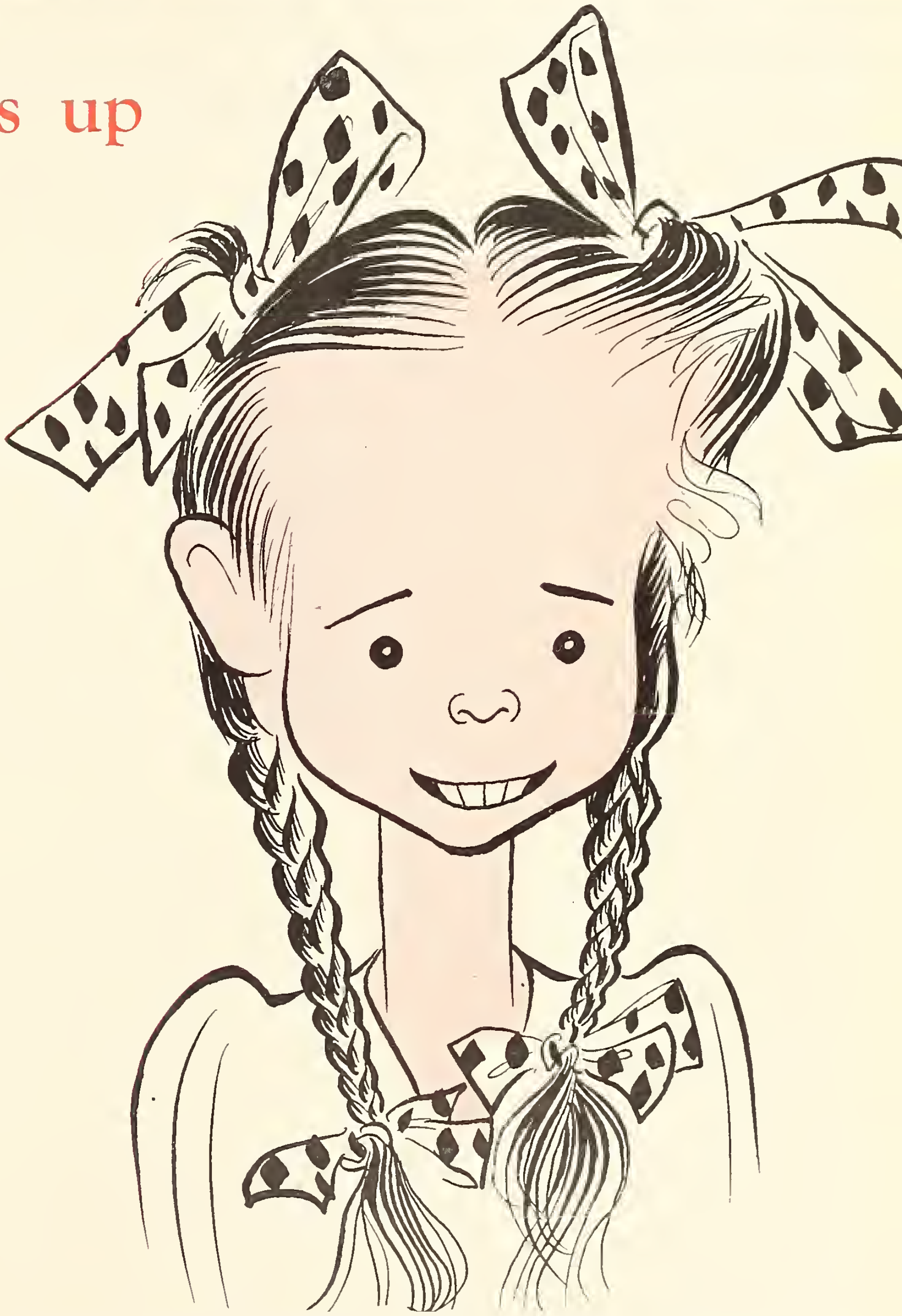
Five Denver Theatres Play "Army" 12 Weeks

Warners' "This Is the Army" has been booked into five Denver theatres for a continuous total playing time of 12 weeks. It opened at the Denver and Esquire at advance admission. Also playing the picture were the Rialto, Aladdin and Broadway. The Broadway, last theatre to play "Army" has booked the film for a repeat engagement.

Golden Receives Five Awards

Owen Golden, former Comerford circuit employee, and now flying with the 19th Air Squadron, has received the Distinguished Flying Cross, the Soldiers' Medal, two Oak Leaf Clusters and Citation Certificates. Additionally, he has been recommended for the Air Medal.

The dim-out lights up with a new Star—MARGARET O'BRIEN in M-G-M's "LOST ANGEL"



In the great tradition of the Jackie Coogans and Shirley Temples comes M-G-M's brilliant little actress Margaret O'Brien. "Journey For Margaret" gave a hint of her talent. Now she is in "Thousands Cheer" and her first starring role is in "Lost Angel."

•

"LOST ANGEL" starring MARGARET O'BRIEN with James Craig • Marsha Hunt • Philip Merivale Henry O'Neill • Donald Meek • Original Screen Play by Isobel Lennart • Based on an idea by Angna Enters • Directed by Roy Rowland • Produced by Robert Sisk • A Metro-Goldwyn-Mayer Picture

Let's All Give! National War Fund — Which Gives To All!

RKO Has Start On New Season, Says Koerner

With only three pictures remaining on its 1943-44 production schedule, RKO will be able to get a nine-month head start on production for 1944-45, Charles Koerner, vice-president in charge of the studio, said in an interview in New York Thursday.

The company's production status, he says, is the most advantageous in history. Despite handicaps of manpower, technical equipment and increased production time and costs the company has been able to build up an important product inventory in the past year, he observes.

This will enable a policy of longer and better production schedules on future pictures, Mr. Koerner explained.

"We won't have to rush to meet the pressure of release dates," said the former circuit official, who took over supervision of the studios in February, 1942. "This means we can polish, preview and spend much more time on those details which add so much to superior production."

The three major RKO releases remaining on the current season's shooting schedule are "Gibson Girl," starring Ginger Rogers in a Technicolor period piece; "None But the Lonely of Heart," with Cary Grant in a story from the Richard Llewellyn best seller, and Rosalind Russell in the story of Elizabeth Kenny.

Plan Increased Number Of High-Budget Films

The 1944-45 season will see approximately the same number of RKO releases—about 40 —Mr. Koerner said. But he said that they would include an increased percentage of high budget "A" features.

Leading the list of productions to begin soon after January 1 are "The Light Fantastic," with Bing Crosby, and "Experiment Perilous," starring Paul Henreid, Walter Slezak and Maureen O'Hara. Also scheduled are two Pat O'Brien releases, "Marine Raiders" and "Having a Wonderful Crime"; an Eddie Cantor musical, and "Spanish Main." At least six of the 1944-45 releases will be in Technicolor.

RKO plans to continue production of the "Lum and Abner," "Great Gildersleeve" and "Fibber McGee and Molly" pictures. Mr. Koerner said that the films based on radio characters had proved highly successful investments.

Production Costs Rose 25 Per Cent Since War

Production costs on the RKO lot have increased almost 25 per cent since the start of the war, Mr. Koerner remarked. Shooting time has been extended by about the same ratio. Careful planning, pooling of technical skills and special process equipment, and Government priority assistance had prevented serious delays, however, Mr. Koerner said.

Mr. Koerner described the story problem as "very acute" and said that RKO was attempting to solve the current shortage of properties by the development of its own writing staff.

Although the studio would continue to work with Samuel Goldwyn, Walt Disney and Edward Golden, the RKO trend was away from the acquisition of independent production and distribution, he said. No decision has been reached on the ultimate disposition of at least two films, "It's All True" and "Name, Age and Occupation" acquired from Orson Welles and Pare Lorentz. The studio is trying to work out a satisfactory method of completing these projects, he said.

Mr. Koerner returned to the studio this week after attending the premiere of "The Iron Major" in Boston and visiting former circuit associates and home office executives.

Seek Relief from WMC 48-Hour Week Ruling

C. J. Scollard of Paramount and Sidney Bromberg of Loew's are expected in Los Angeles over the weekend to present the appeal from the recent order of the Los Angeles regional War Manpower Commission for a 48-hour work week for film workers in the city's exchanges.

It is expected that hearings will be held during the week of November 8.

The distributors recently applied for exemption from a ruling which brought the 44-hour week to half the employees and a 48-hour week for the remainder. The two men will act on behalf of all exchanges.

AlliedCommends MGM Reissues

MGM's decision to re-release prints of 10 old features was commended this week by the Allied States Association.

Commenting that the present release situation was an "artificial shortage," Allied said that "Metro's action appears to be a genuine effort to aid exhibitors by making available a substantial number of excellent pictures from which they may choose, and on terms which reflect this laudable purpose."

The organization added that it hoped the company would not draw "too fine a distinction between customers and non-customers. All exhibitors who really need help should receive it." And it said that other distributors might follow the MGM example.

The 10 MGM reissues included: "Third Finger, Left Hand," with Myrna Loy and Melvyn Douglas; "Northwest Passage," Spencer Tracy; "The Big Store," Marx Bros.; "Love Crazy," William Powell and Myrna Loy; "Go West," Marx Bros.; "Flight Command," Robert Taylor; "Billy the Kid," Robert Taylor; "A Christmas Carol," Lionel Barrymore; "Escape," Norma Shearer and Robert Taylor, and "Come Live with Me, with Hedy Lamarr.

Caravan Committee To Meet in Milwaukee

The National Caravan Committee of Allied States Association, including M. A. Rosenberg, chairman; H. A. Cole, Sidney E. Samuelson, Rotus Harvey, W. L. Ainsworth and Abram F. Myers, will hold a meeting at the Schroeder Hotel in Milwaukee on November 15 and 16 to discuss the alleged withholding of 1942-43 product by some companies. The Caravan charges that withholding of product and refusal by some distributors has created an artificial shortage of film and an increased number of percentage pictures.

Harrold Heads Indiana ATO for Fifth Time

Roy Harrold was reelected president of the Associated Theatre Owners of Indiana for the fifth consecutive time at the annual meeting of the organization in Indianapolis last week. Other officers reelected include: H. Johnson, of Madison, vice-president; Marc Wolf, of Indianapolis, treasurer; Don Rossiter, executive secretary, and Christine Kirk, secretary. The meeting was preliminary to a banquet at the Athletic Club in that city at which Eugene C. Pulliam, head of the state War Bond sales administration, was principal speaker.

Fund Helps Service Men

The Motion Picture Bookers Club of New York has set up a dependency allotment fund for the families of members now in service. It will be continued for the duration.

New Arbitration Cases in Detroit And Chicago

Two new arbitration actions were filed this week in Chicago and Detroit.

At Chicago in the tribunal's 27th case Charles E. Nelson, operator of the Lawndale theatre on West Roosevelt Road attacked the clearances granted by RKO, Paramount, Loew's, Warners and Twentieth Century-Fox to the Central Park, 20th Century, Gold and Crawford theatres. He asked a general reduction in their margins.

Sam Carver, operator of the Grand theatre, at 13721 Woodward Avenue, filed a some run complaint against 20th Century-Fox, in the name of Consolidated Theatres, Inc. Mr. Carver claimed that Fox refused to license him certain pictures on preferred playing time, selling them instead to the Rosedale theatre.

A clearance demand against the five consenting distributors was filed at Boston Monday by Keith's Campello Amusement Corporation. It asked that the 90-day clearance of Brockton first runs over the Keith in Campello be reduced to 30 days. The Brockton and Colonial theatres were named.

A consent award at Boston on Thursday settled the clearance demand of E. M. Loew for his Cameo theatre, Pittsfield. The five consenting distributors agreed with Mr. Loew to grant a maximum clearance to the Capitol, Colonial and Palace of 45 days over second run; and a maximum of 14 days to the second run Strand over the Cameo, with the provision that maximum availability to the Cameo shall be within 75 days of first run. They further stipulated that clearance to the Tyler in respect to MGM product should not be affected by the award. It was Boston's 25th action.

Anthony Demharter, operator of the Peacock theatre, New Orleans, has appealed the dismissal of his specific run action. The case, the tribunal's tenth, had been remanded to the arbitrator who dismissed the demand two weeks ago.

The Appeal Board at New York in their 85th opinion on Friday granted a schedule of maximum availability to the Scotia theatre, Scotia, N. Y., in Albany's 11th complaint. It upheld the award of Charles Ranney, arbitrator, cutting clearance of the first run Proctor and State theatres over the second-run Plaza to 28 days from 35, and setting a 14-day clearance for the Plaza over the Scotia.

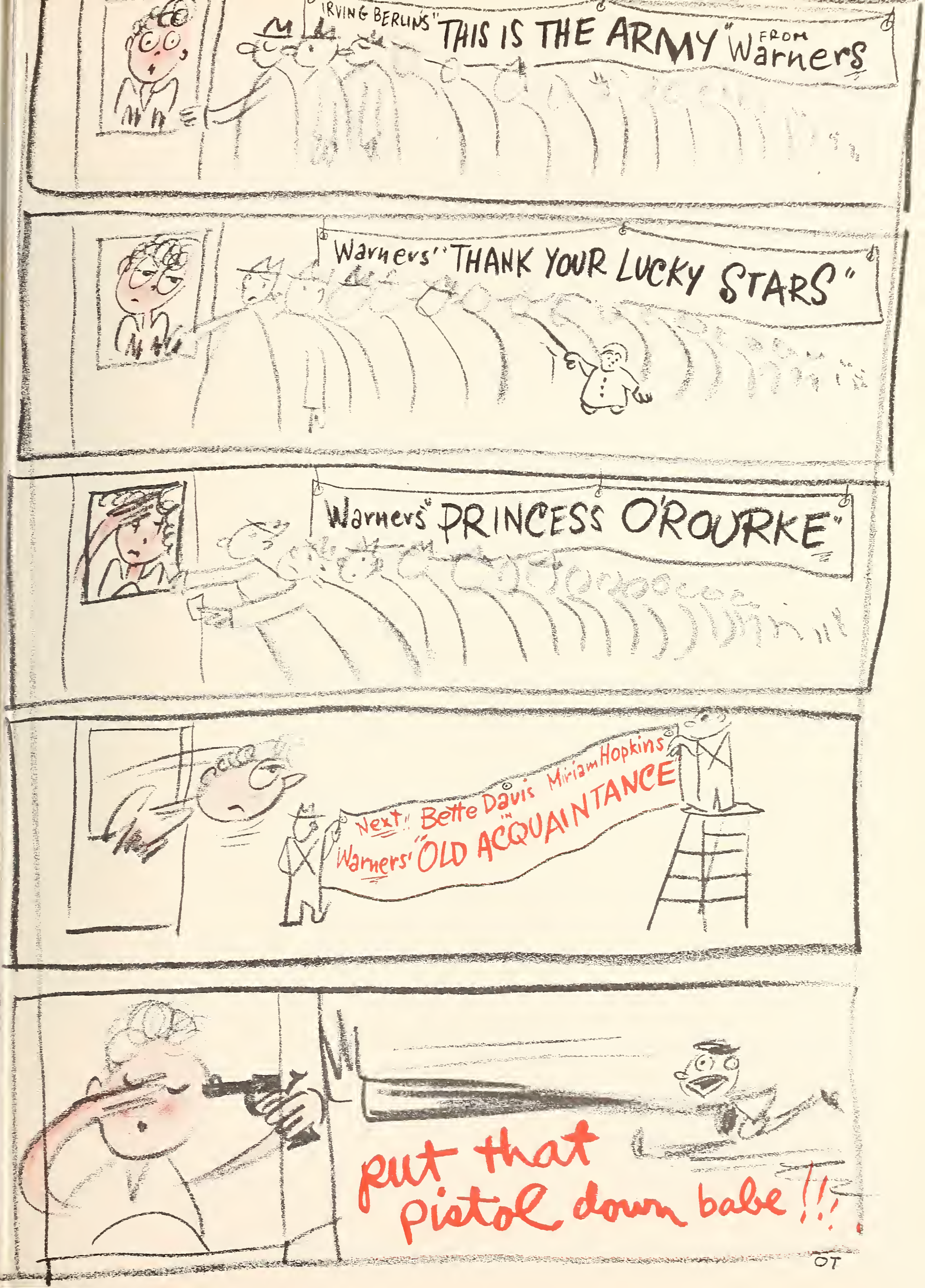
The board found that the Plaza, across the Mohawk river from Scotia, had extended its clearance by delaying its bookings. The board provided that it should lose one day's clearance for each delay in booking after the 42nd day after their last play date at the State or Proctor. It set a maximum of 28 days on pictures which played the Plaza but not the first run houses.

ITOA Meets; Officers To Be Installed November 11

Routine matters were discussed at the regular meeting of the Independent Theatre Owners Association, of New York, last week, an organization spokesman announced. Harry Brandt, president, presided. Installation of new officers will be at the next meeting, November 11, at the Astor Hotel, New York.

Shift Tri-States Managers

Tri-States Theatres has announced several changes in managers. Ira Crane replaces Don Shane as manager of the Capitol-State theatre at Sioux City, Ia. Mr. Shane recently was transferred to the Paramount in Omaha. Others named were William Eagen, Arthus Foster, Marguerita Mosetter and Evelyn Martin.


IRVING BERLIN'S "THIS IS THE ARMY" FROM Warners
Warners' "THANK YOUR LUCKY STARS"
Warners' "PRINCESS O'ROURKE"
Next!! Bette Davis Miriam Hopkins in Warners' "OLD ACQUAINTANCE"
put that pistol down babe!!
OT

Writers Attend World Premiere Of "Fantasy"

More than 40 newspaper writers from Ohio, Indiana and Kentucky attended the world premiere of Universal's "Flesh and Fantasy" at the RKO Albee in Cincinnati on October 29. They were welcomed by Mayor James G. Stewart and Cincinnati film critics at a luncheon in the Variety Club headquarters and later were guests of Universal at a dinner at the Netherland Plaza before attending the opening.

On Saturday evening, October 30 at the Globe theatre in New York, RKO's "The Iron Major" had its first showing in the area. The world premiere of the film was held in Boston on the previous Saturday. On Monday, a special performance was given at the Globe for former Fordham University friends and associates of the late Frank Cavanaugh, whom Pat O'Brien portrays in the film.

Among those who attended were the Right Reverend Robert I. Gannon, president of Fordham University; Rev. Lawrence A. Walsh, dean; Rev. Lawrence S. Atherton, moderator of athletics; Assemblyman John A. Devany, Jr., close friend of the noted coach and other executives of the University and sports world figures.

During the week two important Warner openings were held on Broadway. "Old Acquaintance" with Bette Davis and Miriam Hopkins, came to the Hollywood on Tuesday following a 14-week run of "This Is the Army." On Friday, "Princess O'Rourke," starring Olivia de Havilland and Robert Cummings, opened at the Strand, following "Thank Your Lucky Stars" which ran five weeks. "Son of Dracula" opened Friday at the Rialto. The Universal picture stars Lon Chaney.

Paramount's "For Whom the Bell Tolls" starts a two-a-day showing at the Carlton theatre in London on November 9. It is the first showing of the film outside the United States. The film is in its 17th week at the Rivoli in New York. Twentieth Century-Fox has set the world premiere of "Guadalcanal Diary" at the Fox theatre in Philadelphia for Wednesday, November 10, to coincide with the 168th anniversary of the founding of the Marines in that city. A simultaneous showing of the film will be held at a banquet at the Hotel Bellevue-Stratford, at which Marine officers and prominent Washington officials will be guests.

Twentieth-Fox's "Claudia" came to the Music Hall on Thursday, replacing "Lassie Come Home" which ran four weeks. At the New York Paramount, "I Dood It," with Red Skelton will open as the 17th anniversary attraction next Wednesday, November 10. It is the first time the theatre has booked an MGM picture. Woody Herman and his orchestra will appear on the stage.

Republic's "In Old Oklahoma" had its world premiere at the Criterion theatre in Oklahoma City Wednesday. The film, based on Thomson Burtis' story, "War of the Wildcats," was honored by a proclamation by Governor Robert S. Kerr designating the November 3 date as "In Old Oklahoma" day.

Discuss Television Sponsors

Commercial aspects of post-war television will be discussed at a joint dinner meeting of the Advertising Club and American Television Society in New York on November 10. Speakers will include Allen B. DuMont; Thomas Joyce, vice-president of RCA; Robert L. Gibson, General Electric, and John Southwell and Thomas Hutchinson, advertising agency representatives.

Flinn Named Coordinator Of Hollywood WAC

John C. Flinn, executive secretary of the Society of Independent Motion Picture Producers, has been named coordinator of the Hollywood division of the War Activities Committee. The announcement was made at a meeting of the executive committee last week. He succeeds Fred W. Beetson, who resigned because of ill health.

At a luncheon meeting of the WAC Hollywood division in Los Angeles, Stanton Griffis, recently named chief of the film bureau, domestic branch, Office of War Information, paid tribute to the industry for its earnest cooperation with the OWI and other governmental agencies.

Francis S. Harmon, executive vice-chairman of the WAC, led a discussion on the current program of industry-produced war information shorts.

Metzger Takes Charge of WAC Manpower Study

Lou Metzger, according to an announcement last weekend by S. H. Fabian, chairman of the Theatres Division of the War Activities Committee, has been placed in charge of the WAC's various manpower problems. Mr. Metzger recently joined the WAC on a permanent volunteer basis, and has been making a thorough investigation of the general background on the manpower situation, which he has already discussed with leading industry figutes. He left for Washington with Mr. Fabian last Monday for conferences with manpower officials and preliminary talks with Theodore R. Gamble, National War Finance director, on possible industry participation in the forthcoming Fourth War Loan. Oscar Doob and Edward Schreiber are joining them for the talks.

Hays Presents Medals for Roosevelt Association

Founders' Medals, for distinguished service, were presented in behalf of the Roosevelt Memorial Association last week by Will H. Hays, president of the Motion Picture Producers and Distributors of America, to Mrs. August Belmont, J. H. Darling, and former Ambassador to Japan Joseph Grew.

The presentations were at Town Hall, New York. Mr. Hays is a vice-president of the Association.

In his presentation address, Mr. Hays noted that the Association was founded "especially to provide in some manner for the perpetuation of the ideals of Theodore Roosevelt, for the benefit of the American people."

National Decency Legion Classifies 11 Films

The National Legion of Decency reviewed 11 films during the current week, classifying nine as unobjectionable for general patronage and two as unobjectionable for adults. The list follows: Class A-1, Unobjectionable for General Patronage: "Campus Rhythm," "Crazy House," "Death Valley Rangers," "Devil Riders," "Overland Mail Robbery," "Guadalcanal Diary," "The Iron Major," "Is Everybody Happy?" "Northern Pursuit." Class A-2, Unobjectionable for Adults: "Flesh and Fantasy" and "Jeannie."

Six Musicals for World Pictures

World Pictures, Inc., has announced its plan to produce six musicals, some in color. According to the announcement, the first, "Lady in Grey," is to be in cooperation with the Red Cross, and goes before the cameras November 8, with William Foch, president, and formerly a director for UFA, Berlin, and Luis Alvarez, who was once associated with Mary Pickford and Douglas Fairbanks and formerly a producer in Buenos Aires and Mexico City, producing.

Mayer Stresses Post-War Role of Documentaries

The documentary short subject, used now as an adjunct to the war effort, will be needed after the war when problems of adjustment will be faced, Arthur Mayer of the War Activities Committee, told the National Board of Review at its annual convention last Thursday, October 28th, in the Hotel Pennsylvania, New York.

Mr. Mayer was one of a group of speakers, who stressed the importance of the film in wartime, both for the general public and for the military. Mr. Mayer said the documentary type film would be integrated into post-war theatre programs, and noted the current production of more documentary pictures weekly than were made during pre-war years.

Other speakers were: Mrs. Irene Baird of the National Film Board of Canada, who outlined the role of documentary pictures in her warring country; Mrs. Richard McClure, of the Better Films Council, Chicago, whose subject was "Effects of the War on Community Motion Picture Work"; T. Y. Lo, of the China Motion Picture Corporation, who discussed his country's present film efforts and plans, and Dr. Sigmund Spaeth, president of the National Association of Authors, Composers, and Conductors, who told of "Music in the Movies."

The military use of films was cited by Lieutenant (jg) John Bauernschmidt, USNR, of the Bureau of Aeronautics training film branch, the title of whose address was "Educational Values of Training Films for the Navy"; by Lieutenant Earl Allvine, USNR, Naval Photographic Science Laboratory, who told of the work of his branch; and by Major Orton Hicks, of the Army Special Services motion picture distribution division, who praised the gratis contribution by the American industry of 16mm films for showing to men overseas.

Major Hicks said that distribution of such films would remain in the charge of the Army.

Convention delegates saw two Navy short subjects, "Snoopers and How to Blast Them" and "Chief Neeley Reports to the Nation"; an MGM short subject, "This Is Tomorrow", and a Warner feature, scheduled for January release.

See 252 "Bell" Engagements By Middle of December

Charles M. Reagan, Paramount assistant general sales manager, announced this week that "For Whom the Bell Tolls" will have had 252 important key city engagements by the middle of December. Up to October 29th, 107 engagements were listed.

Holdovers in such cities as Los Angeles, San Francisco, New York, Cleveland, Detroit, Atlanta and others have ranged from four to 16 weeks. In Boston, three theatres played the picture with the Metropolitan, Paramount and Fenway all reporting better than average grosses. In the first and second weeks at the Metropolitan, the film grossed $64,000 and $42,000 respectively.

Works on Warner Tieups

Harry Rolnick, president of Byer-Rolnick Company, hat manufacturing company who has an exclusive Warner Bros. promotion tieup, was in New York last week to arrange for increased promotional activities on Resistol Hats in connection with Warner stars.

Buys Illinois Theatre

Edward Grossman, owner of the Mode theatre in Joliet, Ill., has purchased the Ewing in Bloomington from Mr. Roma Ewing.

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

Alan Ladd, who served in the Air Corps for almost a year, has received a medical discharge from the Army due to a stomach ailment for which he was treated at a Santa Barbara hospital for several weeks. Upon his discharge, he received commendation from his commanding officer. Ladd left the Army with the rating of corporal, and will now be available to Paramount for further picture work.

The elimination of the dimout restrictions is seen as a ray of good fortune by producers who regard it as an emphatic aid in night shooting, barred for a long time. Dependent upon outdoor requirements, they foresee economies effected under the relaxation.

20th Century-Fox Plans Sequel To "My Friend Flicka"

At Twentieth Century-Fox, a sequel to "My Friend Flicka" will be directed by Louis King. The title is to be "Son of Flicka," again with Roddy McDowall and in Technicolor. Other studio castings are Betty Grable for Billy Rose's "Diamond Horseshoe" and Monty Woolley for "Laura," Otto Preminger production.

Added to the cast of Paramount's "The Hitler Gang" are John Mylong, Hans Von Twardowski, George Sorrel and Rex Williams. The picture, which went into production last week, will have a reproduction of the Pasewalk Hospital in one scene. It was in this hospital in Germany that Adolph Hitler, as a corporal in 1918, was treated after being blinded by a gas attack, so the story goes. At any rate, propaganda-wise German officials have designated Pasewalk Hospital as a Nazi national shrine.

Tarzan will be a screen figure for at least three more years under the terms of a renewal contract between Sol Lesser and RKO, the arrangement calling for one picture a year. Mr. Lesser was scheduled to visit Washington this week to enlist the cooperation of the Army for his next film, "Port of Embarkation." The producer also has acquired "Three's a Family," current play, for production in February and release through United Artists.

Mady Christians To Appear In "Address Unknown"

Columbia has selected Mady Christians to appear opposite Paul Lukas in "Address Unknown." The two were paired in leading roles three years ago in "Watch on the Rhine" on Broadway. Morris Carnovsky and K. T. Stevens also have been given featured roles. The company has signed Edward G. Robinson to play the title role in "Mr. Winkle Goes to War," best-selling novel by Theodore Pratt. Robinson's last starring picture, "Destroyer," was also for Columbia.

Mitchell Leisen will direct "Victoria Grandolet" for Paramount. Veronica Lake will play the title role. Leisen, now in the second year of a five-year contract with the company, has three pictures completed and awaiting release, "No Time for Love," costarring Claudette Colbert and Fred MacMurray; "Lady in the Dark," with Ginger Rogers and Ray Milland, and "Frenchman's Creek," with Joan Fontaine and Arturo de Cordova. . . . Producer David Lewis will visit New York in search of story properties before he joins International Pictures on the coast December 1.

"A Tower of Steel" at 20th-Fox will be directed by William Bacher, former radio director for CBS. . . . David Selznick has added Ann Gillis to the cast of "Since You Went Away." . . . Charles Ruggles will have a featured role in Paramount's "Incendiary Blonde," starring Betty Hutton as Texas Guinan. . . . Republic is planning six productions for November. They include "Mojave Firebrand," "Beneath Western Skies," "The Cowboy and the Senorita," Roy Rogers special; "Silent Partner," "Rosie the Riveter" and "Pistol Packin' Mamma."

63 Facing the Cameras

Production continues without abatement and relatively little numerical change.

Last week saw eight new ones under way and 55 shooting. Eight others were completed, while 59 were in various stages of preparation and 62 in different stages of editing.

Twentieth Century-Fox had 10 editing, seven preparing and six shooting. Most active of all in the preparations division was Columbia with 11. That studio also finished one, started another and had five going. All companies, however, continue in the direction of backlogs.

The push launched by M-G-M some months ago continued. Seven are in work there, led by the ambitious "Dragon Seed" which will be one of the company's most expensive attractions in some time. Paramount's spurt, long anticipated, developed with two new attractions launched, while four continued. One of the launchings was "The Hitler Gang", by the company's own statement one of its largest scale enterprises. Bing Crosby's latest, "Going My Way" was brought in by Leo McCarey.

After a lengthy shooting schedule, Walter Wanger completed "Gung Ho", the story of Carlson's Raiders, and continued with "When Ladies Fly".

Republic is on schedule with "The Fighting Seabees", described as one of its biggest for the 1943-44 season. Three others are in production there as well.

The week's production:

COMPLETED

Columbia
None Shall Escape

Paramount
Going My Way

PRC
Gunsmoke Mesa

RKO Radio
Tender Comrade
Days of Glory

Universal
Phantom Lady
Gung Ho

Warners
Uncertain Glory

STARTED

Columbia
Nine Girls

Paramount
Tomorrow's Harvest
The Hitler Gang

PRC
Jungle Terror
Texas Wildcats

RKO Radio
Show Business
International Zone

Universal
Moonlight in Vermont

SHOOTING

Columbia
The Racket Man
Beautiful But Broke
Curly
Cover Girl

MGM
Dragon Seed
Two Sisters and a Sailor
Kismet
Mr. Co-Ed
The Canterville Ghost
Gaslight
Andy Hardy's Blonde Trouble*

Monogram
The Voodoo Man
Arizona Whirlwind
Where Are My Children?

Paramount
When I Come Back
Rainbow Island
The Man in Half Moon Street
Double Indemnity

PRC
Career Girl (formerly Manhattan Rhythm)

RKO Radio
The Falcon in Texas

Republic
The Monster (formerly The Monster and the Lady)
Rhythm Revelry
The Fighting Seabees
Casanova in Burlesque

20th Century-Fox
Four Jills and a Jeep
The Purple Heart
The Sullivans
Eve of St. Mark
Home in Indiana
Lifeboat

UA
It Happened Tomorrow (Pressburger)
Bridge of San Luis Rey (Bogeaus)
Knickerbocker Holiday (PCA)
Since You Went Away (Vanguard)

Universal
Three Cheers for the Boys
Calling Dr. Death
Gypsy Wildcat
Patrick the Great
Her Primitive Man
When Ladies Fly
The Imposter

Warners
Mr. Skeffington
One More Tomorrow
Passage to Marseille
Outward Bound

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*Resumed

United Detroit Leases House

The first run, 2,000 seat Wilson theatre, Detroit, has been acquired under lease by United Detroit Theatres. At the close of the theatre's "For Whom the Bell Tolls" run, it will be made a "moveover" house, taking first run product from the Michigan, United Artists, and Palm-State theatres.

War Program Lifts Skouras Grosses

Joins with Blue Network in Sponsoring of "Frolics" for War Workers

Skouras Theatres is cooperating in the presentation of a war workers' broadcast heard over the Blue Network every Saturday at 1 P. M. A direct result of the circuit's participation in the broadcast is an attendance increase up to 140 per cent in some cases during the audition nights, which are held in six Skouras theatres.

The program is a half-hour sustaining show called "Swing Shift Frolics" and is a joint venture of the circuit, the network and the New York *Post*. Nick John Matsoukas, in charge of Skouras' war participation program, represents the circuit in the undertaking.

To Shift Program to Academy of Music

The "Frolics" has had marked success and its increasing popularity is one reason why the backers are shifting its point of origin from the Blue Network studio in New York to the Academy of Music theatre, where a studio audience of 3,600 can be accommodated. It is expected that the November 13 broadcast will be held there.

The program serves a double purpose. Talented persons in war factories are given an opportunity to appear on the program with the chance of winning a grand prize award of a Blue Network contract, and morale of workers is lifted through the entertainment value of the broadcasts, which are piped into as many as 250 war plants through loud speakers. The broadcast is also heard in Canada through the facilities of the Canadian Broadcasting System.

The circuit lends its support by holding audition nights in six of its theatres. On Wednesday, contestants compete on the stage at the Cove, Glen Cove, L. I.; Liberty, Elizabeth, N. J., starting November 10, and the Embassy in Port Chester, N. Y. On Tuesday, auditions are held at the Rivoli in Hempstead, L. I.; Friday, Lafayette in Suffern, N. Y. and Saturday at the Rockland theatre in Nyack, N. Y.

250,000 Talent Audition Blanks Printed

The two contestants judged best then are invited to appear on the Saturday broadcast. The circuit has printed more than 250,000 talent audition blanks for distribution among patrons and run one-minute trailers to promote interest in the broadcast. According to Mr. Matsoukas, as many of the circuit's 65 houses which care to present the talent night from their stages, will be given the opportunity to do so.

Widespread publicity has been given the program by the New York *Post* which daily prints an application form for war workers seeking to enter the competition. Interest has been generated in war plants where a keen rivalry exists among airplane factories, chemical laboratories, shipyards, etc. Each performer who appears on the "Frolics" receives $25, the fee usually paid professional entertainers for broadcast appearances.

There are no restrictions requiring amateur status, the sole limitation being that contestants are war workers. Usually, seven or eight performers are heard during the half-hour program, and a distinguished list of notables in the entertainment world offer their services as judges.

Several Have Started on Professional Careers

Among judges have been Ted Collins, Raymond Knight, Beatrice Kay, Phil Regan and Milton Berle. Several winners already have started professional careers. Harry Smith, singer from the Lederle Laboratories in Nyack, appeared as guest on the Paul Whiteman program on October 29. Another winner, Christine DeCarlo, of Brewster Aircraft on Long Island, is also in line for a possible network sustaining spot.

The master of ceremonies, known as the musical foreman on the broadcast, is Ted Malone. He, with the "Swing Shift Frolics Quartette," are weekly mainstays. Approximately 120 stations carry the program through the Blue Network's facilities, with an estimated listening audience of a million and a half alone over WJZ, New York outlet.

Mention is given Skouras Theatres several times during the broadcast. The circuit also sponsors a weekly broadcast on Sunday over WINS, New York, called "This Is Our Cause," stressing the important work done by various war relief agencies, and is another feature in the Skouras war participation program. The "Swing Shift Frolics" is produced by George Scheck and Lou Dahlman.

MGM PROGRAM TO FEATURE OURSLER

Starting November 15, MGM will sponsor Fulton Oursler over the Mutual network in a 15-minute, five-days-a-week program, Monday through Friday. MGM apparently was impressed with the reception to the Victor Borge show when the Danish star was heard five times weekly over the Blue Network before the program was discontinued. However, the Oursler broadcast will be 10 minutes longer than the Borge show which ran only from 7:00 to 7:05 P. M. Present plans call for Mr. Oursler to give answers on topics of the day to listeners submitting questions.

Promoted to Lieutenant

Ensign Stan Levine, former manager of the Stanley Theatre Supply Company in Chicago, has been promoted to lieutenant (j.g.), in the Navy.

Warners to Hold 21-Week Sales Drive Dec. 19

Warners will conduct a 21-week sales drive beginning December 19, Benjamin Kalmenson, general sales manager, announced last Friday at the company's three-day sales conference at the Blackstone Hotel, Chicago. The conference ended Sunday.

Details of the 1944 sales campaign will be given to the field sales forces at regional meetings by Norman Moray, short subject sales manager, and captain of the drive.

At the Chicago meeting, attended by sales executives, there were talks by Charles Einfeld, director of advertising and publicity; Joseph Bernhard, general manager, and Harry Kalmine, theatre operations supervisor. Among other executives present were Mort Blumenstock, Arthur Sachson, Roy Haines, A. W. Schwalberg, Ed Hinchy, Clarence Eisman, Harry Seed, Henry Herbel, Ralph McCoy, Norman Ayers, Robert Smeltzer, Hall Walsh, Charles Rich, and Wolfe Cohen.

The company announced that "Old Acquaintance" had been added to the November releases schedule, set for November 27.

Mr. Kalmenson on Monday visited Dallas, where he said that a vital obligation of the industry at this time was to maintain legitimate first run standards of exhibition and not impose on the public with product below this level.

Test New Method On Worn Parts

Restoration of worn projection machine parts by a chromium plating treatment will be attempted by the War Production Board's theatre equipment section this week. Tests of the first parts to receive such treatment will be held in New York this week under the supervision of Lester B. Isaac, Loew's director of projection and WPB consultant.

Mr. Isaac, remarking that if the tests prove the method's practicability, the treatment may be given other worn equipment, and that the problem of parts shortages will be solved, said:

"The new method will require less material and less skilled man hours than any attempt to create new parts from substitute metals."

Conclusive results of the test probably will be disclosed within three weeks.

Boston Theatre's Prices Increased for "Bell"

The Metropolitan theatre in Boston has increased prices for the run of "For Whom the Bell Tolls" with the scale increased to 75 cents for matinees and $1.10 evenings. Passes also have been suspended. Similarly, this practice was suspended at the Keith Memorial during "Iron Major" and the Paramount and Fenway while "This Is the Army" was playing.

CBS Declares Dividend

The board of directors of the Columbia Broadcasting System on Monday declared a dividend of 90 cents per share on the present Class A and B stocks of $2.50 par value, payable on December 3 to holders of record on November 19.

Manages St. Louis House

Hubert Scott has succeeded Frank Reller as manager of Loew's Orpheum theatre in St. Louis. Mr. Reller moved to the American theatre at Wentzville, Mo.

HOLLYWOOD REPORTER, OCT. 29, 1943

TRADE VIEWS

by W. R. WILKERSON

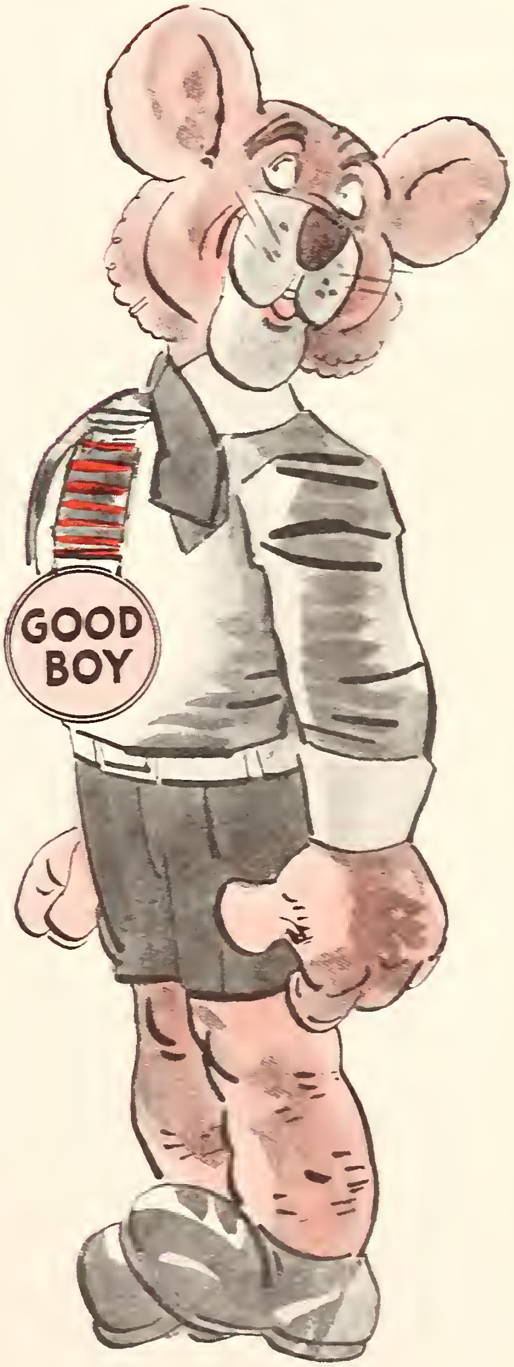
• BILL RODGERS, sales head of MGM, is in town on one of his frequent visits to the studio to look at new product. Rodgers' visit at this time is of interest to this column, due to the fact that, during the past ten days, eleven letters from that many exhibitors scattered throughout the country have reached this desk, applauding MGM's distribution methods and the "absolutely fair deal" they have always gotten from that company.

In addition to the letters referred to above, Pete Wood, Secretary of the Independent Theatre Owners of Ohio sets up the Bill Rodgers crowd for their "ethical business methods" in the handling of MGM pictures.

The letters and Pete Woods' comments are nothing new. We have been told by many, many exhibitors over a period of years that it's pretty tough to finally make a deal with MGM, but once you do, you can sit back in the protection of the contract and bank on every promise made by that company.

All of which makes MGM what it is and wins it an exhibitor confidence that is not shared by many releasing organizations. It's a big feather in MGM's cap and in the hat of Bill Rodgers.

"Gosh, Mister Wilkerson!"



Let's all give to National War Fund—which gives to all!

Films Free Inhibitions Of Aleutian Marines

Brigadier General Robert L. Denig, Marine Corps director of the division of public relations in Washington, has forwarded to MOTION PICTURE HERALD *the article below, written at Adak Island in the Aleutians by First Lieutenant John N. Popham, Marine Corps public relations officer.*

by LIEUT. JOHN N. POPHAM

Nine times a day there is a mass release of inhibitions among American fighting men on this Aleutian Islands base that affords a psychological phenomenon to warm the heart of any student of Freud and Jung.

The moving picture, regardless of vintage, plot or cast, is the principal medium of entertainment for the marines, sailors, seabees and soldiers gathered on this island chain from which preparations were made to drive the Japanese off the North American continent.

Following the pattern established at practically all military stations in the Aleutian area, there are five or six "movie houses" on this island, with show schedules staggered so that one can attend a picture at almost any time around the clock.

Benches in Quonset Hut— That's the Theatre

Thus, no matter what shift a man is working on the seven-day week that prevails, he usually can find time to relax in one of the "movie houses" that are constructed by slapping several Quonset huts together and filling them with rows of backless benches.

Customarily, the doors open 20 minutes before the show starts and the men rush down the aisles and stake out claims for seats. Then comes a "social" period during which the men, most of them bearded and dressed in mud-spattered dungarees, flannel shirts, sweaters, great parka coats and boots, and with pistols and hunting knives strapped to their waists, mill about waving and shouting, gossiping and indulging in horseplay that threatens the very existence of the hut.

The most popular "sport" during the waiting moments is one in which someone shouts "Hey, Baldy" or "Hey, Shorty," and when a man short of stature or thinning of thatch forgetfully turns in answer to the crier, a dozen or more men shout, "Who was that blonde you had under the trees today?" Then everyone rocks with laughter because the point is that there are no trees here.

First, Complete Silence, Then Torrent Breaks

Suddenly the lights are extinguished and everyone scrambles into his seat. There is complete stillness as the film unrolls on the screen the title and the members of the cast. For that brief moment it is just like the moving picture theatres back home.

But there the resemblance ends. In the darkness there suddenly breaks forth a torrent of verbal reaction that accompanies every foot of the film and affords a spectacle far exceeding any film drama in human interest and undistilled enjoyment.

For here is a generation that has grown up with the moving and talking shadows and has been conditioned from childhood to sit in silence while moving picture heroes make obvious mistakes that are rectified only at the last moment, while villains pursue their dark deeds before the very eyes of the audience and while true love and deserving merit languish for the better part of an hour and a half.

Here are men who were taken to their first childhood movie with the parental admonition that they could go if they would not make a sound, men who spent their boyhood holding in check the desire to warn their hero of the dire events about to take place at the hands of a villainous renegade who would even stoop to stealing cattle and changing brands.

No Restraint on Outburst and How They Sound Off

Indeed, many of them only a few months ago were walking out of theatre houses back home with their sweethearts or wives, and with the repressed feeling of one who has sat silent because of social custom, explaining vehemently that: "It just doesn't make sense, dear. Why couldn't she see that he was only trying to do the right thing and that he really loved her? Would you treat me that way?"

But in the Aleutians there are no mothers to put a restraining hand upon Johnny's emotions, no girl friends or wives who might be embarrassed by an honest outburst of feeling. Here every spectator has a fighting man's right to sound off.

And how they sound off! When the villain sets the stage for mayhem they shout warnings to the hero; when the heroine fails to appreciate the true love of an honest man they shout advice, and when the sleek siren reaches the apex of her vamping they lustily invite her to come out and try it on them under the Aleutian trees, which don't exist.

Audience Gives Advice To Hero and Heroine

A sample of the assorted talk goes like this:

"Don't be foolish, sister. Stick with that young guy. The old boy's a wolf."

"Take the one in the uniform, honey. Keep away from that 4-F Charley. Get in touch with his draft board."

"Look out buddy, he's in that closet. No he isn't. He's coming up the back steps. Don't drink that, you fool. Watch that sneak punch. He's like a Jap. Cross that right. Use your left. Brother, you could use some training on an obstacle course."

But there is always one exception to prove the rule. That is when the picture deals with the armed services and the hero as a plain sailor gets real chummy with the Admiral, or as a Marine sentry he sneaks off duty to meet the heroine while the Officer of the Day winks and looks the other way.

During those moments there is complete silence. Men sadly turn their faces away. The stillness is broken only by a few sighs and sputters. It is too much for the audience. Even an inhibition has its limits.

Concert Season Film Competition In Philadelphia

The 1943-44 concert and lecture season in Philadelphia, for the first time veering in its appeal from the exclusive society set to the war workers and the general public, looms as major competition to the picture houses for the first time.

The Philadelphia Orchestra, depending entirely heretofore upon socialite patronage, is dropping to mass levels this season. For the first time in its history, the famous symphony group will schedule a series of Sunday "pop" concerts at the Academy of Music, with Alec Templeton as soloist, for the first event on October 31st.

In addition, the Philadelphia Orchestra has made available, for the first time, a special subscription rate to local trade and labor unions for its regular concerts. Starting on October 6th, the symphony season will include 66 regular concerts in addition to the five "Concerts for Youth," as many concerts for children of school age, and the "pop" series.

Also eyeing the war workers' class, the Philadelphia Opera Company, presenting the classics in English, will move out of the Academy of Music into a regular legitimate theatre for its local season. The Erlanger theatre has been leased for a regular two-week "legitimate theatre" engagement starting November 29th.

The Philadelphia Forum, a concert and lecture subscription series, in addition to making tickets available this season for single events, is broadening its appeal by substituting the screen's Jeannette MacDonald for Lily Pons for its November 9th concert at the Academy of Music. The Forum lists almost 100 single events.

Pointing to a big season ahead, Emma Feldman, who sponsors an All-Star Concert Series of five events under a subscription plan at the Academy of Music, will promote an additional five single concerts during the coming season. The Philadelphia concert season was launched on September 30th with a swing concert by Duke Ellington's orchestra, and spot bookings during the season are expected to keep the 3,600-set Academy lit almost every evening.

Universal Promotes Two At New York Exchange

Nat Goldberg has been appointed assistant branch manager of Universal's New York exchange under David Levy. Mr. Goldberg has been with Universal for approximately 30 years, 15 of them as office manager of the New York exchange. Leo Simon, head booker of the exchange for the past 17 years, has been named to succeed Mr. Goldberg as office manager.

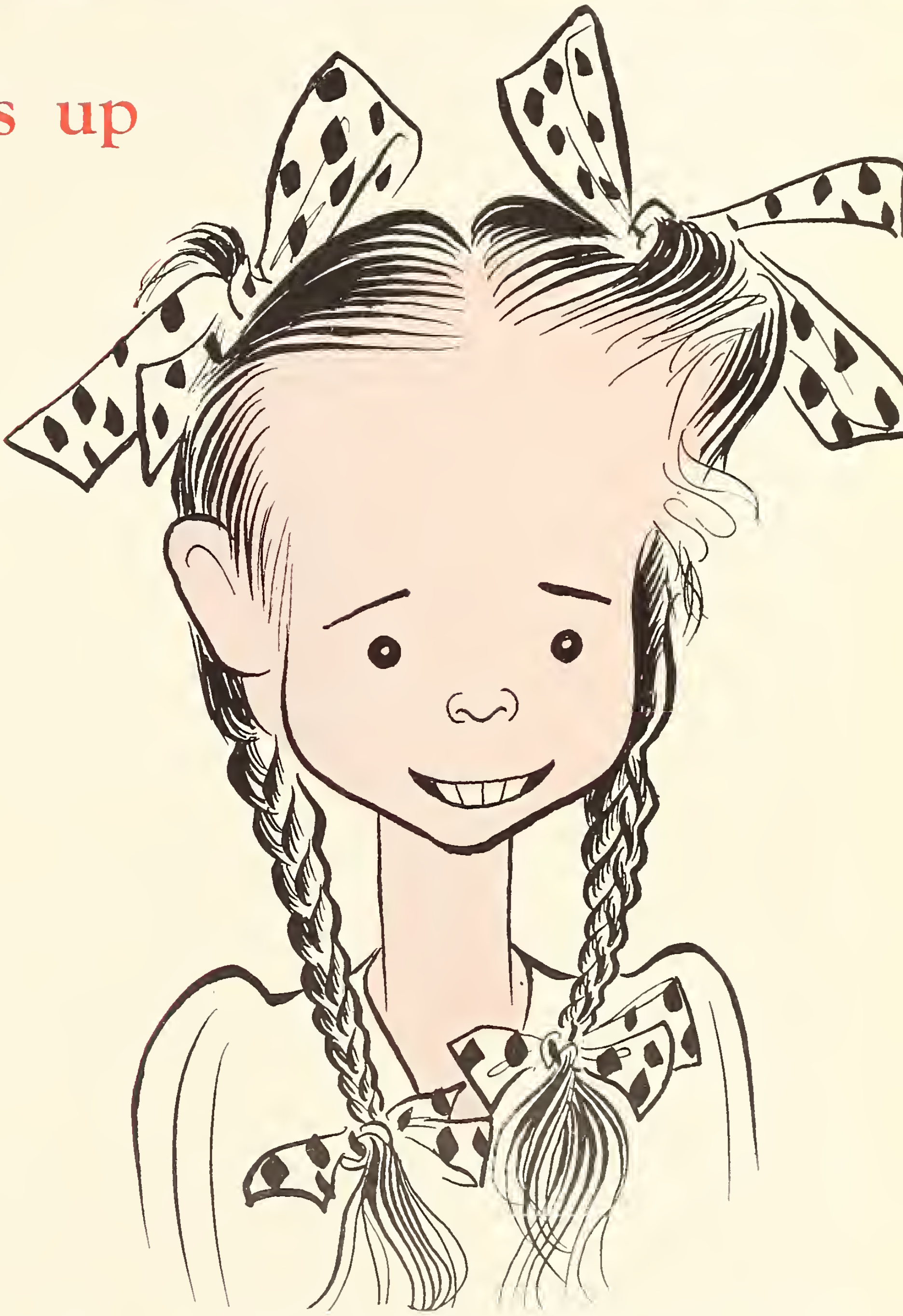
Five Denver Theatres Play "Army" 12 Weeks

Warners' "This Is the Army" has been booked into five Denver theatres for a continuous total playing time of 12 weeks. It opened at the Denver and Esquire at advance admission. Also playing the picture were the Rialto, Aladdin and Broadway. The Broadway, last theatre to play "Army" has booked the film for a repeat engagement.

Golden Receives Five Awards

Owen Golden, former Comerford circuit employee, and now flying with the 19th Air Squadron, has received the Distinguished Flying Cross, the Soldiers' Medal, two Oak Leaf Clusters and Citation Certificates. Additionally, he has been recommended for the Air Medal.

The dim-out lights up with a new Star— MARGARET O'BRIEN in M-G-M's "LOST ANGEL"



In the great tradition of the Jackie Coogans and Shirley Temples comes M-G-M's brilliant little actress Margaret O'Brien. "Journey For Margaret" gave a hint of her talent. Now she is in "Thousands Cheer" and her first starring role is in "Lost Angel."

•

"LOST ANGEL" starring MARGARET O'BRIEN with James Craig • Marsha Hunt • Philip Merivale Henry O'Neill • Donald Meek • Original Screen Play by Isobel Lennart • Based on an idea by Angna Enters • Directed by Roy Rowland • Produced by Robert Sisk • A Metro-Goldwyn-Mayer Picture

Let's All Give! National War Fund—Which Gives To All!

RKO Has Start On New Season, Says Koerner

With only three pictures remaining on its 1943-44 production schedule, RKO will be able to get a nine-month head start on production for 1944-45, Charles Koerner, vice-president in charge of the studio, said in an interview in New York Thursday.

The company's production status, he says, is the most advantageous in history. Despite handicaps of manpower, technical equipment and increased production time and costs the company has been able to build up an important product inventory in the past year, he observes.

This will enable a policy of longer and better production schedules on future pictures, Mr. Koerner explained.

"We won't have to rush to meet the pressure of release dates," said the former circuit official, who took over supervision of the studios in February, 1942. "This means we can polish, preview and spend much more time on those details which add so much to superior production."

The three major RKO releases remaining on the current season's shooting schedule are "Gibson Girl," starring Ginger Rogers in a Technicolor period piece; "None But the Lonely of Heart," with Cary Grant in a story from the Richard Llewellyn best seller, and Rosalind Russell in the story of Elizabeth Kenny.

Plan Increased Number Of High-Budget Films

The 1944-45 season will see approximately the same number of RKO releases—about 40—Mr. Koerner said. But he said that they would include an increased percentage of high budget "A" features.

Leading the list of productions to begin soon after January 1 are "The Light Fantastic," with Bing Crosby, and "Experiment Perilous," starring Paul Henreid, Walter Slezak and Maureen O'Hara. Also scheduled are two Pat O'Brien releases, "Marine Raiders" and "Having a Wonderful Crime"; an Eddie Cantor musical, and "Spanish Main." At least six of the 1944-45 releases will be in Technicolor.

RKO plans to continue production of the "Lum and Abner," "Great Gildersleeve" and "Fibber McGee and Molly" pictures. Mr. Koerner said that the films based on radio characters had proved highly successful investments.

Production Costs Rose 25 Per Cent Since War

Production costs on the RKO lot have increased almost 25 per cent since the start of the war, Mr. Koerner remarked. Shooting time has been extended by about the same ratio. Careful planning, pooling of technical skills and special process equipment, and Government priority assistance had prevented serious delays, however, Mr. Koerner said.

Mr. Koerner described the story problem as "very acute" and said that RKO was attempting to solve the current shortage of properties by the development of its own writing staff.

Although the studio would continue to work with Samuel Goldwyn, Walt Disney and Edward Golden, the RKO trend was away from the acquisition of independent production and distribution, he said. No decision has been reached on the ultimate disposition of at least two films, "It's All True" and "Name, Age and Occupation" acquired from Orson Welles and Pare Lorentz. The studio is trying to work out a satisfactory method of completing these projects, he said.

Mr. Koerner returned to the studio this week after attending the premiere of "The Iron Major" in Boston and visiting former circuit associates and home office executives.

Seek Relief from WMC 48-Hour Week Ruling

C. J. Scollard of Paramount and Sidney Bromberg of Loew's are expected in Los Angeles over the weekend to present the appeal from the recent order of the Los Angeles regional War Manpower Commission for a 48-hour work week for film workers in the city's exchanges.

It is expected that hearings will be held during the week of November 8.

The distributors recently applied for exemption from a ruling which brought the 44-hour week to half the employees and a 48-hour week for the remainder. The two men will act on behalf of all exchanges.

AlliedCommends MGM Reissues

MGM's decision to re-release prints of 10 old features was commended this week by the Allied States Association.

Commenting that the present release situation was an "artificial shortage," Allied said that "Metro's action appears to be a genuine effort to aid exhibitors by making available a substantial number of excellent pictures from which they may choose, and on terms which reflect this laudable purpose."

The organization added that it hoped the company would not draw "too fine a distinction between customers and non-customers. All exhibitors who really need help should receive it." And it said that other distributors might follow the MGM example.

The 10 MGM reissues included: "Third Finger, Left Hand," with Myrna Loy and Melvyn Douglas; "Northwest Passage," Spencer Tracy; "The Big Store," Marx Bros.; "Love Crazy," William Powell and Myrna Loy; "Go West," Marx Bros.; "Flight Command," Robert Taylor; "Billy the Kid," Robert Taylor; "A Christmas Carol," Lionel Barrymore; "Escape," Norma Shearer and Robert Taylor, and "Come Live with Me, with Hedy Lamarr.

Caravan Committee To Meet in Milwaukee

The National Caravan Committee of Allied States Association, including M. A. Rosenberg, chairman; H. A. Cole, Sidney E. Samuelson, Rotus Harvey, W. L. Ainsworth and Abram F. Myers, will hold a meeting at the Schroeder Hotel in Milwaukee on November 15 and 16 to discuss the alleged withholding of 1942-43 product by some companies. The Caravan charges that withholding of product and refusal by some distributors has created an artificial shortage of film and an increased number of percentage pictures.

Harrold Heads Indiana ATO for Fifth Time

Roy Harrold was reelected president of the Associated Theatre Owners of Indiana for the fifth consecutive time at the annual meeting of the organization in Indianapolis last week. Other officers reelected include: H. Johnson, of Madison, vice-president; Marc Wolf, of Indianapolis, treasurer; Don Rossiter, executive secretary, and Christine Kirk, secretary. The meeting was preliminary to a banquet at the Athletic Club in that city at which Eugene C. Pulliam, head of the state War Bond sales administration, was principal speaker.

Fund Helps Service Men

The Motion Picture Bookers Club of New York has set up a dependency allotment fund for the families of members now in service. It will be continued for the duration.

New Arbitration Cases in Detroit And Chicago

Two new arbitration actions were filed this week in Chicago and Detroit.

At Chicago in the tribunal's 27th case Charles E. Nelson, operator of the Lawndale theatre on West Roosevelt Road attacked the clearances granted by RKO, Paramount, Loew's, Warners and Twentieth Century-Fox to the Central Park, 20th Century, Gold and Crawford theatres. He asked a general reduction in their margins.

Sam Carver, operator of the Grand theatre, at 13721 Woodward Avenue, filed a some run complaint against 20th Century-Fox, in the name of Consolidated Theatres, Inc. Mr. Carver claimed that Fox refused to license him certain pictures on preferred playing time, selling them instead to the Rosedale theatre.

A clearance demand against the five consenting distributors was filed at Boston Monday by Keith's Campello Amusement Corporation. It asked that the 90-day clearance of Brockton first runs over the Keith in Campello be reduced to 30 days. The Brockton and Colonial theatres were named.

A consent award at Boston on Thursday settled the clearance demand of E. M. Loew for his Cameo theatre, Pittsfield. The five consenting distributors agreed with Mr. Loew to grant a maximum clearance to the Capitol, Colonial and Palace of 45 days over second run; and a maximum of 14 days to the second run Strand over the Cameo, with the provision that maximum availability to the Cameo shall be within 75 days of first run. They further stipulated that clearance to the Tyler in respect to MGM product should not be affected by the award. It was Boston's 25th action.

Anthony Demharter, operator of the Peacock theatre, New Orleans, has appealed the dismissal of his specific run action. The case, the tribunal's tenth, had been remanded to the arbitrator who dismissed the demand two weeks ago.

The Appeal Board at New York in their 85th opinion on Friday granted a schedule of maximum availability to the Scotia theatre, Scotia, N. Y., in Albany's 11th complaint. It upheld the award of Charles Ranney, arbitrator, cutting clearance of the first run Proctor and State theatres over the second-run Plaza to 28 days from 35, and setting a 14-day clearance for the Plaza over the Scotia.

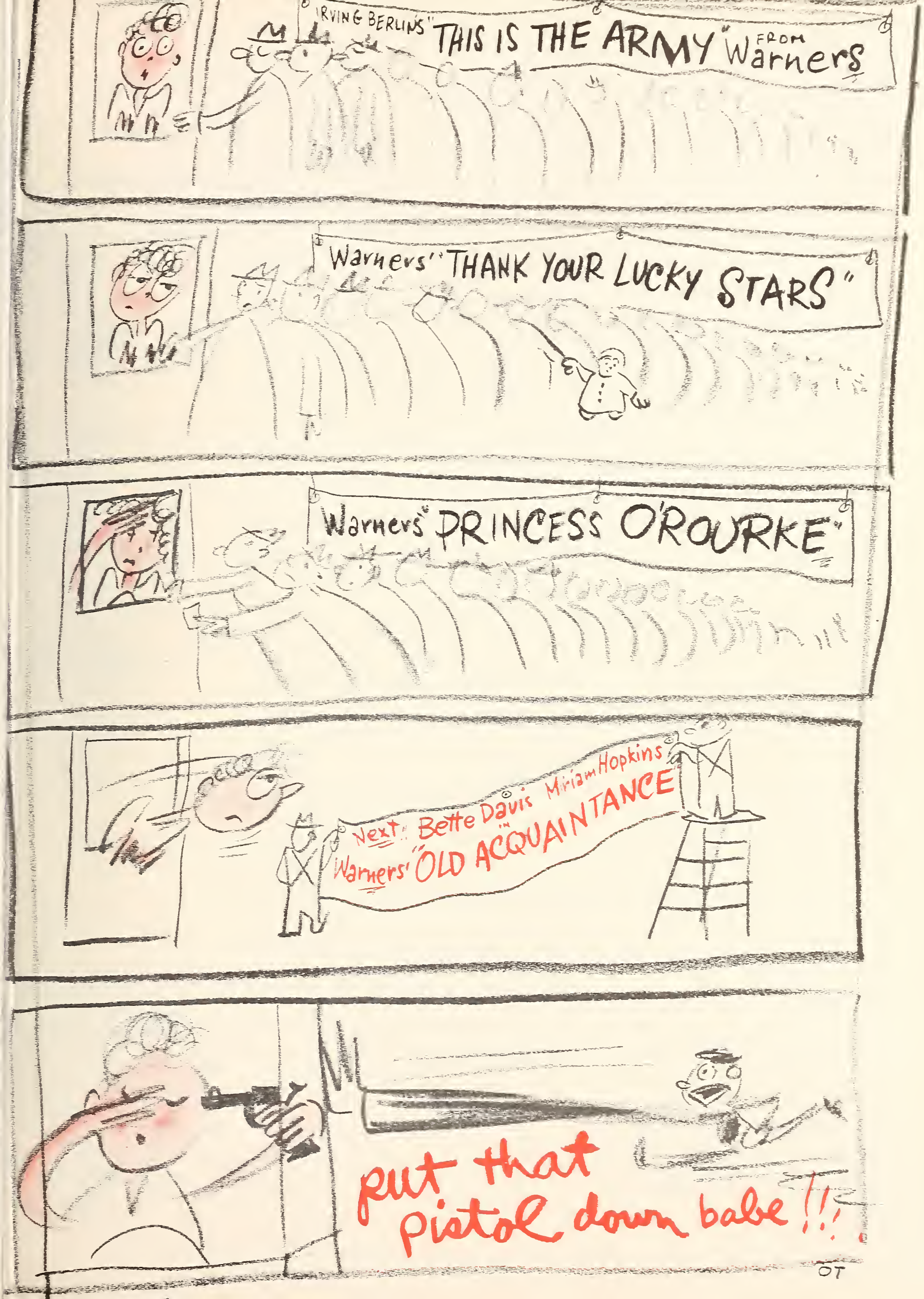
The board found that the Plaza, across the Mohawk river from Scotia, had extended its clearance by delaying its bookings. The board provided that it should lose one day's clearance for each delay in booking after the 42nd day after their last play date at the State or Proctor. It set a maximum of 28 days on pictures which played the Plaza but not the first run houses.

ITOA Meets; Officers To Be Installed November 11

Routine matters were discussed at the regular meeting of the Independent Theatre Owners Association, of New York, last week, an organization spokesman announced. Harry Brandt, president, presided. Installation of new officers will be at the next meeting, November 11, at the Astor Hotel, New York.

Shift Tri-States Managers

Tri-States Theatres has announced several changes in managers. Ira Crane replaces Don Shane as manager of the Capitol-State theatre at Sioux City, Ia. Mr. Shane recently was transferred to the Paramount in Omaha. Others named were William Eagen, Arthus Foster, Marguerita Mosetter and Evelyn Martin.


IRVING BERLIN'S "THIS IS THE ARMY" FROM Warners
Warners' "THANK YOUR LUCKY STARS"
Warners' "PRINCESS O'ROURKE"
Next: Bette Davis Miriam Hopkins in Warners' "OLD ACQUAINTANCE"
put that pistol down babe!!!
OT

Writers Attend World Premiere Of "Fantasy"

More than 40 newspaper writers from Ohio, Indiana and Kentucky attended the world premiere of Universal's "Flesh and Fantasy" at the RKO Albee in Cincinnati on October 29. They were welcomed by Mayor James G. Stewart and Cincinnati film critics at a luncheon in the Variety Club headquarters and later were guests of Universal at a dinner at the Netherland Plaza before attending the opening.

On Saturday evening, October 30 at the Globe theatre in New York, RKO's "The Iron Major" had its first showing in the area. The world premiere of the film was held in Boston on the previous Saturday. On Monday, a special performance was given at the Globe for former Fordham University friends and associates of the late Frank Cavanaugh, whom Pat O'Brien portrays in the film.

Among those who attended were the Right Reverend Robert I. Gannon, president of Fordham University; Rev. Lawrence A. Walsh, dean; Rev. Lawrence S. Atherton, moderator of athletics; Assemblyman John A. Devany, Jr., close friend of the noted coach and other executives of the University and sports world figures.

During the week two important Warner openings were held on Broadway. "Old Acquaintance" with Bette Davis and Miriam Hopkins, came to the Hollywood on Tuesday following a 14-week run of "This Is the Army." On Friday, "Princess O'Rourke," starring Olivia de Havilland and Robert Cummings, opened at the Strand, following "Thank Your Lucky Stars" which ran five weeks. "Son of Dracula" opened Friday at the Rialto. The Universal picture stars Lon Chaney.

Paramount's "For Whom the Bell Tolls" starts a two-a-day showing at the Carlton theatre in London on November 9. It is the first showing of the film outside the United States. The film is in its 17th week at the Rivoli in New York. Twentieth Century-Fox has set the world premiere of "Guadalcanal Diary" at the Fox theatre in Philadelphia for Wednesday, November 10, to coincide with the 168th anniversary of the founding of the Marines in that city. A simultaneous showing of the film will be held at a banquet at the Hotel Bellevue-Stratford, at which Marine officers and prominent Washington officials will be guests.

Twentieth-Fox's "Claudia" came to the Music Hall on Thursday, replacing "Lassie Come Home" which ran four weeks. At the New York Paramount, "I Dood It," with Red Skelton will open as the 17th anniversary attraction next Wednesday, November 10. It is the first time the theatre has booked an MGM picture. Woody Herman and his orchestra will appear on the stage.

Republic's "In Old Oklahoma" had its world premiere at the Criterion theatre in Oklahoma City Wednesday. The film, based on Thomson Burtis' story, "War of the Wildcats," was honored by a proclamation by Governor Robert S. Kerr designating the November 3 date as "In Old Oklahoma" day.

Discuss Television Sponsors

Commercial aspects of post-war television will be discussed at a joint dinner meeting of the Advertising Club and American Television Society in New York on November 10. Speakers will include Allen B. DuMont; Thomas Joyce, vice-president of RCA; Robert L. Gibson, General Electric, and John Southwell and Thomas Hutchinson, advertising agency representatives.

Flinn Named Coordinator Of Hollywood WAC

John C. Flinn, executive secretary of the Society of Independent Motion Picture Producers, has been named coordinator of the Hollywood division of the War Activities Committee. The announcement was made at a meeting of the executive committee last week. He succeeds Fred W. Beetson, who resigned because of ill health.

At a luncheon meeting of the WAC Hollywood division in Los Angeles, Stanton Griffis, recently named chief of the film bureau, domestic branch, Office of War Information, paid tribute to the industry for its earnest cooperation with the OWI and other governmental agencies.

Francis S. Harmon, executive vice-chairman of the WAC, led a discussion on the current program of industry-produced war information shorts.

Metzger Takes Charge of WAC Manpower Study

Lou Metzger, according to an announcement last weekend by S. H. Fabian, chairman of the Theatres Division of the War Activities Committee, has been placed in charge of the WAC's various manpower problems. Mr. Metzger recently joined the WAC on a permanent volunteer basis, and has been making a thorough investigation of the general background on the manpower situation, which he has already discussed with leading industry figures. He left for Washington with Mr. Fabian last Monday for conferences with manpower officials and preliminary talks with Theodore R. Gamble, National War Finance director, on possible industry participation in the forthcoming Fourth War Loan. Oscar Doob and Edward Schreiber are joining them for the talks.

Hays Presents Medals for Roosevelt Association

Founders' Medals, for distinguished service, were presented in behalf of the Roosevelt Memorial Association last week by Will H. Hays, president of the Motion Picture Producers and Distributors of America, to Mrs. August Belmont, J. H. Darling, and former Ambassador to Japan Joseph Grew.

The presentations were at Town Hall, New York. Mr. Hays is a vice-president of the Association.

In his presentation address, Mr. Hays noted that the Association was founded "especially to provide in some manner for the perpetuation of the ideals of Theodore Roosevelt, for the benefit of the American people."

National Decency Legion Classifies 11 Films

The National Legion of Decency reviewed 11 films during the current week, classifying nine as unobjectionable for general patronage and two as unobjectionable for adults. The list follows: Class A-1, Unobjectionable for General Patronage: "Campus Rhythm," "Crazy House," "Death Valley Rangers," "Devil Riders," "Overland Mail Robbery," "Guadalcanal Diary," "The Iron Major," "Is Everybody Happy?" "Northern Pursuit." Class A-2, Unobjectionable for Adults: "Flesh and Fantasy" and "Jeannie."

Six Musicals for World Pictures

World Pictures, Inc., has announced its plan to produce six musicals, some in color. According to the announcement, the first, "Lady in Grey," is to be in cooperation with the Red Cross, and goes before the cameras November 8, with William Foch, president, and formerly a director for UFA, Berlin, and Luis Alvarez, who was once associated with Mary Pickford and Douglas Fairbanks and formerly a producer in Buenos Aires and Mexico City, producing.

Mayer Stresses Post-War Role of Documentaries

The documentary short subject, used now as an adjunct to the war effort, will be needed after the war when problems of adjustment will be faced, Arthur Mayer of the War Activities Committee, told the National Board of Review at its annual convention last Thursday, October 28th, in the Hotel Pennsylvania, New York.

Mr. Mayer was one of a group of speakers, who stressed the importance of the film in wartime, both for the general public and for the military. Mr. Mayer said the documentary type film would be integrated into post-war theatre programs, and noted the current production of more documentary pictures weekly than were made during pre-war years.

Other speakers were: Mrs. Irene Baird of the National Film Board of Canada, who outlined the role of documentary pictures in her warring country; Mrs. Richard McClure, of the Better Films Council, Chicago, whose subject was "Effects of the War on Community Motion Picture Work"; T. Y. Lo, of the China Motion Picture Corporation, who discussed his country's present film efforts and plans, and Dr. Sigmund Spaeth, president of the National Association of Authors, Composers, and Conductors, who told of "Music in the Movies."

The military use of films was cited by Lieutenant (jg) John Bauernschmidt, USNR, of the Bureau of Aeronautics training film branch, the title of whose address was "Educational Values of Training Films for the Navy"; by Lieutenant Earl Allvine, USNR, Naval Photographic Science Laboratory, who told of the work of his branch; and by Major Orton Hicks, of the Army Special Services motion picture distribution division, who praised the gratis contribution by the American industry of 16mm films for showing to men overseas.

Major Hicks said that distribution of such films would remain in the charge of the Army.

Convention delegates saw two Navy short subjects, "Snoopers and How to Blast Them" and "Chief Neeley Reports to the Nation"; an MGM short subject, "This Is Tomorrow", and a Warner feature, scheduled for January release.

See 252 "Bell" Engagements By Middle of December

Charles M. Reagan, Paramount assistant general sales manager, announced this week that "For Whom the Bell Tolls" will have had 252 important key city engagements by the middle of December. Up to October 29th, 107 engagements were listed.

Holdovers in such cities as Los Angeles, San Francisco, New York, Cleveland, Detroit, Atlanta and others have ranged from four to 16 weeks. In Boston, three theatres played the picture with the Metropolitan, Paramount and Fenway all reporting better than average grosses. In the first and second weeks at the Metropolitan, the film grossed $64,000 and $42,000 respectively.

Works on Warner Tieups

Harry Rolnick, president of Byer-Rolnick Company, hat manufacturing company who has an exclusive Warner Bros. promotion tieup, was in New York last week to arrange for increased promotional activities on Resistol Hats in connection with Warner stars.

Buys Illinois Theatre

Edward Grossman, owner of the Mode theatre in Joliet, Ill., has purchased the Ewing in Bloomington from Mr. Roma Ewing.

There are 3 Radio Spot-Announcement for "Princess O'Rourke"

(as used in the N.Y. STRAND Campaign.)

Different and entertaining as the picture itself. The three spots are all on one record – Plenty of time at the end of each announcement for local playdate information. Two half-minute spots – One one-minute spot. They do a big selling job. It's a real merchandising opportunity – and inexpensive!

MAKE CHECK OR MONEY ORDER FOR THREE DOLLARS (3.00), PAYABLE TO WARNER BROS. PICTURES, INC., ***and mail with request to Warner Bros. Press Book Editor,*** **321 WEST 44 STREET, NEW YORK 18, NEW YORK**

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Nothing more to pay.

Real War Differs From War Films, Says Gable

Capt. Clark Gable, former MGM star who recently completed five reconnaissance missions over western Europe, told reporters during a press interview at the War Department's Pentagon Building in Washington last week that there was no similarity between real war and the war films in which he had appeared before enlisting in the Army Air Crops. "There is no comparison," he said. "In the real thing you're not particularly interested in how you look."

Capt. Gable returned to the U. S. from England to make an Air Corps training picture from the 50,000 feet of film taken by himself and five men under his direction during his flights over Europe. Several weeks ago he received the Air Medal for his bombing missions, one of which was against Nantes, France, on September 23. He is expectd to go to Hollywood shortly to make the training film. Footage taken for the picture was the work of the bombing crews, covering both actual combat and ground work in addition to the care of equipment, maintenance and other phases of bombing operations.

The former MGM star made a plea for more entertainers to go abroad to entertain the troops. He particularly cited Bob Hope for his recent tour of overseas Army camps and bases and praised the comedian for "a wonderful job."

Before, during and after the press conference. according to Army officers who were present. several thousand women employees in the Pentagon Building jammed the corridors hoping for a glimpse of their screen idol. Within half an hour after his entrance in the building, it was said. word of his arrival had spread throughout the huge building and department heads were hard pressed to keep their secretaries, stenographers, typists and file clerks at their desks.

Commenting editorially on Capt. Gable's press interview, the New York *Times* last Friday predicted a "great post-war boom for the mition picture industry" . . . when "several million American fighters would throng to the movie theatres to see war pictures. . . . If Mr. Gable is right and there is no resemblance between war movies and real war, it is certain that the boys back from battle will love the war pictures and eat them up; such being the nature of man and his attitude toward reality and art," the editorial said.

Asked to report on the entertainment films shown to troops in England by the Army, and contributed free by the industry, Capt. Gable said the pictures "were old." Later, he added that the films were "four or five months old." He said he had not gone to see any American pictures but that they had been shown at his main base in England three or four times a week.

In discussing the difficulties of trying to shoot pictures while in aerial combat, Capt. Gable said that "Jerry doesn't exactly come in so that you can photograph him. He seems to have another job to do."

To a question about his post-war plans, Capt. Gable said he "wasn't planning that far ahead." but that there was no reason to expect he would not return to Hollywood after the war.

Chicago Censors Approve 91 Films in September

Only four cuts were ordered in films examined by the Chicago Police Censor Board during September. There were no rejections. Ninety-one films, totaling 302,000 feet, were examined. The total number of films examined by the board during the 1942-43 season was 1,206, compared to 1,402 the previous year.

20th Century-Fox Promotions In New York Exchange

Half a dozen members of the New York exchange of Twentieth Century-Fox have been promoted, according to an announcement of Tom Connors, vice-president in charge of world-wide distribution. The promotions followed the creation of new supervisory positions.

With the territory, which is covered by the New York exchange, split into two districts, Ray Moon, branch manager, promoted his assistant, Moe Sanders, and Moe Kurtz, a salesman, to sales manager. Joseph Burke, formerly traveling auditor, has been appointed office manager, while salesman Seymour Florin has been named supervisor of the booking department.

John Fernicola, student salesman, has been promoted to zone salesman, and Joseph St. Clair has been named to fill the newly-created position of chief statistician. Joseph Rosen has been transferred from Boston and placed in charge of a New York zone. Mr. Fernicola's promotion fills the position vacated by the transfer of Elliott McManus to a sales post in Panama.

Renters Meeting Sought by CEA

The Cinematograph Exhibitors Association in London last week petitioned all renters for individual meetings with the exhibitor unit's rentals committee following the refusal of the Kinematograph Renters Society to meet the CEA film grading proposal.

Exhibitors have charged that film grading is a "deliberate and flagrant" breach of an understanding not to vary trading conditions during the war. They propose urging the British Board of Trade to step in if negotiations with the renters fail. Exhibitors have expressed their dissatisfaction with the renters' attitude on the subject and are acting through the CEA to obtain some measure of settlement.

The London branch of the CEA has requested the general organization to appeal to the Chancellor of the Exchequer to remove irregularities of the entertainment tax when the topic comes up for consideration in the next British budget.

Four Films on Monogram November Schedule

Four features, comprising a drama, a drama with music, a musical and a Western. comprise the Monogram releases for November.

The drama, released November 5, is "Mystery of the Thirteenth Guest," featuring Dick Purcell and Helen Parrish. William Beaudine directed for producer Lindsley Parsons. Second, scheduled for November 12, is "Nearly Eighteen." drama with music featuring Bill Henry, Gale Storm and Rick Vallin, produced by Lindsley Parsons and directed by Arthur Dreifuss.

"Campus Rhythm," musical of college life with Gale Storm, Johnny Downs and Robert Lowery, goes into release November 19, and was also directed by Arthur Dreifuss for producer Lindsley Parsons. Last release of the month, November 26, is "The Texas Kid," Western starring Johnny Mack Brown with Raymond Hatton, produced by Scott R. Dunlap and directed by Lambert Hillyer.

Lou Wechsler Honored

Lou Wechler, former manager of United Artists in New Haven, who after seven years with UA became associated with Twentieth Century-Fox in Boston, was guest of honor at a meeting in the Hotel Taft, New Haven. Morey Goldstein of Metro-Goldwyn-Mayer and Sam Seletsky of Republic were in charge of the affair.

Golden Urges Industry Fight Detractors

Demanding that the leaders of the motion picture industry defend themselves and their business more vigorously against outside detractors, Edward Golden, producer of "Hitler's Children" and now planning "The Master Race," said in a New York interview last Friday that the industry should not hesitate to make propaganda pictures, that most good films were propaganda, and that he would not make a picture without a message.

"You go back into our history," Mr. Golden said, "and you'll find that all the really great pictures were propaganda for something. After all, motion pictures are the greatest informational force; they tell a story better than the press; and that factor should not be wasted."

Mr. Golden added that entertainment must be given with the messages in pictures, because it is "an important factor."

Speaking of defense against persons who decry industry propaganda, Mr. Golden said he did not know precisely how it should be conducted, but that he felt "we should certainly say something—we're suckers for those who attack us. A fellow gets up and speaks in the Senate, and we get scared," he observed.

He praised the institutional speeches made through the country by Charles Francis Coe, vice-president of the Motion Picture Producers and Distributors of America, and said, "We should have a dozen men like that."

His "The Master Race" will be a propaganda film about the future, Mr. Golden said. It has been in preparation for six months. Shooting will begin by January, on the RKO lot. Francis Faragoh is writing the screenplay. Robert Golden, Mr. Golden's son, will produce. RKO will distribute.

Mr. Golden said he plans to produce only one picture per year. Each will have a high budget. "Exhibitors have done so well with 'Hitler's Children,'" he said, "that I think there's a ready market for my pictures."

RKO, his distributor, was commended by the producer, who said he had been "very fortunate to have been associated with the company." He added he had received "inspiring cooperation which has been a delight," from Charles Koerner, RKO vice-president in charge of production.

Massachusetts Censor Passes 28 Films

Twenty-eight pictures were viewed by the Massachusetts state censor last week and with the exception of a few minor deletions all of them were passed for seven-day weekly showing. Three acts of vaudeville were disapproved in their present form and the acts ordered to delete all objectionable matter. Twenty vaudeville acts now playing at theatres in the Bay State were approved in their present form for both week day and Sunday showing.

Change Film in Block Two

Paramount's "No Time for Love," starring Claudette Colbert and Fred MacMurray, has been moved up into the company's second block, replacing "Miracle of Morgan's Creek" which will be released later.

Libson Bequest to Charities

Bequests to relatives, charities and religious institutions were included in the will of the late Isaac Libson, of Cincinnati, filed for probate last Friday. No estimate of the value of the estate was given.

in BRITISH STUDIOS

The critical success of a British picture, previewed recently. Gainsborough's "Millions Like Us," an essentially local subject, accorded an almost unanimous round of applause from the reviewers, has brought to the fore two considerations with which the future of the British motion picture is to some extent bound up.

One of these is the theory, persuasively pleaded in this film, that script writers quite often make good directors. Frank Launder and Sidney Gilliatt, established individually, and as a team, as scenarists and screen playwrights, in this film made their directorial debut. It is the general opinion that they made it with bells on.

In the ranks of British directors are both duds and adepts. It would probably be seen from a close examination of their origins and backgrounds that the latter group number more erstwhile writers than the former.

Director Lists Include Erstwhile Writers

The success both before and during the war for instance of directors like Anthony Kimmins, Val Guest, the Pressburger-Powell duo, and Vernon Sewell, the free hand given Tole De Grunwald, Bernard Miles and Jeffrey Dell, the directorial and production success in another field of such literary experts as Paul Rotha suggest that the theory may not be without foundation.

Searching for new directorial talent producers can hardly fail to watch the success on the screens of "Millions Like Us," Guest's comedy musicals and, not improbably, "The Demi Paradise" and "English Without Tears" to select but a few from the hands of writers turned directors. There are few British screen writers, quite frankly, of any real merit. Those who have gone forth to direct would seem to have something their predecessors have often lacked, understanding of the medium and of the public, and a certain turn of pictorial and verbal phrase and situation.

Not the least notable quality, however, of the Launder-Gilliatt picture would seem to be its reliance on a purely native idiom and its refusal to ape Hollywood in manner or matter. It has long been contended that nine out of 10 British pictures, even successful British pictures might for all their content and subject matter have been made in Hollywood.

Some British Films; Others Just Made in Britain

British films concerned with the British scene and using a British idiom, talking with a British accent, more often than not "come off" better than British films about Ruritania or the Atlantic Ocean. The combination literary experience and a native flair may well suggest a picture form for the British screen of tomorrow.

A survey of those pictures in production in the Greater London studios indicates few films which, on their essential core of subject matter and type, justify being called British pictures, although they rank for the purposes of the Films Act as British films. Which are British films, and which just films made in Britain, can be left for individual decision.

Top of the list as ambitious and imposing production stays "Henry V," Dallas Bower's and Laurence Olivier's adaptation, under the Two Cities banner, of Shakespeare's historical play. Production upon this spectacular Technicolour opus goes on at Denham. Work has taken the unit in from the exterior lot to a studio reconstruction of the Agincourt battlefield filmed with such spectacular camerawork in Eire.

Two Cities Acquires New Novel, "Hungry Hill"

The same company's rustic whimsy "The Tawny Pipit" has been completed under writer-actor-director Bernard Miles, at the Gaumont British Studios at Shepherds Bush. At Denham work continues on "The Way Ahead," Carol Reed directing the film which is a dramatic epitome of the British infantryman in the present war. Two Cities has now acquired Daphne Du Maurier's "Hungry Hill" which is set against an Irish background and is in the best seller class as a novel.

Teddington's occupation is currently with George King's "Candlelight in Algeria" a deliberate war drama which is set in Northern Africa previous to the Allied landings. The film is, in fact, the story of General Mark Clark's famous exploit of 1942 when he landed by submarine to plan the subsequent landings of the American armies. James Mason, Carla Lehmann, Raymond Lovell and Enid Stamp Taylor are the best known names in the cast. British Lion will distribute.

At Ealing the war note is also in the ascendant, with Michael Balcon continuing to document the present struggle and its more adventurous aspects in one form or another. Not least interesting of the subjects in production is "For Those in Peril," a dramatization of the work of the Air Sea Rescue Service. Richard Hillary wrote the story just previous to his own death in action, and Charles Crichton is directing.

"Half Way House" Has Wartime Setting

"San Demetrio—London" has been completed. "The Half Way House," also on the floor at the Ealing Studios, is not entirely a war film though it has a war setting and some war inspiration, but is a thriller in which Basil Dearden is directing a cast which includes French actress Francoise Rosay, Alfred Drayton, Guy Middleton, Richard Bird and Valerie White. Shortly Harry Watt, who made "Target for Tonight" and last year directed "Nine Men" at Ealing is directing Tommy Trinder in a new comedy, "Fiddlers Three."

Gaumont-British-Gainsborough have three in production. At Islington Val Guest, one of the "literary gents" turned director, continues on "Give Us the Moon" the modern comedy in which Margaret Lockwood is starred. At Shepherds Bush two erstwhile writers are at work. Frank Launder—jointly responsible for "Millions Like Us" is directing his own story "2,000 Women" a drama of the Vittel concentration camp—with Flora Robson, Phyllis Calvert, Patricia Roc and Renee Houston.

Another writer, Leslie Arliss, is directing "Love Story," also his own creation. From the Guest picture Margaret Lockwood came over to star in the Arliss subject. Stewart Grainger, who scored in Arliss's "Man in Grey," will play opposite.

At the British National Studio at Elstree Oswald Mitchell has completed the new Lucan and McShane comedy, "Old Mother Riley Overseas."

"Heaven Around the Corner" Stars Will Fyffe

Fred Zelnik, with Maclean Rogers directing, has started "Heaven Around the Corner," with Will Fyffe and Leni Lynn. "The Mouse" is the tentative title of the new Jessie Matthews vehicle which John Harlow will direct with Wallace Orton producing.

Strand has completed a story of the London Philharmonic Orchestra, while George Blake has finished "The Shipbuilders." At the Riverside Studios, Hammersmith, radio-vaudeville comediennes Elsie and Doris Walters, better known as "Gert and Daisy" are at work on a comedy for Butchers, with Herbert Mason directing.

RKO Radio under Victor Hanbury at Denham are making "Epitaph for a Spy," which Lance Comfort and Max Greene (erstwhile known as the crack cameraman Mutz Greenbaum) are directing.

Construction Is Started on Blank Memorial Hospital

The Kuchario Construction Company of Des Moines, Ia., successful bidders for the work on the Raymond Blank Memorial Hospital, has started construction. Plans were drawn by Wetherell & Harrison, architects. The hospital will adjoin the Iowa Methodist Hospital in Des Moines. The project was made possible by the contribution of $125,000 by Mr. and Mrs. A. H. Blank in memory of their son.

Crosby in Trailer Appeal For 1943 Christmas Seal

Paramount has produced a trailer starring Bing Crosby to promote the sale of the Christmas Seal for 1943 for the National Tuberculosis Association. The trailer runs 90 seconds and is scheduled to be shown in 14,000 theatres during the Christmas season. Paramount contributed the trailer without charge. Barney Balaban, president, was thanked by Dr. Kendall Emerson, the Association's director.

Named Branch Manager

Mayer Monsky, formerly salesman at Universal's Des Moines exchange, has been promoted to manager of the company's Denver office.

Navy Pictures to Get Audience of Million Workers

The series of morale lifting short subjects for war plant workers launched in June by the Industrial Incentive Division of the Office of the Under-Secretary of the Navy is on the way to having an audience of one to one and a half million war workers monthly, according to Lieut. Commander Thomas Orchard, in charge of production.

The Commander said that the series was at this time too young for the Navy to release "scientific figures" on the number who have viewed the pictures to date, but he estimates between five and six hundred thousand. He said the number of plants requesting the releases was growing. Nineteen releases are on the Navy's schedule for 1943-44.

The pictures released to date have been shown in 500 plants about 900 times a month. There are 155 prints in 16mm and 25 in 35mm. Plants without equipment are serviced by the distributors handling the films for the Navy, Castle Films, Modern Talking Pictures Service and Walter O. Gutlohn, each servicing a portion of the 48 states.

Commander Orchard was on the staff of March of Time before entering the Navy, and the shorts are modelled on the March of Time technique. The most recent release, "December 7th," was directed by John Ford and in dramatic quality rates with the best of war shorts. Although, perforce, a portion of the footage was shot in studios, much of the camera work was on the Pearl Harbor scene of action that Sunday afternoon. The opening sequence shows Hawaii slumbering on a peaceful Sabath morning, the peace suddenly broken by the arrival of Jap bombers. The attack, highlighted by closeup shots on the airfield and in the harbor, is recorded. Following the attack the cameras show reconstruction crews immediately going to work, transforming destruction into utility. The picture runs 20 minutes.

"Full Speed Ahead," of 18 minutes, provides authentic scenes behind the enemy lines through captured German film, showing the allout efforts of the Nazi shipbuilding industry, as well as the first action pictures of the Navy's newest and deadliest anti-submarine weapon. It is especially designed for the workers helping to build destroyer escorts.

"The Life and Death of the *Hornet*" is a biographical film of the ship President Roosevelt referred to as "Shangri-la." It is the dramatic story of the *Hornet*, filmed as dramatically as was the life and death of the famous aircraft carrier. It runs 16 minutes.

Iowa B'nai B'rith Gives Equipment to Hospital

Presentation of motion picture equipment was made by A. H. Blank, head of Tri-States Theatres of Des Moines, to the Schick Hospital at Clinton, Ia., in his capacity as state chairman of the equipment committee of the Iowa B'nai B'rith, at the semi-annual meeting of the committee at the Des Moines Jewish Community Center, October 17th. The equipment, which will be installed for the benefit of wounded soldiers at the Schick Hospital, consists of a 35mm portable sound projector, two recording machines, and RCA radio control system and loud speakers for every ward. Ten solariums also will be equipped.

Basse to Army

Maurice Basse, MGM salesman at the Memphis exchange, reports for Army duty on November 8. He has been associated with the company since 1927.

Harmon Asks Support of Colorado Fund Drive

Francis S. Harmon, executive vice-chairman of the War Activities Committee, addressed a rally at the Denver Civic Auditorium last Wednesday at the opening of the Colorado National War Fund Campaign.

Mr. Harmon who was introduced by Rick Ricketson, State War Fund Chairman, and WAC area chairman, appealed for the support of the United Nations Relief activities, service to the armed forces through the U. S. O., War Prisoners' Aid and United Seamen's Relief.

"The future belongs to youth," Mr. Harmon said, "life goes the way youth takes and the only way to safeguard our own children is to aid the children of our allies in becoming self-respecting members of an interdependent world community in which other races, nations, and creeds will remember with appreciation our friendly aid."

Other speakers were: Governor John C. Vivian of Colorado, Major General John F. Curry, Chief of the Army Air Forces Western Training Command, and Spencer Tracy, who appeared in a dramatic sketch.

USO Wants Film Stars Overseas

William B. Dover, executive administrator in the European theatre of operations for USO-Camp Shows, said in New York last week that more film stars were needed abroad to entertain our fighting troops.

"It is impossible to estimate the tremendous morale value which entertainment affords the soldiers," Mr. Dover said. "If the stars knew how these men feel about them, I am sure even more would volunteer than at present."

Mr. Dover pointed out that 12 units now were touring England and, in September, gave 600 performances. They are only required to give two shows daily, six days a week in order to lighten the burden formerly carried by the entertainers. An average unit is booked for six months and can play the route in England in 40 weeks.

Concerning films, Mr. Dover said, "Those who have charge of motion picture distribution in the European theatre of operations are doing their best in a difficult situation. They are releasing the newest films as soon as possible, but we must remember that war supplies come first. There is a genuine, all-out effort to deliver new pictures to the bases."

Mr. Dover joined Camp Shows nine months ago. Prior to that he was an executive of the Feldman-Blum agency in Hollywood.

Skouras, Century Circuit Book "Oklahoma Kid"

The Skouras Theatres and Century Circuit operating in the New York area have booked Warners' "The Oklahoma Kid," reissue starring Humphrey Bogart and James Cagney. The two circuits total 104 theatres. In its first 60 engagements throughout the country to date, "The Oklahoma Kid" has equalled grosses recorded by the company's "Casablanca," and in some instances has exceeded them, the company claims.

Cinema Lodge To Meet

The first open meeting this season of the Cinema Lodge, B'nai B'rith will be held at the Edison Hotel in New York on November 8, when Frank Capra's "Battle of Russia" will be shown.

GPE Profit $1,097,275

The General Precision Equipment Corporation has reported a net consolidated profit of $1,097,275 for the nine months ended September 30.

Army Overseas Films Set for Pictorial Unit

Transfer of the overseas film distribution section of Army Special Services Division to the Army Pictorial Service was expected to be effected in Washington this week. MOTION PICTURE HERALD reported on April 17 that the move was contemplated at the time Brigadier General William H. Harrison had been named chief of the Pictorial Service. Since then, General Harrison, now a Major General, was transferred to another Army post and Col. Kirk B. Lawton, former chief of the photographic section of the Signal Corps who had served under General Harrison, was named head of the film unit of Special Service.

It was learned in New York last Friday that despite recent criticisms against the overseas unit, the transfer to Army Pictorial would be "only a paper transfer," and that no shakeup either in that unit or the production unit of Special Services was contemplated. One Army officer advanced the opinion that the move "is being made to make certain these units remain intact," and that "high-ranking Army officials are quite satisfied with operations of the two units."

Army Motion Picture Service, which handles camp film theatres in the U. S., will remain in Special Services, it was said, under the new chief of the division, Brigadier General Joseph W. Byron, who also will take over direction of the athletic and recreation branches of Special Services.

The division's "G.I. Movies" and its orientation films also will come under Army Pictorial, it was said.

Consolidation, wherever possible, of the 26 Government agency film divisions, which includes Army and Navy motion picture operations, currently is being sought by Administration officials, it was learned in New York this week, to forestall any Congressional moves to abolish or curtail any of the 26 agencies' output on the excuse of "diffuse administrative handling."

Warners Are Increasing Music Exploitation

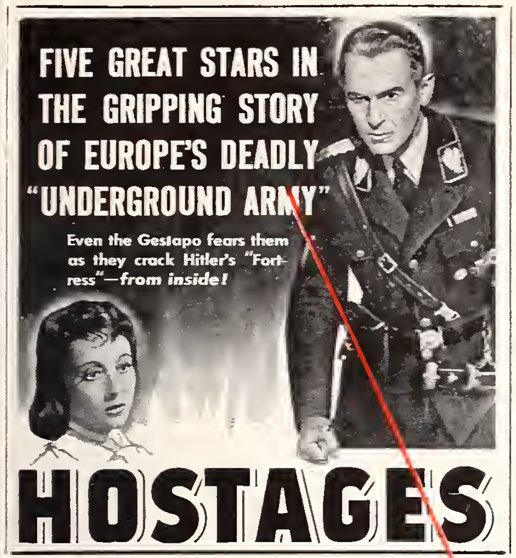
Extra attention will be given to music exploitation by Warners with songs from the company's films especially to be stressed. Herman Starr, vice-president of the company and general sales manager of the music subsidiaries, returned to New York from the coast this week to line up additional personnel for song-plugging activities. While on the coast, he conferred with Jack L. Warner and Leo Forbstein, head of the music department. An increase in the number of musicals planned for production brought about the move.

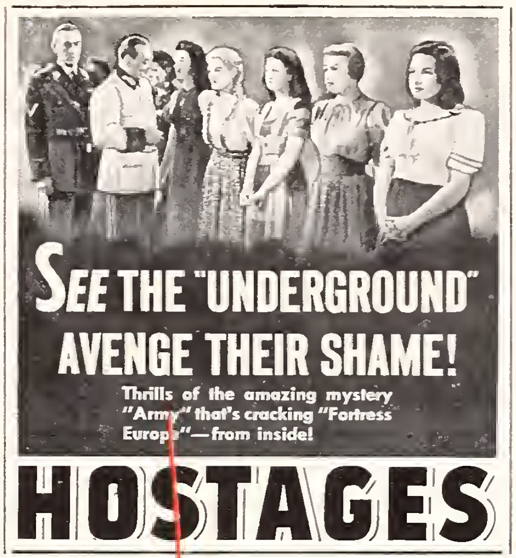
Periodical Cites Monogram Ice Film as "Best"

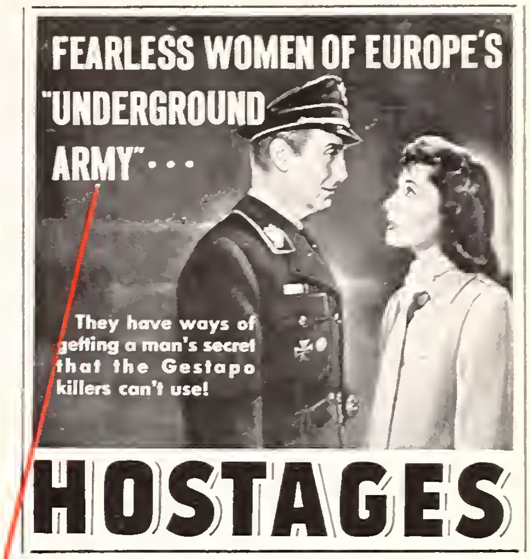
Belita, star of Monogram's "Silver Skates," won the *Ice Skating News* award as the "best feminine single" performer, in a tabulation just released. Monogram's picture was judged the "best skating film" of the year. In all, six of the 10 awards given were credited directly to the Monogram picture, with lighting and camera citations going to "Silver Skates" and individual performers such as Frick and Frack and Eugene Turner receiving recognition.

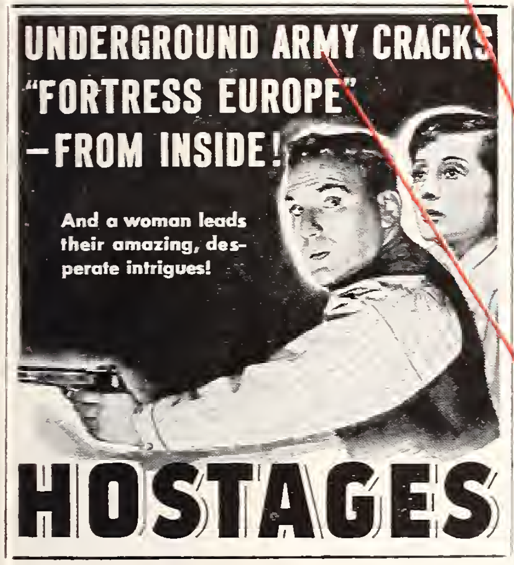
Peskay Leaving Roach

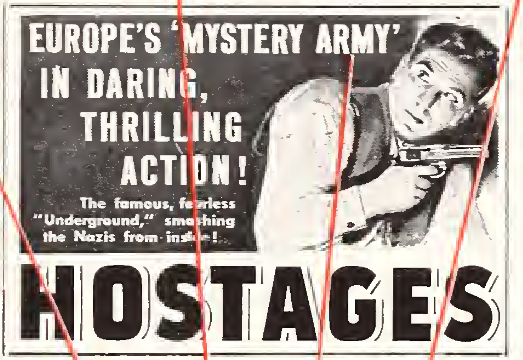
Edward J. Peskay, for the past two and a half years with Hal Roach Studios as vice-president, has resigned. He will continue as eastern representative for the company until about the first of the year.

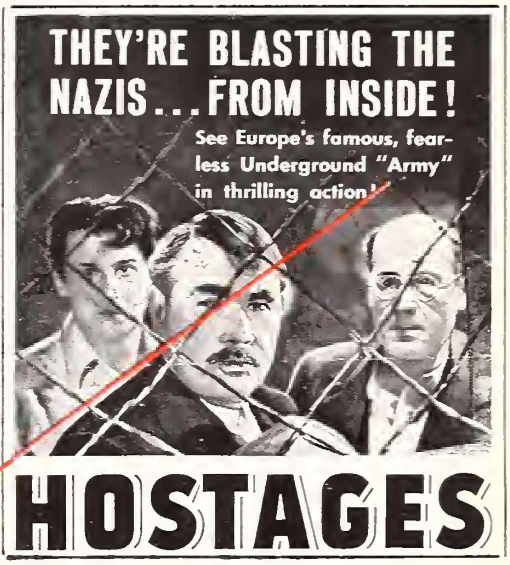

FIVE GREAT STARS IN THE GRIPPING STORY OF EUROPE'S DEADLY "UNDERGROUND ARMY"
Even the Gestapo fears them as they crack Hitler's "Fortress"—from inside!
HOSTAGES


SEE THE "UNDERGROUND" AVENGE THEIR SHAME!
Thrills of the amazing mystery "Army" that's cracking "Fortress Europe"—from inside!
HOSTAGES


FEARLESS WOMEN OF EUROPE'S "UNDERGROUND ARMY"...
They have ways of getting a man's secret that the Gestapo killers can't use!
HOSTAGES


UNDERGROUND ARMY CRACKS "FORTRESS EUROPE" —FROM INSIDE!
And a woman leads their amazing, desperate intrigues!
HOSTAGES


EUROPE'S 'MYSTERY ARMY' IN DARING, THRILLING ACTION!
The famous, fearless "Underground," smashing the Nazis from inside!
HOSTAGES


THEY'RE BLASTING THE NAZIS...FROM INSIDE!
See Europe's famous, fearless Underground "Army" in thrilling action!
HOSTAGES

This "Army" Took Broadway Like The Yanks Took Salerno!

This Exhibitor Reports "Terrific Business" In First Key Date!

"October 15

"'HOSTAGES' has just started its first key city engagement at my N. Y. Globe Theatre and is experiencing terrific opening and first week's business. It will do even better in the later runs and the Brandt Circuit will give it top playing time. 'HOSTAGES' is entertainment of the type the public wants today."

—Harry Brandt

PRE-SOLD TO 12 MILLION AS READER'S DIGEST'S BOOK-OF-THE-MONTH

HOSTAGES

Starring
LUISE
Rainer
ARTURO
de Cordova
WILLIAM
Bendix
PAUL
Lukas
with
Katina Paxinou
Oscar Homolka

IS ANOTHER* GREAT Paramount HIT BECAUSE IT IS—

"Taut and Terrifying" —N. Y. Herald-Trib.

"Terse and Tough" —New York PM

"Has Everything" —N. Y. Mirror

"Real Thriller" —N. Y. News

"Truly Fine" —N. Y. Telegraph

*And Another—"LET'S FACE IT" . . . And Another—"TRUE TO LIFE"...And Another—"SO PROUDLY WE HAIL" . . . And Another—"THE CITY THAT STOPPED HITLER" . . . And Another—"DIXIE"!

DIRECTED BY FRANK TUTTLE
Screenplay By Lester Cole and Frank Butler
—From the Novel By Stephan Heym

"LET'S ALL GIVE TO THE NATIONAL WAR FUND WHICH GIVES TO ALL!"

80% of Workers At Jobs, Census Bureau Reports

Only three per cent of the nearly 200,000 experienced workers in the film and theatre industries were on public emergency work for 20 months before Pearl Harbor and more than 80 per cent of the total were employed in their regular occupations, it was disclosed last week by the Census Bureau in a report showing the pre-war distribution of the nation's labor force.

The report listed a total of 195,409 experienced persons in the film and theatre branches of the amusement industry, of whom 168,129 were employed, 5,700 were on public emergency work, and 21,560 were seeking employment in the last week of March, 1940.

Slightly more than 70 per cent (143,724) of the total were males of whom 123,304 were employed, 4,660 were on public work and 15,760 were seeking employment, while of 51,685 females, 44,825 were working, 1,060 were on public work and 5,800 were unemployed.

Analysis of the figures showed 6,931 of 11,611 actors employed, 520 on public work and 4,160 idle, and 4,761 of 7,621 actresses employed, 300 on public work and 2,560 idle; 2,180 of 2,940 dancers and dancing teachers employed, 140 on public work and 620 seeking jobs, and 9,030 of 10,833 dancers, teachers and chorus girls employed, 200 on public work and 1,600 jobless; 4,493 of 5,733 male showmen employed, 80 on public work and 1,160 idle, and 840 of 1,040 females working, none on public work and 200 jobless.

A survey of 25,430 experienced male proprietors, managers and officials showed 23,750 working, 220 on public work and 1,460 seeking work, while of 1,411 females, 1,391 were working, none were on public relief and only 20 were out of jobs. A total of 22,099 of 23,619 male projectionists were working, 160 were on public work and 1,360 were idle, with the 256 female projectionists working in private industry.

"Night of Stars" Again To Have Strong Talent

Some of the entertainers scheduled to appear at the annual "Night of Stars" at Madison Square Garden, New York, on November 16 are Joan Blondell, John Boles, Tommy Dorsey, Milton Berle, Georgie Price, Danny Kaye and many others, according to Robert Weitman, chairman of the producers committee.

The committee includes Barney Balaban, David Bernstein, Nate J. Blumberg, Jack Cohn, N. Peter Rathvon, Marvin H. Schenck and Albert Warner.

Approximately 20,000 persons are expected to attend. Proceeds from the benefit performance will go to the United Jewish Appeal, Overseas Needs and Palestine.

"Salute Night" in Boston Increases Attendance

The Loew's State theatre in Boston holds "Salute Nights" every Monday, Tuesday and Wednesday, paying tribute to industrial companies and war plants receiving Army and Navy recognition for their achievements. Increased attendance has been reported by the theatre.

Take Two Skouras Houses

The Westway Operating Company is now operating the Symphony theatre and the Keystone Theatre Corporation is operating the Carlton, both on upper Broadway in New York and formerly operated by Skouras Theatres, which relinquished them on October 1.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 17—Bahama murder trial. . . . Russian front. . . . Urges overthrow of Hitler. . . . *Normandie* right side up. . . . Storm lashes Atlantic coast. . . . Bread for Neapolitans from Allies. . . . Gable returns. . . . Marine flying hero.

MOVIETONE NEWS—Vo. 26, No. 18—U. S. cruiser survives bombs. . . . Battle for Italy. . . . Protection for Russian sea lanes. . . . Women in the news. . . . Army-Penn, Notre Dame-Navy games.

NEWS OF THE DAY—Vol. 15, No. 215—Russians score victories. . . . Oakes murder trial. . . . Naples gets bread from U. S. . . . Clark Gable back. . . . Atlantic gales sweep ships. . . . *Normandie* near Navy duty.

NEWS OF THE DAY—Vol. 15, No. 216—Volturno bridged. . . . Cruiser escapes German bombs. . . . Hull en route to Moscow. . . . Reunion in North Africa. . . . Yanks salute Allied admiral. . . . Marines train under battle condition. . . . Navy-Notre Dame game.

PARAMOUNT NEWS—No 18—Storms hit war shipping. . . . *Normandie* rejoins Navy. . . . Gable returns. . . . Bread for Naples. . . .De Marigny trial. . . . Russia's offensive.

PARAMOUNT NEWS—No. 19—Marines in training. . . . Yanks drive on Volturno. . . . Sea battle as U.S.S. *Havana* pulls through. . . . Army-Penn, Notre Dame-Navy games.

RKO PATHE NEWS—Vol. 15, No. 20—Naples gets bread. . . . Gable returns home. . . . Committee to free Germany formed. . . . Fishermen get big catch. . . . Russians score victories. . . . *Normandie* goes to Navy.

RKO PATHE NEWS—Vol. 15 No. 21—Fifth Army crosses Volturno. . . . Bombs hit U.S. cruiser, which comes through safely. . . . Army-Penn, Notre Dame-Navy football contests.

UNIVERSAL NEWSREEL—Vol. 16, No. 237—Bread for Naples. . . . Gale whips coast. . . . Gas explosion in Pennsylvania. . . . *Normandie* rejoins Navy. . . . Notre Dame-Illinois game. . . . Bathing beauty.

UNIVERSAL NEWSREEL—Vol. 16, No. 238—Battle for Italy. . . . Moscow parley a success. . . . Brazilian coffee to rescue. . . . Reunion in Africa. . . . Latest fashions. . . . Army-Penn, Notre Dame-Navy games.

ALL AMERICAN NEWS—Vol. 2, No. 54—New York celebrates Navy Day. . . . Francis Rivers named judge. . . . Henderson, physical training expert, says health essential to victory. . . . Pet alligator attracts crowd. . . . Army trains chaplains.

Exhibitors To Aid in Recruiting WAVES

The War Activities Committee has announced it shortly will embark on a national campaign designed to enlist recruits in the WAVES. The campaign will be centered around the exhibition of one of the WAC war information subjects, "Chief Neeley Reports to the Nation." The film, which runs 10 minutes, was produced by the U. S. Navy, and is to get national distribution through Columbia exchanges beginning December 2.

Pattern for enlisting recruits will be for exhibitors to play the film in conjunction with lobby displays on the WAVES, with Navy procurement officers in various areas cooperating to supply display material, equipment when available, and uniformed personnel.

Schreiber Heads Five Boro

Ben Schreiber has been named general manager of the Bronx, New York, division of Interboro Theatres, Inc. He replaces Sam Yellen, resigned. The Bronx division is known as the Five Boro Circuit, including seven houses. Mr. Schreiber had been manager of the Interboro Sumner theatre for the past three years. He has been with the Weinstock circuit and at one time operated his own theatre.

Set "North Star" Trade Show

Trade showings of Samuel Goldwyn's "The North Star," to be distributed by RKO, will be held in all exchange cities on November 8.

New Jersey Exhibitors Meet

The New Jersey Allied southern unit held its first autumn luncheon meeting last week at the Walt Whitman Hotel, Camden, N. J.

SPG Proposes Industry-Wide Publicity Effort

The Screen Publicists Guild has proposed to its members a concentration of effort in the promotion of the industry and of publicists and trade unions. The aim, according to the announcement, is to "focus the attention of the world upon the vast contribution that the art of the motion pictures has made to the winning of the war and will make in the post-war world to come."

The SPG has made four proposals. One: a public relations program for the motion picture industry. Two: Advisory public relations service in Hollywood labor's war work. Three: Co-ordinated war publicity through the Publicity for Victory Council. Four: Industry seminars in arts and techniques to bring publicists closer to the screen's problems and achievements.

The SPG views the first of the resolutions to grow out of the seminar as a proposal to aid in initiating an industry-wide public relations committee, led by publicists, in which would be represented on a voluntary basis, all those sections of the industry that "have the advancement of motion pictures at heart." It is the Guild's belief that especially in wartime such a committee is necessary.

It is suggested that such a Public Relations Continuations Committee might well analyze further the public relations of the industry, and to suggest plans for improvement.

The committee also would consider ways and means of "protecting our industry against some of the vile and unprincipled attacks that have been made upon it in the past, and are planned for it in the future."

It is also proposed that "public relations might better be channelized into a single point of view, expressing the unity of the industry around the resolution to make only good and increasingly better pictures of every kind."

The SPG is of the opinion that such a committee might successfully prevail upon the studios to discontinue a "kind of publicity that belongs in another and less vital era—the publicity of golden bathtubs and sex scandals, of trained fleas and phony royalty, of petulant stars and long-lost relatives found through Central Casting." The publicists make the proposition that the industry "can grow and develop and become increasingly vital to the public" only through a "public relations founded upon truth." The SPG admits that, "perhaps that kind of idealism is too much to hope for in the immediate future . . ." but says that the "ideals are worth fighting for."

Advertising Campaigns Set For Five UA Productions

United Artists will launch a national advertising campaign for five forthcoming pictures and will use newspapers and radio extensively, according to Paul Lazarus, Jr., director of advertising and publicity. The campaign is scheduled to start late in November and carry through January on the following features: "Three Russian Girls"; Samuel Bronston's "Jack London"; "Knickerbocker Holiday": "The Bridge of San Luis Rey," Ben Bogeaus production, and "Voice in the Wind."

Roy Rowe Named to Meeting

Governor J. M. Broughton of North Carolina has appointed Roy Rowe of Burgaw, N. C., to represent his state at the National Aviation Planning Conference in Oklahoma City, November 11 to 13. Mr. Rowe is well known in Charlotte, where he frequently visits to attend exhibitor meetings.

"WHAT THE PICTURE DID FOR ME"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.

Columbia

APPOINTMENT IN BERLIN: George Sanders, Marguerite Chapman—Fine picture. Entertaining.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

DESPERADOES, THE: Randolph Scott, Glenn Ford—If your patrons like action Western type pictures, give it your best play date. Many good comments. Played Monday, Tuesday, Oct. 4, 5.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

LET'S HAVE FUN: Margaret Lindsay, Bert Gordon—It wasn't so much fun at the box office. Failed to do business.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

MORE THE MERRIER, THE: Jean Arthur, Joel McCrea—A really good comedy. Why we didn't do business I'll never know. I don't know what they want if they didn't like this one.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

MY KINGDOM FOR A COOK: Charles Coburn, Isobel Elsom—This picture is terrible. By the time the show was over there was no one left, so we just ran one show and closed. A double feature won't help this one.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla.

MY KINGDOM FOR A COOK: Charles Coburn, Isobel Elsom—Different and entertaining. I rather suspect Coburn was imitating another notable of the screen—a certain Englishman with a famous beard.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TWO SENORITAS FROM CHICAGO: Jinx Falkenburg, Joan Davis—There's a lot of entertainment packed into this little picture. Played Tuesday, Wednesday, Sept. 28, 29. — M. L. DuBose, Majestic Theatre, Cotulla, Tex. Small town and rural patronage.

WHAT'S BUZZIN', COUSIN?: Ann Miller, John Hubbard—Certainly not a top flight picture, but it is full of fun and music. It kept my bunch chuckling. The girl with the comedy lines did a good job. Ran it with "Two Tickets to London" to profitable business.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and army patronage.

WHAT'S BUZZIN', COUSIN?: Ann Miller, John Hubbard—A good picture. Played one day to fine business. If you have colored trade, this will really draw. Played Sunday, Sept. 26.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

Metro-Goldwyn-Mayer

AIR RAID WARDENS: Laurel and Hardy—The boys fight too hard for laughs. Action should have been closer knit with a better climax. Reaction of audience was only fair. Played Friday, Saturday, Oct. 8, 9.—Henry Valleau, Angels Theatre, Angels Camp, Calif. Small town patronage.

ASSIGNMENT IN BRITTANY: Pierre Aumont, Susan Peters—This one should please most any audience. Business just slightly below normal, but satisfactory. Played Wednesday-Friday, Oct. 13-15.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

CABIN IN THE SKY: Rochester, Ethel Waters—Here is one that will certainly get the folks out. Play it on your best time, then stand back and watch the results. Good for any small town. Played Saturday-Monday, Sept. 11-13.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla.

DU BARRY WAS A LADY: Red Skelton, Lucille Ball—Silly little comedy that flopped on the second night. Skelton has made better ones.—F. R. Crist, Crist Theatre, Loveland, Ohio.

HARRIGAN'S KID: Bobby Readick, William Gargan—A no star picture that pleased the patrons. Business only fair. Played Sunday, Oct. 3.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

HARRIGAN'S KID: Bobby Readick, William Gargan—A very good action picture that sure fits in on the weekend double. Worth a playdate and will more than satisfy. Not one of Leo's best, but it is O.K. for any but your best time. Played Friday, Saturday, Oct. 15, 16.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

HUMAN COMEDY, THE: Mickey Rooney, Frank Morgan—This feature was liked by the majority of those who came—which was few. As we had a big, blinding snow storm the first night and it continued snowing the second night, we did not make expenses. Played Saturday, Sunday, Oct. 16, 17.—Mrs. H. A. Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

HUMAN COMEDY, THE: Mickey Rooney, Frank Morgan—Most of our patrons just didn't care for this one. Heard one man say he'd never heard so many different comments on any picture. I was afraid of the picture and the business it would do. Played Sunday-Tuesday, Oct. 10-12.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

JACKASS MAIL: Wallace Beery, Marjorie Main—Didn't seem to excite many people and is much too long for the weekend double. If you can buy it right, maybe a Bargain Night is the place for it, but you can get along without it and help the next Beery picture. Played Friday, Saturday, Oct. 8, 9.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

PILOT NO. 5: Franchot Tone, Marsha Hunt—Good picture of its kind. Title very deceiving because there is little "war" in the picture.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

PRESENTING LILY MARS: Judy Garland, Van Heflin—Entertaining. Heflin very good.—S. A. Bolduc. Majestic Theatre, Conway, N. H. General patronage.

PRESENTING LILY MARS: Judy Garland, Van Heflin—I played this one late, but still did a nice business. Judy Garland is O.K. with my audience. Played Sunday-Tuesday, Oct. 10-12.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

Monogram

COWBOY COMMANDOS: Range Busters—I booked this one on account of the title, but made a mistake. The title alone could not draw them in at night. These cowboys have gotten so fat that when they telegraph a punch, even the kids get wise and give them the horse laugh. Played Friday, Saturday, Sept. 24, 25.—M. L London, Gem Theatre, East Boston, Mass.

WINGS OVER THE PACIFIC: Inez Cooper, Edward Norris—Very stilted action and poor dialogue. Definitely not a draw. Played Sunday, Monday, Oct. 3, 4.—Henry Valleau, Angels Theatre, Angels Camp, Calif. Small town patronage.

Paramount

ALASKA HIGHWAY: Richard Arlen, Jean Parker—Good action picture for dual bills.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

CHINA: Alan Ladd, Loretta Young—A great war picture. Lots of good comments. If all our war pictures were big ones, we would have better results from the public. Don't miss this one. Played Wednesday, Thursday, Oct. 6. 7.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

DIXIE: Bing Crosby, Dorothy Lamour—Satisfactory and pleased well, although there was a paucity of the old minstrel days. Would like to see someone produce a minstrel show with an all-Negro cast. That will really be something or I miss my guess.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

DIXIE: Bing Crosby, Dorothy Lamour—Not a picture for Lamour. Otherwise an entertaining picture.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

FIVE GRAVES TO CAIRO: Franchot Tone, Anne Baxter—Another darn good war picture with the usual mediocre receipts.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and army patronage.

FOREST RANGERS, THE: Fred MacMurray, Paulette Goddard—If the opinion of this audience is any criterion, Paramount has found itself a brand new full-fledged star in the person of Susan Hayward. In this picture she turns in a performance on a par with those of Fred MacMurray and Paulette Goddard, who are at their best. The plot is very kind to all three stars in that it has everything—fast action, romance, comedy and melodrama—thereby offording them the opportunity of displaying their full ware of talents. There are many thrilling scenes made more beautiful by Technicolor. All the ingredients of pure entertainment are included. It's the kind of film which takes one's mind off the stark realities of a war-ridden world, and should be well received everywhere. Played Saturday, Oct. 16.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

HAPPY GO LUCKY: Mary Martin, Dick Powell—This was a beautiful picture in Technicolor. Our crowd was larger the second night, so the first nighters must have liked it. Played Thursday, Friday, Oct. 7, 8.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. Small town and rural patronage.

HIGH EXPLOSIVE: Chester Morris, Jean Parker—A good action picture that is just right for a double with a good Western for the weekend. Has a fine cast and some fast action. Played Friday, Saturday, Oct. 8, 9.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

LET'S FACE IT: Bob Hope, Betty Hutton—Just a good laughing, all around farce which our crowd ate up for all it was worth. It seemed to satisfy all who came and did a most satisfactory business. That last fadeout of Bob's at the end of the picture sent them away laughing their heads off. Played Sunday, Monday, Oct. 10, 11.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

PALM BEACH STORY, THE: Claudette Colbert, Joel McCrea—Mark this down as one of the foremost sophisticated comedies of the year. Adults will chuckle heartily over many of the situations, which are one step removed from farce. That one step is just far enough to remove from it the stigma of banality and endow it with intelligent, enjoyable comedy. Preston Sturges is great in his direction of this type of borderline material and he lives up to his reputation in this vehicle. He is greatly assisted in his endeavors by the polished performance of Claudette Colbert as the wife who sets out to demonstrate to her husband what she can accomplish on allure alone; the fine acting of Joel McCrea in the role of the protesting, bewildered husband; and the unexpectedly fine job turned in by Rudy Valle as the eccentric multi-millionaire. If you like to laugh, don't miss it. Played Saturday, Oct. 16.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

ROAD TO MOROCCO: Bing Crosby, Dorothy Lamour, Bob Hope—Bing plus Bob plus Lamour plus harems plus desert mirages, etc., equal "Road to Morocco," a palatable war time prescription, "a laugh a minute." Whenever the men hear that this team has been scheduled. it is always good news to them. Played Saturday, Oct. 9.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

SALUTE FOR THREE: Macdonald Carey, Betty Rhodes—This was a good musical, but it disappointed me at the box office very much. Played Monday, Tuesday, Sept. 27, 28.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

SALUTE FOR THREE: Macdonald Carey, Betty Rhodes—Very nice little program picture that it bound to please most anybody. Played Saturday, Oct. 9.—

(Continued on opposite page)

(Continued from opposite page)

W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

SO PROUDLY WE HAIL: Claudette Colbert, Paulette Goddard—Business slightly below normal. Wonderful picture for any spot; all who saw it were highly pleased. Played Sunday-Tuesday, Oct. 3-5.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

SUBMARINE ALERT: Richard Arlen, Wendy Barrie—We enjoyed excellent business on this picture. A small town natural.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

PRC

RENEGADE, THE: Bnster Crabbe, Fuzzy Knight—Average picture with Fuzzy stealing the show as usual.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Republic

AT DAWN WE DIE: John Clements, Godfrey Tearle—Best import I've seen. There is a mystery person called "The Cross of Lorraine." Build it upon that.—Ralph Raspa, State Theatre, Rivesville, W. Va.

BORDERTOWN GUNFIGHTERS: Bill Elliott, Gabby Hayes—In my opinion this is the best Elliott Western so far this season; enjoyed by the Western fans especially. No complaints on this one. Played Sunday, Monday, Sept. 19, 20.—M. L. London, Gem Theatre, East Boston, Mass.

CHATTERBOX: Joe E. Brown, Judy Canova—O.K. for our situation. This pair, with their corny atmosphere, spell box office.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

GENTLE GANGSTER, A: Barton MacLane, Molly Lamont—Average picture, but the same old story: a gangster who has retired, somebody finds it out and tries to expose him.—Ralph Raspa, State Theatre, Rivesville, W. Va.

GENTLE GANGSTER, A: Barton MacLane, Molly Lamont—Routine stuff. It got by on Pal Night. Played Tuesday, Oct. 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GENTLE GANGSTER, A: Barton MacLane, Molly Lamont—A good, clean gangster picture with a good moral. Double billed with "Carson City Cyclone," which pleased the weekend trade.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

HEADIN' FOR GOD'S COUNTRY: William Lundigan, Virginia Dale—Here is a good show that I made a mistake on. This picture will do business on any two days in any small town. Very good for Friday and Saturday. Played Tuesday, Oct. 12.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla.

HEADIN' FOR GOD'S COUNTRY: William Lundigan, Virginia Dale—Just the type for our weekend double bill. Story not much, but setting and action pleased. O. K. for a small town. Played Friday, Saturday, Oct. 22, 23.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

HEADIN' FOR GOD'S COUNTRY: William Lundigan, Virginia Dale—Had them waiting in line for an hour at the box office to see this one. My patrous enjoy a good outdoor feature and, in my opinion, this ranks with the best of them. Played Saturday, Oct. 16.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

IDAHO: Roy Rogers, Virginia Grey—Republic put some money behind this Western. It is well done and pleased our Western fans. Business only slightly above average, however. Played Friday, Saturday, Oct. 15, 16.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

IN OLD MONTEREY: Gene Autry—Still doing a nice business on these Gene Autry reissues. Hope he comes hack soon and gives us some new ones. Played Friday, Saturday, Oct. 15, 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO

BOMBARDIER: Pat O'Brien, Randolph Scott—As the war is reserved for just the finale in this one and people seemed to realize that, they came quite willingly. It is very exciting and humorous, even in the early parts during the training sequences. Well worthwhile. The end, concerning the bombing of Japan, is magnificent.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and army patronage.

CINDERELLA SWINGS IT: Guy Kibbee, Gloria Warren—Too many opera numbers from Miss Warren. My weekend audience just will not accept them. However, got by O.K. on a double bill. Played Friday, Saturday, Oct. 15, 16.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

FLIGHT FOR FREEDOM: Rosalind Russell, Fred MacMurray—A dandy show. Not a business getter, but they'll like it if they come in. Well received, hut business was not so good. Played Tuesday, Thursday, Oct. 19-21.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

FOREVER AND A DAY: British and American Stars—Our people just don't go for English made pictures. While this was a pretty good picture, it didn't draw and none praised it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

I WALKED WITH A ZOMBIE: Frances Dee, Tom Conway—No draw: many walkouts and complaints. Seemed a complete waste of supposedly scarce film. Played Friday, Saturday, Oct. 15, 16.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

LOOK WHO'S LAUGHING: Edgar Bergen, Charlie McCarthy—This picture certainly drew in the kids, but not the adults. Good entertainment on a double feature. Played Sunday, Monday, Sept. 19, 20.—M. L. London, Gem Theatre, East Boston, Mass.

NAVY COMES THROUGH, THE: Pat O'Brien, George Murphy—This is a fine picture but after seeing it through I realized why the patrous didn't come. They had all seen it before, and it lacked entertainment. It is more educational and patriotic, mostly for adults—not women, though, unless they have boys in the service. Played Sunday, Monday, Sept. 26, 27.—M. L. London, Gem Theatre, East Boston, Mass.

SKY'S THE LIMIT, THE: Fred Astaire, Joan Leslie—Good picture to get relief from the war. Nice music and dancing; enjoyed by those who came. Business poor. Stars no draw here. Played Thursday, Friday, Oct. 21, 22.—Frank Fowler, Princess Theatre, Mocksville, N. C. Rural patronage.

SKY'S THE LIMIT, THE: Fred Astaire, Joan Leslie—The title should be "The Picture's the Limit." Why they ever let Astaire sing is more than I can figure out. He is strictly a dancer, not a singer or an actor. Very weak story, weak cast, weak business. Played Sunday-Tuesday, Oct. 17-19.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

SPITFIRE: Leslie Howard, Rosamund John—Here is an English made picture you can understand, and it is a pretty fair picture. It moves slowly, and I had some walkouts. Played Sunday, Monday, Oct. 10, 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THEY GOT ME COVERED: Bob Hope, Dorothy Lamour—Furnished many laughs. Well received by my patrons, who are close followers of Hope. Personally, thonght the picture better than previous Hope offerings. Business slightly above average. Played Sunday, Monday, Oct. 10, 11.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

TWO WEEKS TO LIVE: Lum and Abner—We didn't break any records on Bargain Night with this pair, and the picture is really funny in spots. Not worth more than a programmer. Played Wednesday, Thursday, Oct. 6, 7.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Twentieth Century-Fox

CONEY ISLAND: Betty Grable, John Payne—It seems this company has a routine of old styles and old songs which appeal to older people. No appeal to the younger set. Good color, good acting. This company has always sent us bad prints. Played Thursday, Friday, Oct. 14, 15.—Frank Fowler, Princess Theatre, Mocksville, N. C. Rural patronage.

CONEY ISLAND: Betty Grable, George Montgomery—Good show; well liked by all. Color fine. Should carry your best playing time. Played Saturday, Sunday, Oct. 2, 3.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla.

CONEY ISLAND: Betty Grable, George Montgomery—A really good musical with some eye filling ensemble numbers and especially good Technicolor. The singing was good enough for anyone and the orchestration just about tops. Had many good comments and the picture drew a mice husiness on our best playing time. Played Sunday-Tuesday, Oct. 17-19.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

CRASH DIVE: Tyrone Power, Anne Baxter—This picture was made to order for my patrons; everybody enjoyed it. Good cast, lots of action and suspense. Business average. Played Saturday, Monday, Oct. 17, 18.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

CRASH DIVE: Tyrone Power, Anne Baxter—A swell show. The best color I've ever run. Many compliments on this picture. Should be played on your hest time. Played Saturday-Monday, Sept. 18-20.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla.

CRASH DIVE: Tyrone Power, Anne Baxter—The war pictures that emphasize adventure instead of reality seem to go over all right. This has lots of excitement, with plenty of light material in between. The color is magnificent and the attendance was good.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and army patronage.

HEAVEN CAN WAIT: Don Ameche, Gene Tierney—A splendid picture, ably produced and in Technicolor. It will probably not be a big hit in small towns like this one, as it will attract only the upper crust of the community. It did below average business here. Those who came liked it. Personally, I consider it one of the better pictures of a very big season. Played Sunday, Monday, Oct. 17, 18.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

HELLO, FRISCO, HELLO: Alice Faye, John Payne—There's no one can take the place of Alice Faye when it comes to singing and acting in a picture like this. Swell show and good color. Play it on your best time. Played Saturday-Monday, Sept. 4-6.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla.

ICELAND: Sonja Henie, John Payne—It is impossible to understand how anyone can find fault with a picture in which this lovely little star performs. The picture went over well here, and this was a midweek date, too. Played Wednesday, Thursday, Oct. 13, 14.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

MOON IS DOWN, THE: Cedric Hardwicke, Henry Travers—Good comments from the few who came to see it. Bnsiness off. Played Wedensday, Thursday, Sept. 29, 30.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

MOON IS DOWN, THE: Cedric Hardwicke, Henry Travers—And so were the receipts way down. Again this illustrates what I mean when I say the realistic war pictures don't hold up well. As far as the picture is concerned, it certainly is excellently done. The quality is there, but not the desire to see it. Too bad.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and army patronage.

MY FRIEND FLICKA: Roddy McDowall, Preston Foster—Color made this picture. A human story, good show for small towns. Played it on my best time; results good. Played Saturday-Monday, Sept. 25-27.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla.

MY FRIEND FLICKA: Roddy McDowall, Preston Foster—Here is the best story of a horse to come out of Hollywood since "Black Beauty." Technicolor adds 50 per cent more to it to make it an offering yon don't have to be ashamed of. Business 40 per cent above normal. Played Wednesday-Friday, Oct. 20-22.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

MY FRIEND FLICKA: Roddy McDowall, Preston Foster—I had the same experience the rest of you had or will have. It went over surprisingly well and people of every type and age seemed to like it. Nice color helps out.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and army patronage.

MY FRIEND FLICKA: Roddy McDowall, Preston Foster—This is splendid film material for small towns. We had an exceptional turnont, and the second night was almost as good as the first which is unusual in our situation. The picture lived up to everything said of it, and then some. Of course, it bids to be the best family picture of the year. Played Friday, Saturday, Oct. 15, 16.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

STORMY WEATHER: Bill Robinson, Lena Horne—This picture is a little better than "Cabin in the Sky" but it doesn't make any difference which one you play first; one of them will get more money than the other. Played Saturday-Monday, Oct. 9-11.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla.

STORMY WEATHER: Bill Robinson, Lena Horne—A really fine musical with all-Negro cast. Business was good. Played Wednesday, Thursday, Oct. 13, 14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

United Artists

HANGMEN ALSO DIE: Brian Donlevy, Walter Brennan—This one fooled me. Didn't expect much business and did better than average for midweek. Played Wednesday-Friday, Oct. 6-8.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

HI DIDDLE DIDDLE: Martha Scott, Adolphe Menjou—Good enough for what it cost. They laughed on Sunday night, hut on Monday night there weren't enough there to laugh.—F. R. Crist, Crist Theatre, Loveland, Ohio.

POWERS GIRL, THE: Anne Shirley, George Murphy—This picture didn't click. Our farm lads don't appreciate beauty.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

STAGE DOOR CANTEEN: Stage and Screen Stars—Very good picture; business above average. Almost everyone liked this "Cavalcade of Stars" musical. Played Tuesday-Thursday, Oct. 19-21.—S. Alex Smith, Broad Theatre, Souderton, Pa. Small town patronage.

STAGE DOOR CANTEEN: Stage and Screen Stars—This picture had everything. As a rule these all-star pictures are not much, hut there's a world of entertainment in this one. Didn't make us much money. Played Sunday, Monday, Oct. 10, 11.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. Small town and rural patronage.

STAGE DOOR CANTEEN: Stage and Screen Stars

(Continued on page 74)

a Challenge

TO THE SALES MANAGERS OF THE MOTION PICTURE INDUSTRY:

Select the outstanding suspense drama of your entire year's program to be run with "The Unknown Guest" before a jury of exhibitors and newspapermen. If they do not judge "The Unknown Guest" to be the more exciting film, MONOGRAM PICTURES will pay the sum of $500.00 to the Red Cross.

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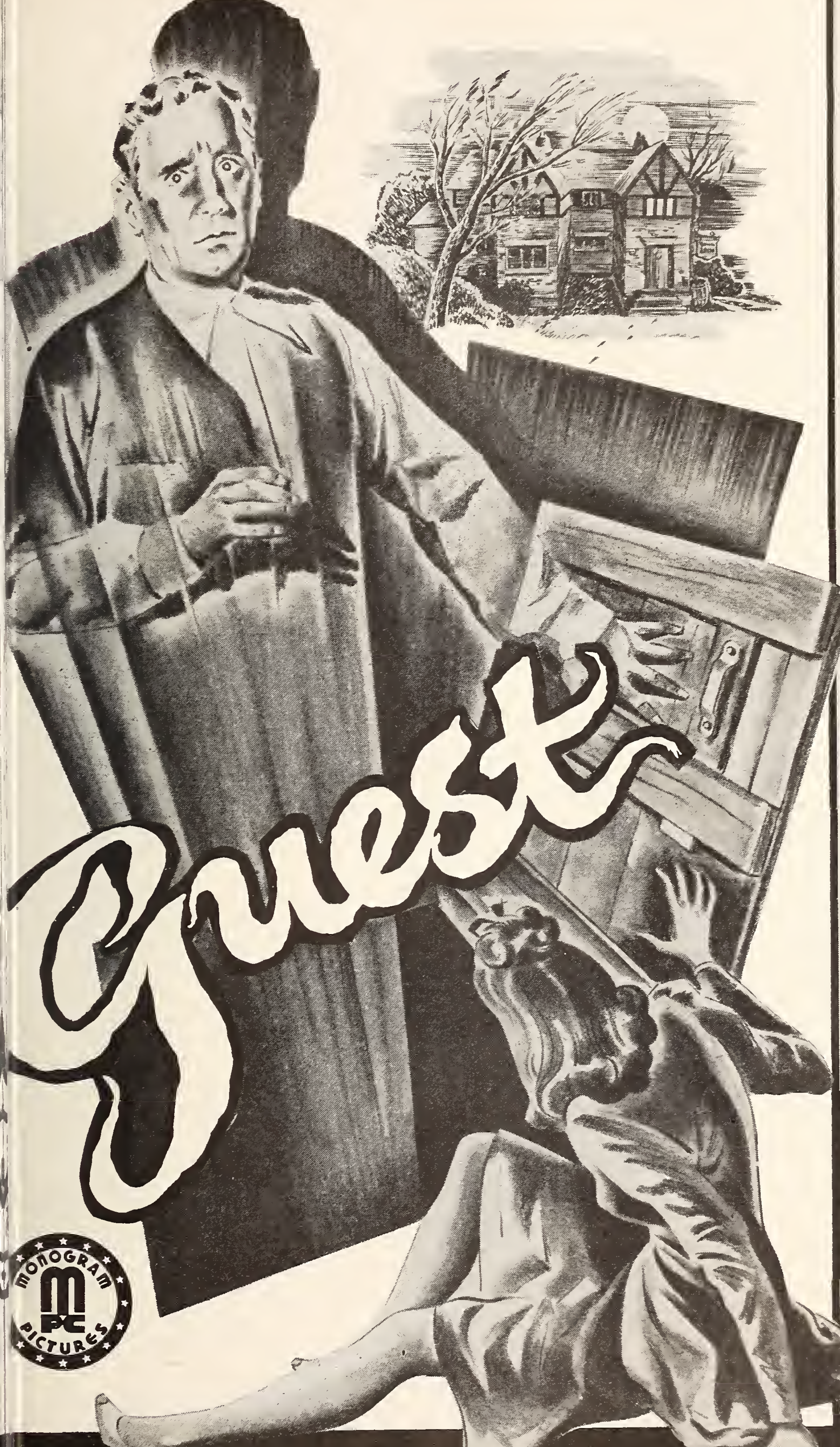

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* * *

"A triumph of sustained suspense and action."
— MOTION PICTURE DAILY

(*Continued from page 71*)

—With an array of names such as this has, no wonder it did good business. Everybody turned out for it. Can you imagine that with competition like that Ray Bolger completely stole the show from everybody else. Well, he did in spite of the fact that others were darn good, too.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and army patronage.

Universal

FRANKENSTEIN MEETS THE WOLF MAN: Lon Chaney, Bela Lugosi—We don't have much luck with horror pictures, contrary to most situations. If they want horrors, this one has it.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

FRONTIER BAD MEN: Diana Barrymore, Robert Paige—A dandy, super-Western that held up its part of our weekend double bill. Andy Devine was a valuable asset to the picture. Played Friday, Saturday, Oct. 22, 23.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

FRONTIER BAD MEN: Diana Barrymore, Robert Paige—One of the best Westerns we have run in a long time with a real cast and plenty of action and shooting. This makes the farmers sit up and take notice, and the picture drew well against a night football game. Play it and you'll be glad you did. Played Friday, Saturday, Oct. 15, 16.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

GALS, INC.: Leon Errol, Grace McDonald—A pleasing hour of light entertainment which kept our large crowd, which came to see "My Friend Flicka," in constant uproar. Leon Errol has quite a following here and each of his comedies can be depended upon to attract patronage. This won't disappoint you if you need a comedy on your bill. Played Friday, Saturday, Oct. 15, 16.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

GOOD MORNING, JUDGE: Denis O'Keefe, Louise Allbritton—Reports called this a "mild comedy" but it had our audience in the aisles. Has music, also.—Ralph Raspa, State Theatre, Rivesville, W. Va.

HERS TO HOLD: Deanna Durbin, Joseph Cotten—Very good Durbin picture. Crowd below normal Friday, but Saturday made up for it. Played Oct. 22, 23.—S. Alex Smith, Broad Theatre, Souderton, Pa. Small town patronage,

HERS TO HOLD: Deanna Durbin, Joseph Cotten—Universal could have held her as far as I'm concerned. My people do not like high class singing; it's no good for a small town.—F. R. Crist, Crist Theatre, Loveland, Ohio.

HE'S MY GUY: Dick Foran, Irene Hervey—Good enough to run any night. All laughs and no war.—F. R. Crist, Crist Theatre, Loveland, Ohio.

HIT THE ICE: Abbott and Costello—One of the best Abbott and Costello pictures made. Very good business, especially Saturday night. Played Friday, Saturday, Oct. 15, 16.—S. Alex Smith, Broad Theatre, Souderton, Pa. Small town patronage.

LONE STAR TRAIL, THE: Johnny Mack Brown, Tex Ritter—Best one of the series, filled with music, action and comedy.—Ralph Raspa, State Theatre, Rivesville, W. Va.

PHANTOM OF THE OPERA: Nelson Eddy, Susanna Foster—Definitely not a small town picture.—F. R. Crist, Crist Theatre, Loveland, Ohio.

TWO TICKETS TO LONDON: Michele Morgan, Alan Curtis—Not a bad small picture; it will pass as O.K. Ran it with "What's Buzzin' Cousin?" to profitable business.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and army patronage.

WE'VE NEVER BEEN LICKED: Richard Quine, Noah Beery, Jr.—The longer I looked at this picture, the better I liked it. Must admit that the story had a peculiar twist to it that made it rather distasteful. All A & M students and their relatives will come to see it, if you have plenty of these. Played Sunday, Monday, Sept. 26, 27.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. Small town and rural patronage.

WAC

REPORT FROM THE ALEUTIANS: Documentary—This was beautifully done in Technicolor and very interesting concerning what is going on in the Aleutians and thereabouts. Played Saturday, Sunday, Oct. 23, 24.—Mrs. H. A. Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

Warner Bros.

BACKGROUND TO DANGER: George Raft, Brenda Marshall—You can say this is one of the better pictures dealing with espionage, and then take a shellacking at the box office. The simple reason is that the public is putting thumbs down on pictures that even remotely deal with war. I rate it a fine picture, good story and splendid portrayals by all the principal characters.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

CONSTANT NYMPH, THE: Joan Fontaine, Charles Boyer—Very poor business for this tragedy. Boyer doesn't go over well in this section. Best performance was by Alexis Smith. Played Wednesday, Thursday, Oct. 13, 14.—S. Alex Smith, Broad Theatre, Souderton, Pa. Small town patronage.

CONSTANT NYMPH, THE: Joan Fontaine, Charles Boyer—Very well done. Marvelous acting.—E. A. Bolduc, Majestic Theatre, Conway, N. H.—General patronage.

EDGE OF DARKNESS: Errol Flynn, Ann Sheridan—Warner Bros. war features are of the best and this one carries on. Attendance good. Played Saturday, Sunday, Oct. 23, 24.—Mrs. H. A. Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

EDGE OF DARKNESS: Errol Flynn, Ann Sheridan—As an indictment of Nazi Germany, this was terrific. The box office value was not so good as too many people in this country prefer "escape" pictures. The picture was exceedingly well made, but neither Flynn nor Miss Sheridan was too convincing. Played Sunday, Monday, Oct. 17, 18.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

FLYING FORTRESS: Richard Green, Carla Lehmann—Good, but not the type for our locality. Business poor. Played Friday, Saturday, Oct. 15, 16.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

GENTLEMAN JIM: Errol Flynn, Alexis Smith—Just what my patrons wanted. Everybody seemed to enjoy this picture. Business above normal. Played Tuesday-Thursday, Oct. 12-14.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

GENTLEMAN JIM: Errol Flynn, Alexis Smith—Average business on this; would have improved with a longer run. Picture had lots of family appeal. Recommended. Played Sunday, Monday, Oct. 10, 11.—Henry Valleau, Angels Theatre, Angels Camp, Calif. Small town patronage.

LARCENY, INC.: Edward G. Robinson, Jane Wyman—Very fine picture, but Edward G. Robinson doesn't seem to draw any more in this neighborhood. He is a very fine actor, but the public wants new faces. Played Tuesday-Thursday, Sept. 7-9.—M. L. London, Gem Theatre, East Boston, Mass.

NOW, VOYAGER: Bette Davis, Paul Henreid—A class picture, but generally well liked. You can't beat Miss Davis. Played Tuesday, Wednesday, Oct. 12, 13.—Henry Valleau, Angels Theatre, Angels Camp, Calif. Small town patronage.

NOW, VOYAGER: Bette Davis, Paul Henreid—This was an excellent picture and well liked by an average crowd which attended. Good in any location, I should say. Played Friday, Saturday, Sept. 24, 25.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

NOW, VOYAGER: Bette Davis, Paul Heinreid—Grand picture. Well liked by everyone who saw it. Bette Davis swell as usual. Why can't we have more like this?—Marina Theatre, St. Andrews, N. B. Small town patronage.

OKLAHOMA KID: James Cagney, Humphrey Bogart—This was a good picture when it came out some four years ago, and it is still that. It did business and I'll take some more like good reissues to get away from the pictures with the war angle to them.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

OKLAHOMA KID: James Cagney, Humphrey Bogart—One dandy picture for a small town. But why did the producer spoil it by giving it a brown tint? Looked like all the scenes were taken at night.—F. R. Crist, Crist Theatre, Loveland, Ohio.

OKLAHOMA KID: James Cagney, Humphrey Bogart—Patrons who hadn't seen the picture before enjoyed it. Others said they remembered too many of the scenes and knew what was coming.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

THEY DIED WITH THEIR BOOTS ON: Errol Flynn, Olivia de Havilland—Played this one very late and was agreeably surprised. Chock full of action and entertainment all through the picture; interesting here as a number of our patrons know the ground covered by the incidents, and was helped by word-of-mouth advertising. Played Saturday, Sept. 25.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

YANKEE DOODLE DANDY: James Cagney, Joan Leslie—Very fine picture, but not the kind our patrons care for. As a consequence, our business was just fair. Our patrons like to see Cagney in a red-hot action story. Played Tuesday, Wednesday, Oct. 12, 13.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind. Family patronage.

YANKEE DOODLE DANDY: James Cagney, Joan Leslie—They just don't come any better. Who could have played the part but Cagney? The entire cast did splendid work. This picture was not just entertaining, but educational as well. Was enjoyed by a large percentage of the customers, although there were some walkouts, which goes to show that you just can't please everyone. Business average. Played Saturday, Sunday, Sept. 11, 12.—James A. Blossom, Movie-tone Theatre, Fairfield, Mont. Rural and small town patronage.

Short Features

Columbia

AQUA THRILLS: World of Sports—Very entertaining. Well received by all.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Metro-Goldwyn-Mayer

LADY OR THE TIGER: Miniatures—Should please anywhere. MGM is to be complimented on such an innovation.—Henry Valleau, Angels Theatre, Angels Camp., Cal.

ON THE ROAD TO MONTEREY: Fitzpatrick Traveltalks—One of Fitzpatrick's dependable color scenics. They provide good relaxation in a strenuous show.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

PLAN FOR DESTRUCTION: Two-Reel Specials—Hitler's plan to conquer is diagrammed and discussed very intelligently. Its reason for failure is also brought out. Well acted and worth seeing.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

SUFFERIN' CATS: Technicolor Cartoons—Our fans are all for Tom and Jerry. This is one of their best. Clever gags and fast action.—Henry Valleau, Angels Theatre, Angels Camp, Cal.

TRIFLES THAT WIN WARS: Passing Parade—Very interesting subject; holds the interest after arousing the curiosity of the audience.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

WILD HORSES: Pete Smith Specialties—Interesting and should please.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

WILD HORSES: Pete Smith Specialties—Another good 10-minute short from Pete Smith who can always be relied upon to give you 10 minutes of interesting material to use with a two-hour feature. Well liked here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

WOOD GOES TO WAR: Miniatures—Nice color reel showing logging, etc. Good where scenics are enjoyed.—W. Varick Nevins, Ill, Alfred Co-op Theatre, Alfred, N. Y.

YANKEE DOODLE MOUSE: Technicolor Cartoons—One of the cleverest cartoons I ever saw.—O. E. Simon. Roxv Theatre, Menno, S. D.

Paramount

AT THE BIRD FARM: Speaking of Animals—This proved most entertaining.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

BETTER BOWLING: Sportlights—Interesting, especially to bowlers.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

HIKE OR BIKE: Sportlights—Walking and bicycling are both back in style. This entertaining short shows you how they are done.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

HUNGRY GOAT, THE: Popeye the Sailor—A good cartoon of this series.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

INA RAY HUTTON AND ORCHESTRA: Headliners—She leads a good orchestra. She sings. She's beautiful. Your audience will love this one. By all means, book it—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

MITCHELL AYRES AND ORCHESTRA: Headliners—If you want to spice your program with a good musical short, book this one. Very enjoyable.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

POPULAR SCIENCE, No. 3: Popular Science—The first part of this is devoted to silver foxes from the time they are born to the time they are worn. The latter half portrays the fine job of transportation accomplished by Consolidated planes to all battlefronts of the world. A very interesting short.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

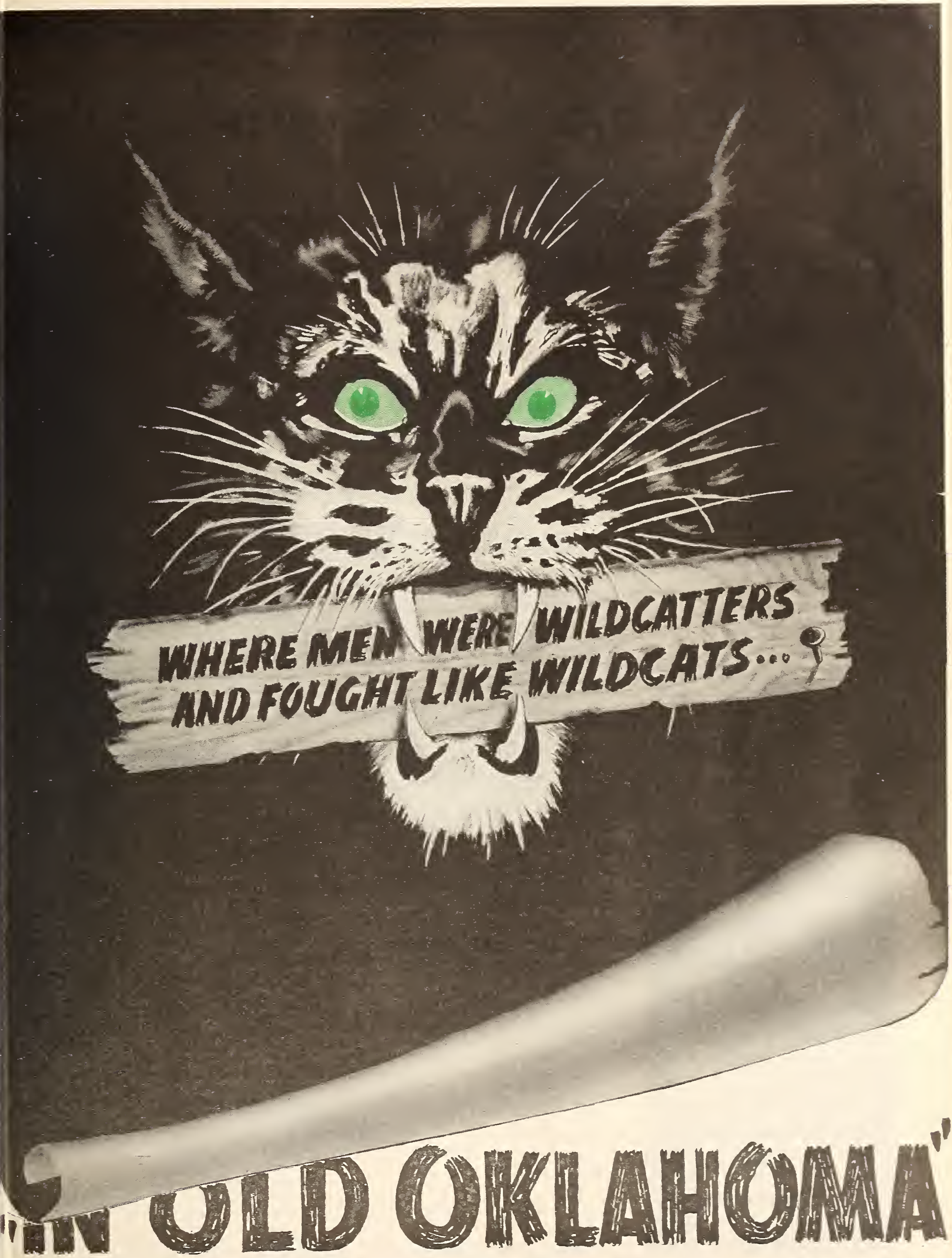
POPULAR SCIENCE, No. 6: Popular Science—Entertaining science reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SEEIN' RED, WHITE 'N BLUE: Popeye the Sailor—A better than average number of this series.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

TOO WEAK TO WORK: Popeye the Sailor—Average of this series of cartoons.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

TRADING BLOWS: Sportlights—In this interesting sport short we are admitted to several military training camps where we observe future fighting sons of Uncle Sam slugging it out with one another and

(*Continued on page 76*)


WHERE MEN WERE WILDCATTERS
AND FOUGHT LIKE WILDCATS...

"IN OLD OKLAHOMA"

Based on THOMSON BURTIS' *story* "WAR OF THE WILDCATS"

(*Continued from page 74*)

proving conclusively that boxing is an essential part of every physical training program. Included in this short are shots of Commander Jack Dempsey teaching his Coast Guardsmen a thing or two about the sport, and of Tommy Loughran showing the Marines the value of good foot work, developed through boxing, in its relationship to bayoneting.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

RKO

BELLBOY DONALD: Walt Disney Cartoons—I always feel sorry for Donald Duck, but customers seem to like it.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

MERCHANT SEAMEN: This Is America—For a defense short, this is good. Appealed to mountain folks. Well put together.—Henry Valleau, Angels Theatre, Angels Camp, Cal.

MICKEY'S BIRTHDAY PARTY: Disney Color Cartoon—Another good cartoon number from Walt Disney which should certainly get your audience in the mood for the feature.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

PLUTO AT THE ZOO: Walt Disney Cartoons—Good color cartoon from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PLUTO JUNIOR: Walt Disney Cartoons—This is long on laughs, especially for little folks. We played it with "My Friend Flicka" and it made a big hit.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Twentieth Century-Fox

HE DOOD IT AGAIN: Special—Supermouse uses more fake strength than brains. Clever plots would help this series a great deal.—Henry Valleau, Angels Theatre, Angels Camp, Cal.

INVASION: March of Time—Better play this while it is still appropriate. It shows the planning necessary to accomplish even a small landing. Good.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

Vitaphone

CHAMPIONS TRAINING CHAMPIONS: Very good two-reeler. Liked by everyone, especially the scenes of football, basketball, etc.—S. Alex Smith, Broad Theatre, Souderton, Pa.

DUDE RANCH BUCKAROOS: Sports Parade—Entertaining sport reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FOX POP: Merrie Melodies Cartoons—A very good Merrie Melodie Cartoon.—Mrs. H. A. Proulx, Au Gres Theatre, Au Gres, Mich.

GREETING BAIT: Merrie Melodies Cartoons—Very good cartoon and was liked by almost everyone. Animation of Jerry Colonna was very good.—S. Alex Smith, Broad Theatre, Souderton, Pa.

JACK RABBIT AND THE BEANSTALK: Merrie Melodies Cartoons—Good "Bugs Bunny" cartoon.—S. Alex Smith, Broad Theatre, Souderton, Pa.

SHIP IS BORN, A: Technicolor Specials—A knockout two-reeler in color which will support any show and possibly run away with the honors. Well produced, very timely, and snappy all the way through. Well received here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

TIN PAN ALLEY CATS: Merrie Melodies Cartoons—A wacky color cartoon in Schlesinger tradition. They have had better and worse.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

WACKIKI WABBIT: Merrie Melodies Cartoons—A "Bugs Bunny" that shows signs of getting him back into his once higher place. If they like Bugs, they'll like this one.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

SHORT PRODUCT PLAYING BROADWAY

Week of November 1

ASTOR		
	Over the Andes	MGM
	Feature: Thousands Cheer	MGM
CRITERION		
	Boogie Woogie Man	Universal
	Suggestion Box	Columbia
	Feature: Corvette K-225	Universal
GLOBE		
	Hit Parade of the Gay Nineties	Vitaphone
	Feature: The Iron Major	RKO
MUSIC HALL		
	Europe's Crossroads (March of Time)	20th Cent.-Fox
	Seventh Column	MGM
	Feature: Lassie Come Home	MGM
PARAMOUNT		
	Mardi Gras	Paramount
	Feature: True to Life	Paramount
RIALTO		
	Ration for the Duration	Paramount
	Feature: Paris After Dark	20th Cent.-Fox
ROXY		
	Pitchin' in the Kitchen	Columbia
	Feature: Sweet Rosie O'Grady	20th Cent.-Fox
STRAND		
	In the Drink	British Ministry of Information
	Women At War	Vitaphone
	Feature: Thank Your Lucky Stars	Warner Bros.

M-G-M TRADE SHOWING TITLE CHANGE!

The Kay Kyser picture "Right About Face" which has already been announced for trade showing Nov. 9th, will be screened under

NEW TITLE

"SWING FEVER"

May Reopen Minneapolis House After Settlement

The Minnesota, Minneapolis' largest theatre, may reopen after several years of darkness. It will be leased by the Minnesota Amusement Company after the Federal District Court in Minneapolis approves settlement of a suit by the Minneapolis Theatre Company and other defendants, including several of the major companies, charging the theatre had been prevented from getting suitable product during the several months the Minneapolis Theatre Company operated the 4,000-seat house.

Minnesota Amusement offered the settlement, although claiming the suit without merit in order to clear the decks for a new lease on the house.

The Andrus estate, principal owner of the theatre, has acquired interests of other owners and has obtained a settlement of taxes. The estate also has begun repairs to the house. Operation of the Minnesota as a film house, it was believed, would aid in overcoming the product jam in Minneapolis.

Weigh Plans for War Fund Drive

Industry executives met at Adolph Zukor's office in the Paramount Building, New York, on Wednesday to discuss ways and means of conducting a drive within the industry on behalf of the National War Fund. Mr. Zukor, who summoned the representatives of film companies, is national chairman of the picture division.

Sam Rinzler, greater New York chairman, presided at the session. Those attending included J. Harold Lang and Ray Moon, 20th Century-Fox; Ralph Budd and Clarence Eisman, Warners; Charles Moskowitz and Jack Bowen, Loew's; Leon J. Bamberger and Robert Wolff, RKO; Abe Schneider and Nat Cohen, Columbia; Harry Buckley and Sam Leftkowitz, United Artists.

Herbert J. Yates and Morris Epstein, Republic; George Dembow, National Screen Service; W. Ray Johnston and Joseph Felder, Monogram; Harry A. Ross, Ross Federal Service; Joseph H. Lamm and Sidney Kulick, PRC Pictures; Samuel Machnovitch and David A. Levy, Universal; W. E. Green, National Theatre Supply Company; S. H. Fabian, Harry Brandt, Fred Schwartz, Harry Mandel and Joseph Hornstein, representing the War Activities Committee.

Earlier in the week, James E. Sauter, executive director of the United Theatrical War Activities Committee, was named general chairman of the entertainment industry division of the War Fund.

Warner Club Reelects All Officers for Year

The Warner Club reelected all its officers at the organization's annual meeting and luncheon held at the Piccadilly Hotel in New York recently. The officers include Martin F. Bennett, president; Bernard R. Goodman, R. A. McGuire, F. L. Gates, Ruth Weinberg, Harry Mayer, vice-presidents; Robert Salomons, treasurer, and I. Birnbaum, executive secretary.

It was decided that all benefits for members now in service on active duty would be continued despite non-payment of dues. No delegates, except from New York, were present this year because of transportation difficulties.

Turtle Derby Nets $30,000 For Texas Variety Club

The Texas Variety Club held its fourth annual Turtle Derby on October 23 at the Fair Park Ice Arena in Dallas and the affair netted $30,000 for the organization's charity fund. The Dallas *Times Herald's* entry, "Johnnie," won the grand prize of a $1,000 War Bond, the newspaper turning the award back to the Variety Club's fund. Many turtles were entered by civic organizations, industry people and corporations. Ten heats were run with judges Charles Rader of the Dallas Police Department; Private Wilbur Orr, Fort Sill, and Sergeant William Gray of Love Field, officiating.

Glover Rejoins Monogram

Henry B. Glover, formerly manager of Monogram exchanges in Memphis, Tampa and Atlanta, has rejoined the company as head of the Florida and Southern Georgia territories. He received his honorable discharge from the Army recently.

WAC Film Released

"Family Feud," produced by RKO and to be distributed through Columbia, was released on November 4 as War Information Film, No. 80 by the distribution committee of the War Activities Committee.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor **GERTRUDE MERRIAM, Associate Editor**

Who's Kidding Whom?

Before our last week's editorial, titled "Bare Facts", had gone to press, we received a letter from a member on the same theme. The letter came from Vaughn Taylor, manager of the Rialto theatre, in Phoenix, Ariz., from which we quote:

"I was visiting another town and a manager from another circuit remarked that his company had declared showmanship out—as unneeded deadwood. He further stated that showmanship selling of pictures to the public was outdated.

"It is my opinion that these theatremen who are sneering at Exploitation are in for a rude awakening.

"Enclosed are pictures of fronts I have used in the past few months. Maybe I could get along without them, but I feel they boost my business even in these times. I want my theatre to be the center of attraction so that it will become an institution of entertainment to be remembered by my patrons.

"Is this attitude which is expressed by my opposition gaining headway elsewhere in the country?"

No, Vaughn. At least, from the amount of material which reaches us each week from the showmen in the field, we would say that most of the men feel as you do.

What we could use in some spots is less of the "Look how much I'm doing" attitude, and more of the "Wonder how much more I could do, if I tried" attitude.

Hoodlumism—or High Ideals?

Managers who are constantly being harried by hoodlums and vandals in their theatres, have an object lesson from the past week's news happenings.

Last Sunday's magazine section of the *N. Y. Times* carried an article asserting that juvenile delinquency was practically non-existent and that the number of cases reported to the various youth agencies and handled by the police courts was decreasing.

Monday night, broadcasting at a round table discussion on the youth problem, Judge Jonah Goldstein, of New York, noted jurist, stated that the youth of today is no worse and considerably better behaved than the previous generation. He stated that the children now-a-days are guided by higher ideals.

Tuesday, Judge Peter Brancato, presiding over a session of Kings County Court, in Brooklyn, was a bit annoyed to find his courtroom suddenly invaded by a group of youths engaged in a hazing initiation of a nearby college fraternity.

With tactics familiar to all theatre managers who know the practice under the term hoodlumism, the boys gave a demonstration of their ***higher ideals.*** The dignity of the court became ruffled. The Judge pointed out that a courtroom was no proper place for such conduct. The youths were warmed up by this time and started to show how idealistic they are.

They made themselves so obnoxious that Judge Brancato threatened to jail them. This statement was met with a burst of laughter. The judge's own son was one of the hazing party.

Judge Brancato evidently lacked the proper parental understanding and Judge Goldstein's inspiring faith. He promptly remanded the entire group into custody.

It would seem that the parents are more prone to see their children's faults and act upon them when they are more directly affected by the actions of their offspring. All that remains now is for some ingenious showman to conceive a method of forcing the indignities perpetrated by the youthful delinquents who attend theatres, upon their parents instead of the annoyed theatre-goers and worried managers. Then we may have some relief.

Salute to "The Salute"

More than a year ago, RKO instituted a monthly supplement to its regular house magazine Flash, called *The Salute* which is prepared for and mailed to former RKOites who are in service.

We are in receipt of the September issue of *The Salute* attached to a notation from Jack Level, Editor, in which he says:

"RKO Radio is really setting the pace for the country in the treatment of its service men—*Sales Management* (an advertising trade publication) has even suggested us as a model in a recent article.

"A score of big concerns has since written us for data . . . we hope they go us one better, turn out a better *Salute*. . . . We'll loan 'em our cuts and drawings even, for it's all in a great cause."

Many film and theatre companies are using some similar form of contact with their former associates, which certainly offers much by way of home interest and aids materially in bolstering morale.

CHESTER FRIEDMAN

GOOD NEIGHBOR ACTIVITIES IN SHOWMANSHIP

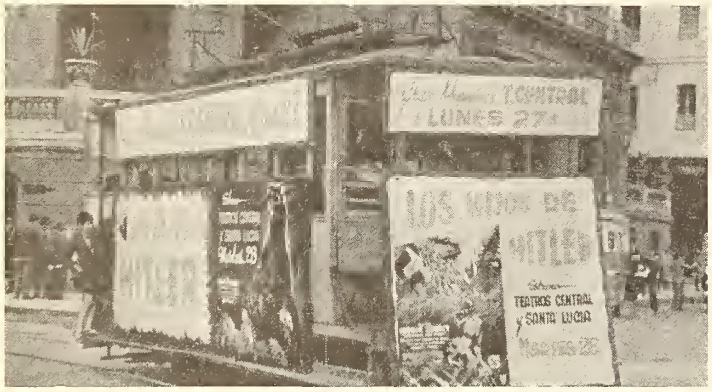
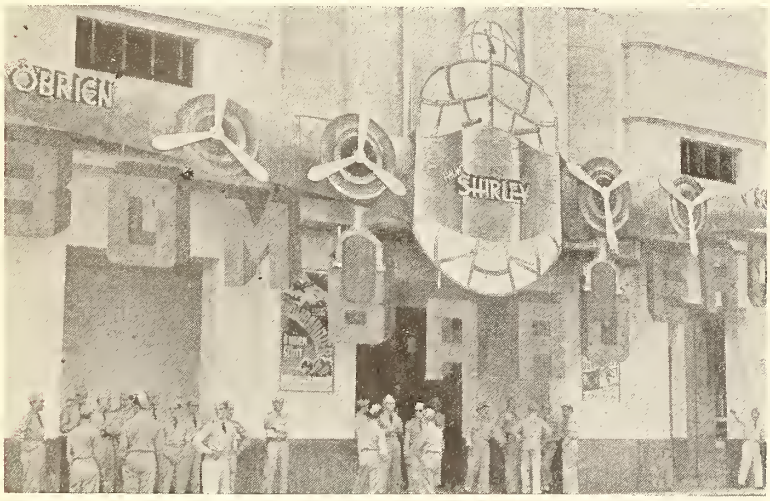
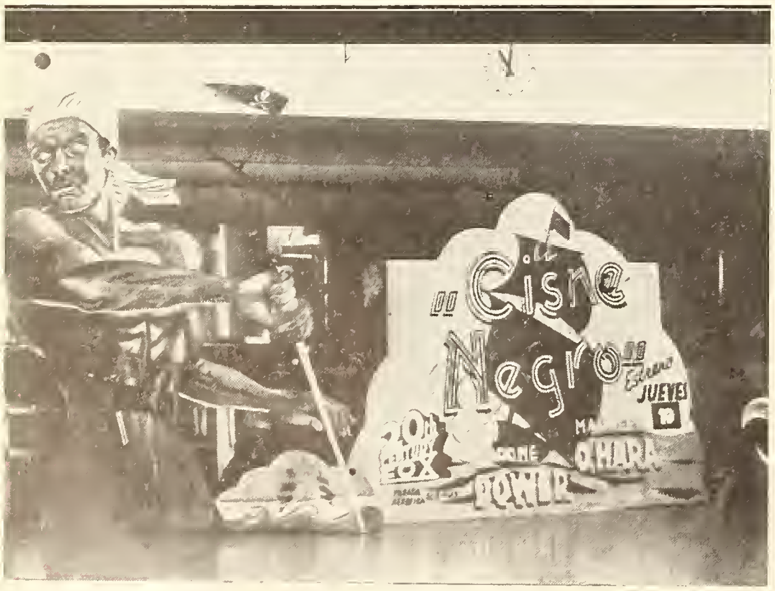

T. CENTRAL
LUNES 27
LOS HIJOS DE HITLER
TEATROS CENTRAL y SANTA LUCIA

Photo by Roman Rubio

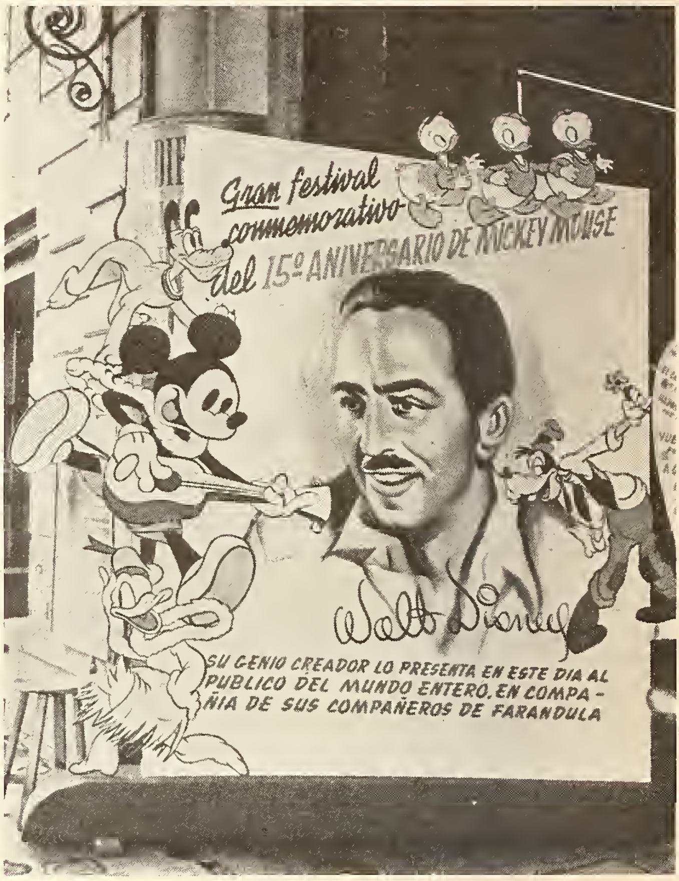
Proving that exploitation is very much alive in Chile, here is how Manuel Troni sold "Hitler's Children" at the Central and Santa Lucia theatres in Santiago.


O'BRIEN
SHIRLEY

In Havana, Cuba, Manuel Alonso, manager of the Fausto theatre, built this huge display across the facade to plug "Bombardier". Cuban Marines were guests at a special screening.


El Cisne Negro
Estreno JUEVES
20th CENTURY FOX
POWER
O'HARA

Showmanship in Uruguay is exemplified by this attractive setpiece which was displayed in the foyer of the Ambassador theatre, Montevideo, as an advance plug for "Black Swan".


Gran festival commemorativo del 15º ANIVERSARIO DE MICKEY MOUSE
Walt Disney
SU GENIO CREADOR LO PRESENTA EN ESTE DIA AL PUBLICO DEL MUNDO ENTERO, EN COMPAÑIA DE SUS COMPAÑEROS DE FARANDULA

Celebrating the 15th birthday of Mickey Mouse, in Mexico City, the management of Cinelandia theatre erected this huge blowup as an effective theatre front.

This is half of the tremendous marquee display used at the Monumental theatre, in Rosario, Argentina, to exploit "Black Swan". Photograph did not catch full view of the colorful sign which was more than 12 feet in height.

Various Tieups Sell "Sahara"

Theatremen around the country are going to town on their exploitation campaigns in advance of the various openings of "Sahara." In Columbus, Ohio, at the Ohio, Russ Bovim sent toy tanks to all the local critics heralding the date. Tabloids were distributed on street cars, picture postcard teasers were sent to a special mailing list and toy tank windows were promoted in various stores.

Johnny McManus at Loew's Midland, in Kansas City, Mo., promoted Sears for 10,000 tabloids in exchange for their ad on the reverse side. A full-size compo-board tank was stationed out front during the run and spot announcements landed over three radio stations. In addition, John secured window displays with appropriate tie-in copy.

For the date at the Palace, in Milwaukee, a captured German tank toured the city. This was tied to WAC enlistments. While in Des Moines, at the RKO Orpheum, Walter Ahrens planted a large display of stills with a credit card in the lobby of the Federal Building. The same stock cards were placed on the bulletin boards of the ordnance plant. By special arrangement, 1,200 issues of the SEP, which went on sale day before opening carried "Sahara" tabloids as inserts.

Other phases of the campaign included stills and credit cards in the main public library and its five branches, direct mail campaign to principals and history teachers in every school in the city, and invitations were sent to military and civic leaders for the opening night.

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

NORTHERN PURSUIT (Warner Bros.): Errol Flynn in an outdoor action drama will offer little handicap to exploiteers. All newspaper ads are excellent and sell adventure, the Royal Canadian Mounted Police and have fine illustrations of the star, which look exceptionally effective. Lithographs are likewise colorful and attractive and are well suited to displays and cutouts. Libraries and schools will be open to promotions tied in with geography (because of locale) and history. Dress the doorman in CMP uniform in advance. If you can find a dogsled and some huskies in town, you will have an effective ballyhoo for the street. A trooper on horseback can also be used for this purpose. Tieups with sporting goods stores are in order, with snowshoes, sleds, etc., serving as a background for a still display. You may find it profitable to use a sniping campaign, using lithos, and stenciling the sidewalks is an inexpensive device.

IS EVERYBODY HAPPY? (Columbia): Here is an opportunity to sell a well-known personality with radio, newspaper and music shop promotions. Ted Lewis and his battered high hat are sufficiently familiar to audiences to work out a nice advance teaser campaign, using perhaps a high hat and clarinet with the word "Coming". This can go for newspaper ads, a special trailer, and, displayed in the lobby, should also prove an effective attention-getter. There is a Decca album of records, which may be promoted as a giveaway, featuring Lewis' recordings. Music windows, orchestras and juke boxes can feature his theme song, "Is Everybody Happy?". Contests of a musical nature, featuring his recordings, may be arranged for radio.

Lithos Frozen in Ice Help Sell "Wintertime"

As part of his teaser campaign on "Wintertime" at Loew's Poli, in New Haven, George Kraska placed a litho of Sonja Henie in a cake of ice and planted it a block from his theatre. One of the staff distributed blanks with copy: "How long before Sonja Henie, star of 'Wintertime,' Loew's Poli, is out of this cake of ice?" To those coming closest to the correct time, guest tickets were awarded.

For "Destroyer," Kraska arranged for the Mayor to greet 15 Waves from the stage of the theatre on opening night. The front of the theatre was decorated for the occasion, with a miniature battleship on display in the lobby. A popular local boys' band played in front of the theatre all evening, attracting further attention to the date.

Street Ballyhoos Attract On "Johnny Come Lately"

"Johnny Come Lately" had its premiere at Loew's State in Syracuse backed by a variety of street stunts, tie-ups, good newspaper and radio coverage. Vaughn O'Neill, days in advance of the opening, had all local papers spotlight his attraction with feature stories and art, and also landed several stories on the women's pages. On opening day, both the *Herald-Journal* and *Post Standard* devoted feature stories to the opening.

For a street stunt, four barrels were placed at prominent corners with girls tossing bread crumbs through chicken netting. As people would step up to look in each barrel, they would read a sign giving the complete billing of the attraction at Loew's State. Vaughn also used two boys, dressed with derby hats and Prince Albert coats, carrying two old-fashioned election banners with a torch light in the center. The boys paraded each night, and the four sides of the banners carried the following copy: "We Want Cagney—Cagney Is Coming to Town —Still the Champion—See Him in 'Johnny Come Lately,' at Loew's State." Stunt attracted attention and also landed story and art in both newspapers.

Harvey Invites Nurses

P. J. Harvey, manager of the Strand theatre, York, Pa., invited 120 nurse cadets, attending as a body, to highlight his campaign for the opening of "So Proudly We Hail." A booth for recruiting Army Nurse Corps cadets was set up in the lobby. The large department stores gave window space to plugging the show along with the placement of 350 window cards around the town.

Promotes "Destroyer Gay"

W. B. Whitbeck, manager of Loew's theatre, Reading, Pa., as part of his campaign for "Destroyer," arranged for a department store to devote several display windows to ladies' apparel of a gray shade, which the store called "Destroyer gray."

Cohen Holds Skating Contest

To help exploit "Wintertime" at the Poli theatre, in Hartford, Conn., Lou Cohen held a skating contest at one of the local rinks. The rink publicized this with newspaper ads and stories and also printed and distributed 5,000 throwaways calling attention to the contest at no cost to Lou.

Toups Ties Absenteeism To "Johnny Come Lately"

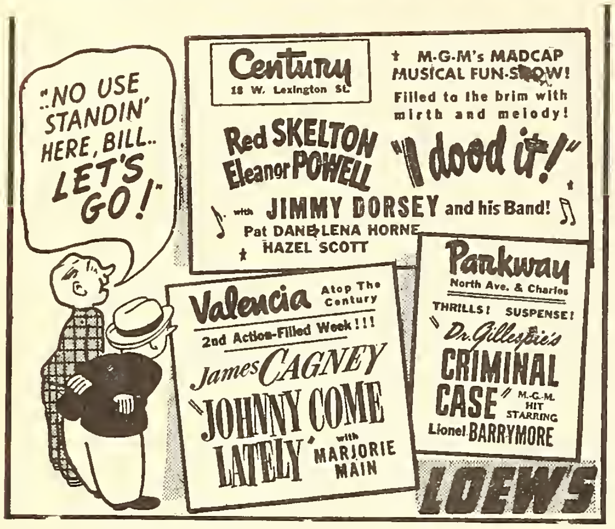
In a timely tie-up with a leading war industry and its problem with absenteeism, Rodney Toups of the Loew's State, New Orleans, placed 15 large posters in the plants of the Higgins Industries notifying of the giveaway of free passes to see "Johnny Come Lately." For the five best suggestions on how to eliminate tardiness and inattendance at work, received by Toups within seven days, free tickets would be awarded plant workers.

Holds Blind-Date Party For "Sky's the Limit"

Irv Blumberg, publicity director for the Warner circuit in Philadelphia, staged a switch on the "blind-dating" angle for the opening of "The Sky's the Limit" at the Boyd theatre. On opening night, two-score attractive girls were assembled on the stairs leading into the city's Stage Door Canteen. Each girl wore corsages, which were thrown into a group of assembled servicemen. The lucky "catchers" escorted the girls whose names were found on cards attached to the corsages to the opening of the picture.

P.D.Q.! FROM FILMACK TRAILER CO.
1327 S. WABASH - CHICAGO . 5
IS NOT QUICK ENOUGH when you are in a big hurry!
That's why we are famous for Same-Day Service-plus Quality and Showmanship!

ARRESTING DISPLAY ADS


"NO USE STANDIN' HERE, BILL.. LET'S GO!"

Century
18 W. Lexington St.

† M-G-M's MADCAP MUSICAL FUN-SHOW!
Filled to the brim with mirth and melody!

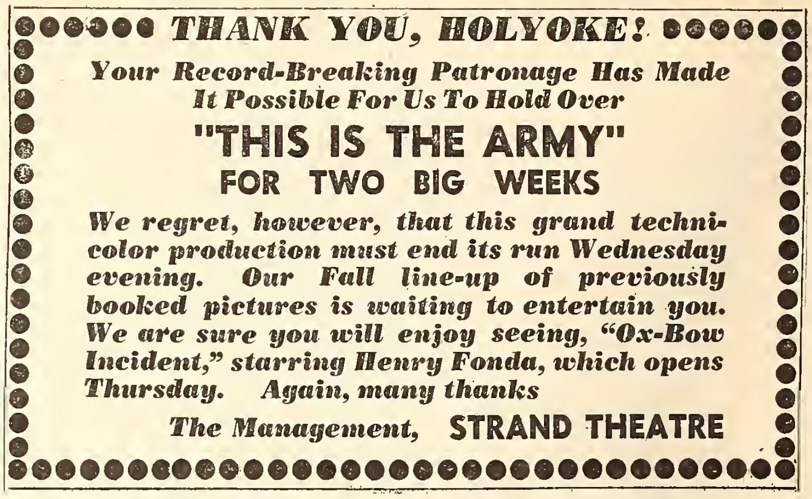
Red SKELTON
Eleanor POWELL
"I dood it!"
with JIMMY DORSEY and his Band!
Pat DANE LENA HORNE
† HAZEL SCOTT

Valencia
Atop The Century
2nd Action-Filled Week!!!
James CAGNEY
"JOHNNY COME LATELY"
with MARJORIE MAIN

Parkway
North Ave. & Charles
THRILLS! SUSPENSE!
Dr. Gillespie's
CRIMINAL CASE
M-G-M HIT STARRING
Lionel BARRYMORE

LOEWS

Gertrude Bunchez, head of advertising and publicity for Loew's, in Baltimore, forwards this directory ad which was used there recently. Art work is by Frank Kortner.



THANK YOU, HOLYOKE!

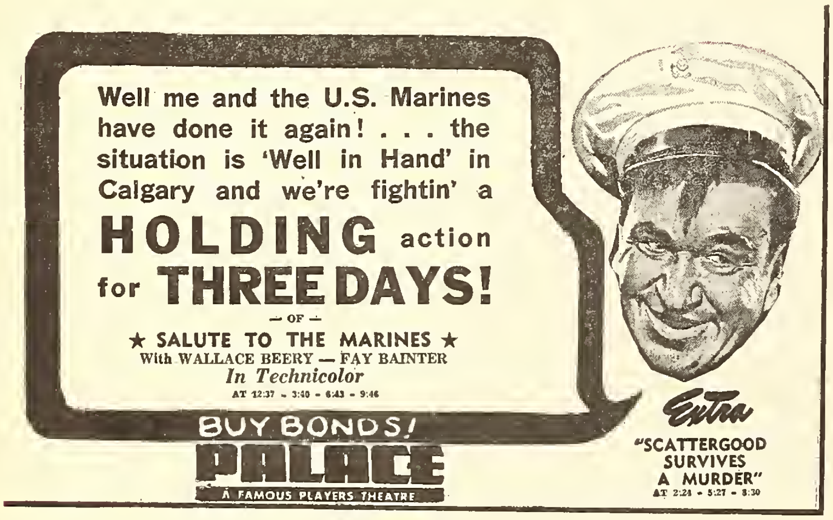
Your Record-Breaking Patronage Has Made It Possible For Us To Hold Over

"THIS IS THE ARMY"
FOR TWO BIG WEEKS

We regret, however, that this grand technicolor production must end its run Wednesday evening. Our Fall line-up of previously booked pictures is waiting to entertain you. We are sure you will enjoy seeing, "Ox-Bow Incident," starring Henry Fonda, which opens Thursday. Again, many thanks

The Management, STRAND THEATRE

Lew Breyer ran this novelty holdover ad for "This Is the Army", at the Strand theatre, Holyoke, Mass.

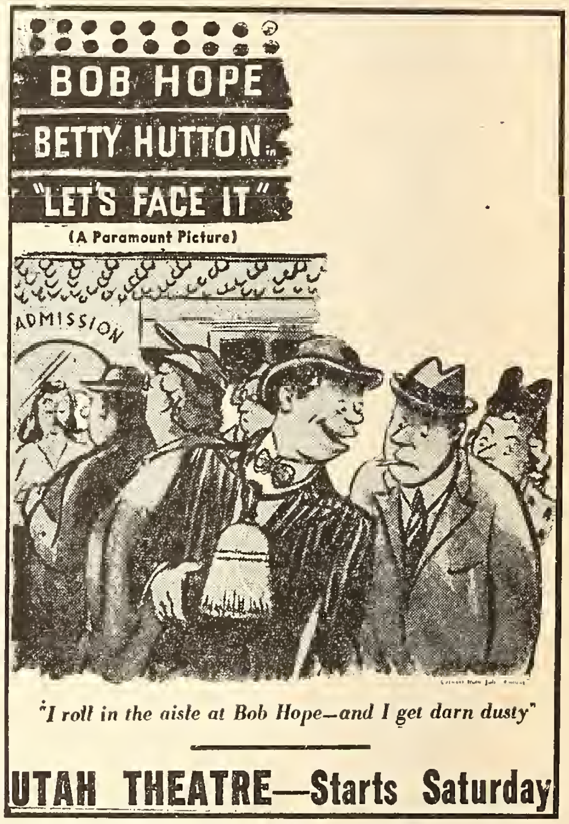


Well me and the U.S. Marines have done it again! . . . the situation is 'Well in Hand' in Calgary and we're fightin' a HOLDING action for THREE DAYS!
— OF —
★ SALUTE TO THE MARINES ★
With WALLACE BEERY — FAY BAINTER
In Technicolor
AT 12:37 - 3:40 - 6:43 - 9:46

BUY BONDS!
PALACE
A FAMOUS PLAYERS THEATRE

Extra
"SCATTERGOOD SURVIVES A MURDER"
AT 2:24 - 5:27 - 8:30

A unique holding ad which attracted plenty of attention for Carl Egan, at the Palace theatre, Calgary, Alberta.

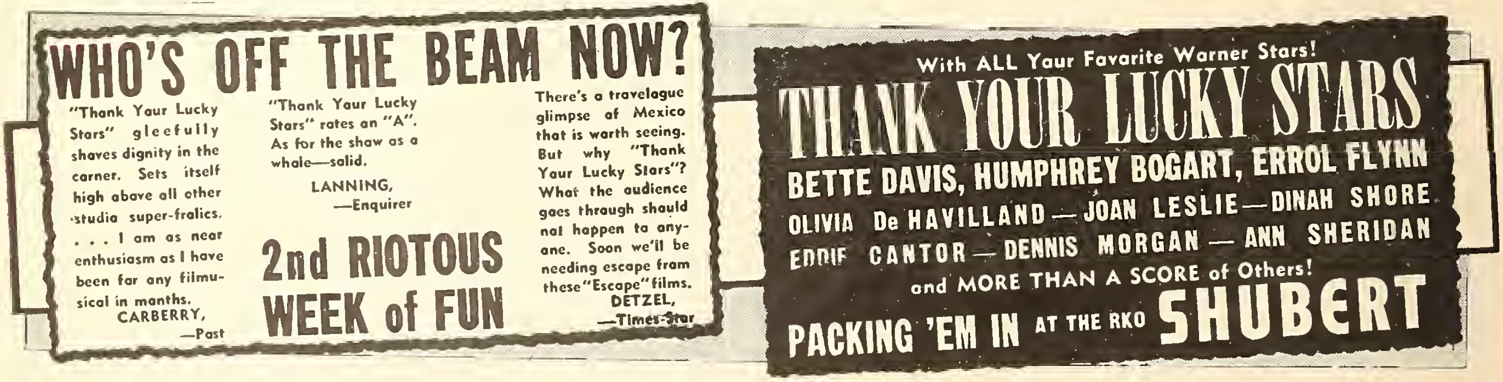


BOB HOPE
BETTY HUTTON
"LET'S FACE IT"
(A Paramount Picture)

"I roll in the aisle at Bob Hope—and I get darn dusty"

UTAH THEATRE—Starts Saturday

Charles Pincus likes to lift trade paper ads for his own use. Here's one he ran recently as advance plug on "Let's Face It", at the Paramount Utah, in Salt Lake City.



WHO'S OFF THE BEAM NOW?

"Thank Your Lucky Stars" gleefully shoves dignity in the corner. Sets itself high above all other studio super-frolics. . . . I am as near enthusiasm as I have been for any filmusical in months.
CARBERRY,
—Post

"Thank Your Lucky Stars" rates an "A". As for the show as a whole—solid.
LANNING,
—Enquirer

2nd RIOTOUS WEEK of FUN

There's a travelogue glimpse of Mexico that is worth seeing. But why "Thank Your Lucky Stars"? What the audience goes through should not happen to anyone. Soon we'll be needing escape from these "Escape" films.
DETZEL,
—Times-Star

With ALL Your Favorite Warner Stars!
THANK YOUR LUCKY STARS
BETTE DAVIS, HUMPHREY BOGART, ERROL FLYNN
OLIVIA De HAVILLAND — JOAN LESLIE — DINAH SHORE
EDDIE CANTOR — DENNIS MORGAN — ANN SHERIDAN
and MORE THAN A SCORE of Others!
PACKING 'EM IN AT THE RKO SHUBERT

When a newspaper critic ran an uncomplimentary review on "Thank Your Lucky Stars", E. V. Dinerman, ad head for RKO in Cincinnati, incorporated the review in a holdover ad, captioned "Who's Off The Beam Now?".

Bond Drive Sparks Twin Anniversary Dates

The Third War Loan Drive coincided with his 20th anniversary as manager of the Victoria theatre, New Smyrna Beach, Fla., and the 20th anniversary of the theatre's opening, so W. B. Small had ample opportunity to mark the occasion with an outstanding campaign.

The theatre was appropriately bannered with tie-in copy for the Bond Drive. Small used box office signs, marquee boards and valances and several "A" boards on the sidewalk.

He promoted a double-truck co-op ad in the local paper. A unique angle on the newspaper promotion was the fact that every merchant who subscribed had been in business for at least 20 years.

A stage and screen Bond Premiere was part of the campaign with celebrities and U. S. Coast Guard units participating. Small organized Bond salesmen who canvassed door-to-door selling Bonds for the premiere.

Small also put on a special premiere for children which was arranged in conjunction with the superintendent of schools and the mayor. The children presented a patriotic pageant representing the United Nations and saw a screening of "Henry Aldrich Swings It." A War Stamp purchase was accepted as admission. The children paraded to the theatre, escorted by bands and several blocks were closed to traffic to assure their safety.

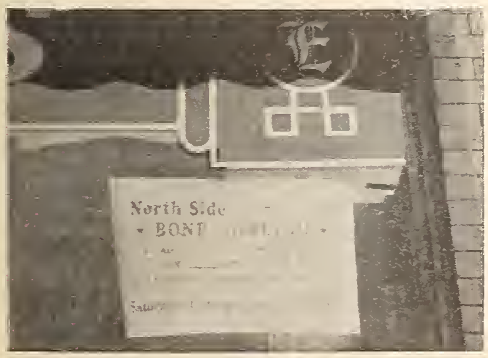
Elder Promotes Full Page For Bond Premiere

As part of his campaign to advertise the War Bond premiere of "Johnny Come Lately," at Loew's, Indianapolis, Bill Elder promoted a full page co-op ad in the *Indianapolis Star*.

Three large two-column scene cuts were incorporated into the ad and patriotic merchants who subscribed for the cost had but casual notice on the page. Most of the space was devoted to the picture and announcements on how to obtain tickets for the performance.

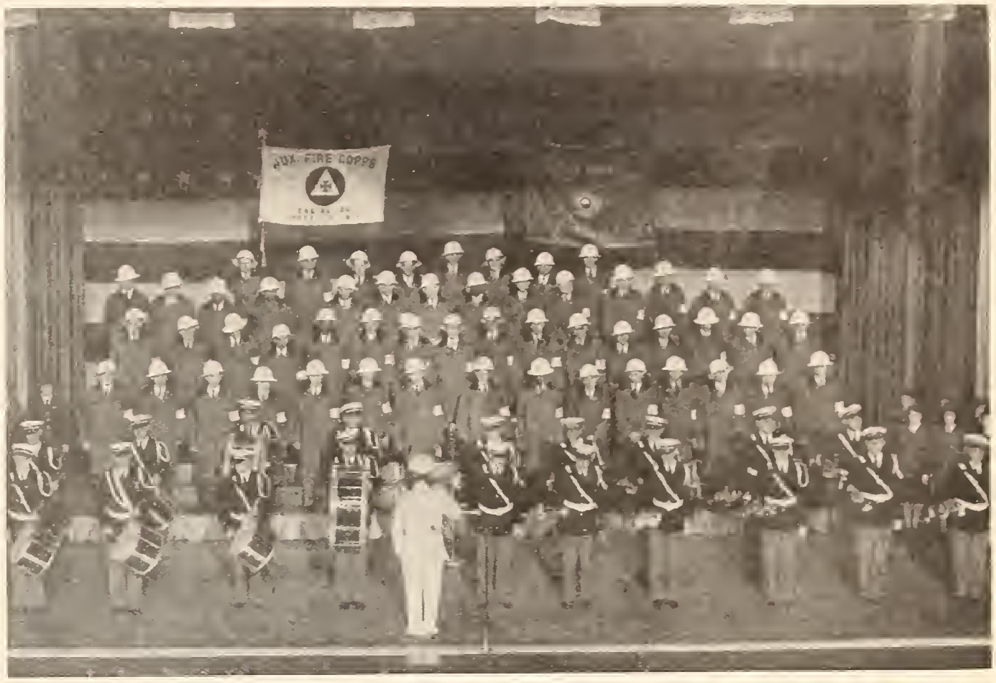
Solomon Has Two Bond Premieres

In order to accommodate the demand for seats at the War Bond premiere of "Next to Kin," Jay Solomon, manager of the Capitol, Chattanooga, Tenn., staged two performances. Over $120,000 was realized from Bond sales at the premieres.



Window stickers announce Bomb Bombing of $2,000 in Stamps and Bonds promoted by Lige Brien, at the Kenyon, Pittsburgh.

Taylor Stages Graduation for Buffalo Auxiliary Firemen



Charles B. Taylor, advertising head for the Shea theatres, in Buffalo, N. Y., has staged what he believes to be the first promotion of its kind at the Buffalo theatre.

Encouraged by the success of two recent graduation ceremonies for Red Cross nurses' aids, Taylor used a similar presentation for the graduating class of auxiliary firemen.

The wartime ceremony was the highlight of Fire Prevention Week in the city. Almost 100 volunteers were given the oath on their induction into the auxiliary organization by Brig. Gen. E. J. Zeigler, following speeches by Mayor Joseph J. Kelly, Fire Commissioner John J. Tubridy and other city officials.

It was a colorful event, with participation of the fire department fife and drum corps and women workers of the Office of Civilian Mobilization.

Taylor reports that, in addition to the goodwill which is created as a result of these activities, the box office is aided, since the friends and families of the graduates attend the theatre. Plans are being made for a third Red Cross nurses' aid graduation at the Buffalo.

Stage and Screen Stars Appear for Thompson

Stars of stage, screen and radio appeared at the Bond premiere for Evan Thompson at the Colonial theatre, in Pompton Lakes, N. J. The screen attraction for the occasion was "Yankee Doodle Dandy."

The premiere was given plenty of publicity by local papers and Steve Ellis, popular announcer of stations WPAT and WOR, gave frequent plugs to the show on regular broadcasts.

The theatre sold over $15,000 in Bonds and Stamps during the drive.

Rennie Has Two-Way Tieup with WACs

Orville Rennie tied up with the local recruiting drive of the Women's Army Corps for his recent engagement of "Women at War," at the Paramount theatre, Cedar Rapids, Ia.

Orville built a recruiting booth in the lobby of the theatre which was manned by members of the WACs. He worked in his current feature attraction with catch copy by advertising "Thank Your Lucky Stars" and join the, etc.

Sanson Sells $179,670 in Bonds

During the Third War Loan drive, Jack Sanson, manager of the State, Manchester, Conn., sold $179,670 worth of Bonds and Stamps. The city has a population of 28,000, the theatre seats 1,400. Sanson erected a Bond booth on the sidewalk, which was manned by women volunteer workers.

Joe Samartano had women volunteers take pledges for "White Market Week" in lobby of Loew's, Meriden, Conn.

PERSONALITIES ON SHOWMEN

HAPPY BIRTHDAY

October 30th
- Ivan Ackery
- J. E. Courter
- William C. Land
- Frank Gomez
- Edward Kalinowski

31st
- Oscar F. Swanson
- Victor Cornilliac

November 1st
- John Townsend
- Dorothy Flukes
- Andrew Gorzo
- John W. Shaffer
- James A. Carey

2nd
- Russell M. Hogue
- Alec H. Hurwitz
- H. Douglas Carpenter
- W. Lee Byers
- J. S. McNeill
- Carl Bechdel
- John C. Cotter
- Robert C. Bowman
- Hinton Newsome

November 3rd
- Ben Rosenberg
- Edward Golden
- Eddie G. Kane
- Carmon Phillips
- Lester Kolste
- Milford Parker

4th
- Edwin Adler
- Donald Seasholtz
- Arnold Stoltz
- Ray O'Connell
- Brewster Newton

5th
- Charles Edwards
- Anita Charette
- Sydney Gottlieb
- H. Ash
- Alexander Otto
- Al Lippe
- Dominick Lucente
- Harry Neun
- Frank Murphy
- Miles E. Myers

JIM PISAPIA, manager of the Harbor theatre, Brooklyn, resigned to enter the Army. He is succeeded by Max Shapiro, former manager of the College Point.

HELEN PELECHOWIZ has been made assistant manager of the Grand theatre, Camden, N. J., succeeding Samuel Gamburg. Robert Maginley has been promoted to assistant at the Princess theatre, replacing Charles Hesington, who entered the Merchant Marines.

IRVING PHILIPS has left the Apollo theatre, Philadelphia, to manage the Cedar and Morris Philips has been named manager of the 56th Street theatre.

ANSEL WEINSTEIN, manager of Proctor's, in Newark, is leaving RKO to join the Marines. He is succeeded by Harry Weiss, former Madison manager.

CLIFFORD SWICK, former manager of the Smalley Circuit, is now managing three theatres at Sampson Naval Training Station, Sampson, N. Y. Other Smalley changes include: J. Richardson, son of H. L. Richardson, manager of the Ft. Plain theatre, Ft. Plain, N. Y., has been made a 2nd Class Petty Officer at Sampson Naval Training Station. Donald Tefft, son of Wesley Tefft, manager of Smalley's Stamford theatre, has been promoted to Technical Corporal, at Camp Forest, Tenn. 2nd Lt. Roy E. Marsh, former manager on the circuit has been made Junior Mess Officer at camp in Orlando, Fla. He was married on September 24. Helen Thayer, former secretary in the Home Office, has been promoted to Sergeant in the WAC. She is located at Ft. Oglethorpe, Ga.

HARRY WEISS has been promoted to managership of Proctor's, in Newark, N. J. Raymond Hodgson succeeds Weiss as manager of the Madison, Brooklyn. Harry Padva, manager of the Shore Road, in Brooklyn, succeeds Hodgson at the Bushwick.

C. MAX KING is now managing the Lyric theatre, in Fort Lauderdale, Fla.

TED ALPERT has been transferred from the Vogue to the Park theatre, in the Bronx.

FRANK GEIGER, former manager of the Park City theatre, in Bridgeport, has been transferred to the American, succeeding Michael Carroll, who is now with the Navy Sea Bees, at Williamsburg. Harry Foster replaces Geiger at the Park City.

MRS. HELEN McLAUGHLIN, formerly with the Loew Palace, in Meriden, is assistant at the Capitol, in Middletown, Conn.

ELMO SCHAUSTEN, formerly at the Paramount, Toledo, is now managing the State.

CLAIRE R. KROMASH is now assistant manager of the Bliss theatre, Long Island City.

SHOWMANSHIP TIE-UP DATES

December 2nd
Monroe Doctrine Proclaimed — 1823
3rd
Ilinois Became a State — 1818
8th
Eli Whitney (Inventor of the Cotton Gin) Born — 1765
12th
First Marconi Wireless Across Atlantic — 1901
14th
Alabama Became a State — 1819
21st
First Day of Winter
Pilgrims Landed at Plymouth Rock — 1620
25th
Christmas
Washington Crossed the Delaware — 1776
28th
Iowa Became a State — 1846
29th
Texas Became a State — 1845
31st
New Year's Eve
West Virginia Became a State — 1862

HADDEN MATTHEWS has resigned as manager of the Stanley-Warner Boyd, in Philadelphia, to become manager of the Keith theatre there. He is succeeded by Arthur Goldsmith. Other changes in Warners include: Albert Rubino of the Midway, shifted to the Northeastern; Charles B. Snyder goes to the Cadet; Ben Blumberg of the State goes to the Uptown; David Sanderly from the Waverly to the Avon; Harvey Detwiler from the Palace to the Savoy; Jose Maser from the Family to the Richmond; John Sasseroth of the Orient to the Lindy, and James Floyd goes to the Orient.

FRED SWEET, former manager of the Joy theatre, in Detroit, has been named manager of the Willow Run, first of the Government's theatres at the Ford plant.

VERNON KLINE, manager of the Adelphi theatre, in Philadelphia, left the circuit to join the Skouras Bros. chain in New York.

Photos by Staff Photographer

ROUND TABLE VISITORS. Frank Boucher, general manager of the K-B Amusement Company, in Washington, honeymoons in New York with Mrs. Boucher, the former Lorene Armstrong. William Kudernatch, formerly of Schine's Glove, in Gloversville, N. Y., now of the U. S. Coast Guard, is stationed at the N. Y. Radio School, East Norwiches, N. Y. Sister and brother, assistant and manager, Marien and "Shep" Brinkley, of the Plymouth theatre, in Plymouth, N. C., drop in for a visit.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

HOLY MATRIMONY (20th-Fox)

Final Reports:

Total Gross Tabulated	$449,400
Comparative Average Gross	398,800
Over-all Performance	112.6%

BALTIMORE—New	103.4%
BUFFALO—Buffalo (SA) Cab Calloway and others	142.4%
CHICAGO—Apollo, 1st week (DB) Mardi Gras (Para.)	130.4%
CHICAGO—Apollo, 2nd week (DB) Mardi Gras (Para.)	130.4%
CINCINNATI—Keith, 1st week	121.1%
CINCINNATI—Keith, 2nd week	101.9%
CLEVELAND—RKO Palace (SA) Vaudeville	89.1%
KANSAS CITY—Esquire	150.0%
KANSAS CITY—Uptown	147.3%
LOS ANGELES—Chinese (DB) Bombers Moon (20th Fox)	104.9%
LOS ANGELES—Loew State (DB) Bombers Moon (20th Fox)	100.9%
LOS ANGELES—Ritz (DB) Bombers Moon (20th Fox)	93.7%
MINNEAPOLIS—Century	128.5%
NEW HAVEN—Bijou (DB) King of the Cowboys (Rep.)	106.5%
NEW YORK—Roxy, 1st week (SA) Carol Landis, Paul Draper, Jerry Wald Orch.	124.8%
NEW YORK—Roxy, 2nd week (SA) Carol Landis, Paul Draper, Jerry Wald Orch.	97.9%
OKLAHOMA CITY—Midwest	133.9%
OMAHA—Orpheum (SA) Bob Chester Orchestra and others	133.0%
PHILADELPHIA—Aldine	137.8%
PITTSBURGH—Harris	96.7%
PITTSBURGH—Senator, MO, 1st week	103.1%
PROVIDENCE—Majestic (DB) Frontier Bad Men (Univ.)	102.5%
SEATTLE—Fifth Ave. (DB) Saint Meets Tiger (RKO)	104.7%
SEATTLE—Music Hall, MO, 1st week (DB) Saint Meets Tiger (RKO)	86.6%
ST. LOUIS—Fox (DB) Here Comes Elmer (Rep.)	110.7%
TULSA—Ritz	123.3%
WASHINGTON—Loew Capitol (SA) Vaudeville	113.6%

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WINTERTIME (20th-Fox)

Final Reports:

Total Gross Tabulated	$757,950
Comparative Average Gross	669,700
Over-all Performance	113.2%

BALTIMORE—New, 1st week	118.2%
BALTIMORE—New, 2nd week	107.5%
BALTIMORE—New, 3rd week	97.2%
BOSTON—Paramount, 1st week	101.2%
BOSTON—Paramount, 2nd week	99.3%
BOSTON—Fenway, 1st week	105.1%
BOSTON—Fenway, 2nd week	101.7%
CHICAGO—Apollo (DB) Dancing Masters (20th-Fox)	119.5%
CHICAGO—Garrick (DB) Dancing Masters (20th-Fox)	175.0%
CINCINNATI—RKO Palace	99.2%
CINCINNATI—RKO Grand, MO, 1st week	105.8%
DENVER—Denver (DB) Someone to Remember (Rep.)	110.7%
DENVER—Esquire (DB) Someone to Remember (Rep.)	93.0%
DENVER—Aladdin, MO, 1st week (DB) Someone to Remember (Rep.)	139.5%
DENVER—Rialto, MO, 2nd week (DB) Someone to Remember (Rep.)	133.3%
KANSAS CITY—Esquire	140.0%
KANSAS CITY—Uptown	142.8%
LOS ANGELES—Chinese (DB) Someone to Remember (Rep.)	111.8%
LOS ANGELES—Loew State (DB) Someone to Remember (Rep.)	115.3%
LOS ANGELES—Ritz (DB) Someone to Remember (Rep.)	114.6%
MILWAUKEE—Wisconsin, 1st week (DB) Young Mr. Pitt (20th-Fox)	140.0%
MILWAUKEE—Wisconsin, 2nd week (DB) Passport to Suez (Col.)	109.4%
NEW HAVEN—Loew Poli (DB) Adventures of a Rookie (RKO)	107.5%
NEW HAVEN—College, MO, 1st week (DB) Adventures of a Rookie (RKO)	156.2%
NEW YORK—Roxy, 1st week (SA) Bert Lahr, Paul Haakon, Lucile Manners	137.8%
NEW YORK—Roxy, 2nd week (SA) Bert Lahr, Paul Haakon, Lucile Manners	116.9%
NEW YORK—Roxy, 3rd week (SA) Bert Lahr, Paul Haakon, Lucile Manners	83.4%
NEW YORK—Roxy, 4th week (SA) Bert Lahr, Paul Haakon, Lucile Manners	82.0%
OKLAHOMA CITY—Midwest	107.1%
PHILADELPHIA—Fox, 1st week	150.5%
PHILADELPHIA—Fox, 2nd week	110.6%
PHILADELPHIA—Fox, 3rd week	102.3%
PITTSBURGH—Harris	107.5%
PITTSBURGH—Senator, MO, 1st week	121.0%
PROVIDENCE—Majestic (DB) Get Going (Univ.)	100.8%
PROVIDENCE—Carlton, MO, 1st week (DB) Get Going (Univ.)	97.1%
SAN FRANCISCO—Fox (DB) Hoosier Holiday (Rep.)	125.1%
SEATTLE—Fifth Ave., 1st week	150.4%
SEATTLE—Fifth Ave., 2nd week	83.8%
SEATTLE—Music Box, MO, 1st week	86.9%
ST LOUIS—Ambassador, 1st week (DB) A Scream in the Dark (Rep.)	144.4%
ST. LOUIS—Ambassador, 2nd week (DB) A Scream in the Dark (Rep.)	112.0%
ST. LOUIS—Missouri, MO, 1st week (DB) Holy Matrimony (20th-Fox)	116.4%
ST. LOUIS—St. Louis, MO, 2nd week (DB) Claudia (20th-Fox)	125.0%
WASHINGTON—Loew Capitol (SA) Vaudeville	104.6%

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THE SKY'S THE LIMIT (RKO)

Final Reports:

Total Gross Tabulated	$406,500
Comparative Average Gross	396,800
Over-all Performance	102.4%

BALTIMORE—Hippodrome (SA) Vaudeville	118.1%
BOSTON—RKO Boston (SA) Henry Armstrong Orchestra	103.7%
BUFFALO—20th Century, 1st week (DB) Mexican Spitfire's Blessed Event (RKO)	113.2%
BUFFALO—20th Century, 2nd week (DB) Mexican Spitfire's Blessed Event (RKO)	84.9%
CINCINNATI—RKO Palace	107.1%
CINCINNATI—RKO Lyric	148.7%
CLEVELAND—Warner Hippodrome	114.0%
CLEVELAND—Allen, MO, 1st week	74.8%
CLEVELAND—Warner Lake, MO, 2nd week	80.6%
DENVER—Orpheum (DB) Petticoat Larceny (RKO)	110.4%
DENVER—Broadway, MO, 1st week (DB) Petticoat Larceny (RKO)	110.3%
INDIANAPOLIS—Circle (DB) Petticoat Larceny (RKO)	118.1%
KANSAS CITY—Orpheum, 1st week (DB) The Falcon in Danger (RKO)	100.0%
KANSAS CITY—Orpheum, 2nd week (DB) The Falcon in Danger (RKO)	75.0%
LOS ANGELES—Chinese	122.3%
LOS ANGELES—Loew's State	105.7%
LOS ANGELES—Ritz	121.9%
NEW HAVEN—Loew Poli (DB) Someone to Remember (Rep.)	80.6%
NEW YORK—Palace, 1st week	128.0%
NEW YORK—Palace, 2nd week	88.0%
NEW YORK—Palace, 3rd week	64.0%
OMAHA—Brandeis (DB) The Falcon in Danger (RKO)	134.5%
PHILADELPHIA—Boyd	60.5%
PITTSBURGH—Penn	86.3%
PITTSBURGH—Warner, MO, 1st week	79.7%
PITTSBURGH—Ritz, MO, 2nd week	89.2%
PROVIDENCE—RKO Albee, 1st week (DB) The Falcon in Danger (RKO)	125.0%
PROVIDENCE—RKO Albee, 2nd week (DB) Falcon in Danger (RKO)	115.7%
SEATTLE—Paramount, 1st week (DB) Petticoat Larceny (RKO)	115.7%
SEATTLE—Paramount, 2nd week (DB) Petticoat Larceny (RKO)	110.5%
TORONTO—Imperial	120.3%
TULSA—Orpheum	110.0%

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SWEET ROSIE O'GRADY (20th-Fox)

First Reports:

Total Gross Tabulated	$365,850
Comparative Average Gross	242,400
Over-all Performance	150.9%

BALTIMORE—New	150.5%
KANSAS CITY—Uptown	214.3%
LOS ANGELES—Chinese (DB) Prairie Chickens (UA)	139.8%
LOS ANGELES—Loew State (DB) Prairie Chickens (UA)	137.0%
LOS ANGELES—Ritz (DB) Prairie Chickens (UA)	161.4%
MILWAUKEE—Wisconsin, 1st week (DB) Good Luck, Mr. Yates (Col.)	159.4%
MILWAUKEE—Wisconsin, 2nd week (DB) Good Luck, Mr. Yates (Col.	130.1%
NEW HAVEN—Loew Poli (DB) Chance of a Lifetime (Col.)	107.5%
NEW YORK—Roxy (SA) Danny Kaye, Tommy Tucker, Beatrice Kay	177.0%
OKLAHOMA CITY—Criterion	125.0%
PHILADELPHIA—Stanley, 1st week	160.6%
PHILADELPHIA—Stanley, 2nd week	103.8%
PITTSBURGH—Harris	193.5%
SEATTLE—Paramount, 1st week	121.0%
SEATTLE—Paramount, 2nd week	90.0%
ST. LOUIS—Ambassador (DB) Paris After Dark (20th-Fox)	152.0%

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SAHARA (Col.)

First Reports:

Total Gross Tabulated	$103,750
Comparative Average Gross	77,800
Over-all Performance	133.3%

CINCINNATI—Palace	119.0%
CINCINNATI—RKO Shubert, MO, 1st week	110.0%
INDIANAPOLIS—Loew (DB) Dangerous Blondes (Col.)	121.2%
KANSAS CITY—Midland (DB) Dangerous Blondes (Col.)	178.5%
NEW HAVEN—Loew Poli (DB) Thumbs Up (Rep.)	106.4%
NEW HAVEN—College, MO, 1st week (DB) Thumbs Up (Rep.)	100.0%
OMAHA—Brandeis (DB) Chatterbox (Rep.)	120.0%

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I DOOD IT (MGM)

First Reports:

Total Gross Tabulated	$119,500
Comparative Average Gross	100,100
Over-all Performance	119.3%

BALTIMORE—Century	116.6%
CHICAGO—Apollo	119.5%
CHICAGO—Garrick, 1st week	137.5%
CHICAGO—Garrick, 2nd week	125.0%
CLEVELAND—Loew State	116.0%
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PITTSBURGH—Penn	107.1%
PITTSBURGH—Warner, MO, 1st week	108.6%
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Party to Hartford Editor Before Army Departure

Charles H. Niles, theatre editor of the Hartford *Times*, who has been inducted into the Army, was given a farewell party in Hartford recently by his friends in the entertainment field. Among those attending were Lou Cohen, Loew Poli; Fred Greenway, Loew's Palace; Michael Daly of the Daly circuit; George Landers of E. M. Loew circuit, and Henry Needles and James McCarthy of Warners.

"Distributor" 18 Years Old

MGM's house organ, *The Distributor*, celebrates its 18th anniversary with the current issue. Present editor is Mike Simons.

Wins Catholic Award

The 1943 Catholic Literary Award for the outstanding book of the preceding year has been made by the Gallery of Living Catholic Authors to John Farrow, Hollywood writer and director, for his literary work, "Pageant of the Popes." The winner of the annual award is announced each year on the last Sunday in October, the Feast of Christ the King. Mr. Farrow will be presented with a scroll in Los Angeles at a later date.

Flex Succeeds Unterfort

J. J. Flex has succeeded Harry Unterfort as the RKO circuit's Syracuse city manager. Mr. Flex has managed the RKO Keith's, where he is succeeded by Richard Feldman.

Max Reinhardt Dies at 70

Max Reinhardt, who directed the film, "A Midsummer Night's Dream" for Warner Brothers in 1935 and first won world fame for his stage production of "The Miracle," died at the Hotel Gladstone in New York on October 31. He was 70 years old.

Mr. Reinhardt suffered a stroke three weeks ago while supervising "La Belle Helene" for the New Opera Company. Pneumonia developed later.

The producer received his U. S. citizenship papers in 1940, six years after his arrival in this country following his flight from Nazi oppression in Germany. Born in 1873 near Vienna, his first experience with the stage was at Salzburg. He established a reputation on the continent and was appointed head of the Deutsches theatre in Berlin in 1895, later operating theatres of his own.

His production of "The Miracle" in 1911 was an instantaneous success both in London and in this country. The later filming of the stage play was made at a cost of $1,300,000 and took more than a year of shooting.

Mr. Reinhardt is survived by his wife, the former Helene Thimig, an Austrian actress whom he married in 1935, and two sons, Gottfried, former MGM producer, now a sergeant in the Army, and Wolfgang, producer for Warner Brothers.

Joseph W. Standish

Joseph W. Standish, relief manager for the Loew's Cleveland circuit, died in that city on October 27. He had long been active in the stage and motion picture fields. He leaves his widow, Mrs. Gertrude Bailey Standish; a son, Simon, and two daughters, Estelle and Barbara.

Harry Hupper

Harry Hupper, stage manager at the Strand theatre in Portland, died at his home in that city on October 28 following a heart attack. He had been ill for several months previously. He had served in various capacities at the Keith, Jefferson and Gem theatres in Portland for about 40 years.

Albert Wallace

Albert Wallace, 64, formerly stage manager at the Sorg and Gordon theatres, Middletown, O., died in the Middletown Hospital on October 26, following a heart attack. His widow and a daughter survive.

RKO Adds Ohio Theatres To Western Zone

This week the RKO theatres in Cincinnati and Dayton, formerly operated by the late Isaac Libson, were added to those under the supervision of Sol A. Schwartz, RKO western zone manager, with Arthur Frudenfeld continuing as division manager. Edward L. Alperson, general manager of RKO Theatres, made the announcement. James M. Brennan, RKO's eastern zone manager, took charge of the RKO theatres in Boston, in addition to the RKO holdings in the east he supervises. Harold J. Mirisch has taken charge of the film buying and booking for Cincinnati and Dayton, working through the New York office.

To Honor Applegate

Salem E. Applegate, recently appointed district manager for Universal in Philadelphia, will be honored by the local industry at a luncheon sponsored by the Motion Picture Associates at the Hotel Warwick on November 8th. Before joining Universal, Mr. Applegate was sales manager for MGM in Philadelphia for many years.

PRODUCT DIGEST

In This Week:

- SHOWMEN'S REVIEWS
- ADVANCE SYNOPSES
- SHORT SUBJECTS CHART
- SERVICE DATA
- THE RELEASE CHART

Riding High

(Paramount)

Music, High Jinks and Desert

Dorothy Lamour, Dick Powell, Victor Moore and Cass Daley are delivered with a trainload of songs, laughs and Technicolor scenery to an Arizona desert dude ranch in this latest edition in the successful Paramount musical series.

They romp through a 90 minute patchwork which includes plenty of comedy, some floorshow production numbers, song specialties and a rousing chuck wagon race. It never tells much of a story, but there is plenty of the music and laughter for which the customers seem to be clamoring.

Victor Moore, as a jolly counterfeiter of $1,000 bills, keeps the comedy and romance moving. With him are Dottie Lamour, a burlesque queen who has come to aid her father stake out his mine claim, and Dick Powell, quick talking promoter of the mine. They move into Cass Daley's lavish dude ranch, where Dottie gets an entertainer's job and Moore and Powell move into the largest suite, and trouble, after flashing the phoney money.

Moore, who believes that counterfeit money should be discreetly shown, but never passed, decides to play cupid for Lamour and Powell. At the same time Victor must dodge Gil Lamb, the slow witted sheriff, who'd like to catch him passing bad greenbacks. There is a sideline romance too between Miss Daley and Moore which contributes many laughs.

The climax is in the best western style with Moore and Lamour galloping over the plains in the annual Pioneer Days chuck wagon race, while Powell and Daley worry over the fate of their bets. Victor wins by comic luck and although the sheriff is waiting for him Lamour and Powell are reconciled.

Miss Daley's handling of such songs as "Injun Gal Heap Hep" or "He Loved Me Till the All Clear Came," and her skill at comic repartee promise that her name may soon be a marquee must. Lamour and Powell contribute substantially to the musical side, alone and together, in lavish production numbers.

Ralph Rainger and Leo Robin, Paramount's top song smiths, provided the tunes. Walter DeLeon, Arthur Phillips, Art Arthur and James Montgomery get writing credits. Fred Kohlmar, the producer, and George Marshall, director, use the Technicolor, music, comedy and talent to advantage. Rough edges in the story are not a problem.

Previewed at a midnight benefit at the Paramount, New York, where a predominantly industry audience appeared to like the offering. Reviewer's Rating: Good.—JOHN STUART, JR.

Release date, Block 2. Running time, 89 min. PCA No. 9093. General audience classification.

Ann Castle	Dorothy Lamour
Steve Baird	Dick Powell
Mortimer J. Slocum	Victor Moore
Bob "Foggy" Day	Gil Lamb
Tess Connors	Cass Daley

Milt Britton and Band. Bill Goodwin, Rod Cameron, Glen Langan. Louise La Planche, Marie McDonald, Andrew Tombes, Douglas Fowley, Tim Ryan, Pierre

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Lost Angel

(Metro-Goldwyn-Mayer)

Comedy Drama

Margaret O'Brien, bright young star of "Journey for Margaret," suffuses "Lost Angel" with warmth and an infectious charm that will make women from coast to coast and border to border beam with delight. No one should be surprised if a lot of men react similarly. She is undisputed star of a delightful attraction so heart-warming and appealing that it becomes an immediate pleasure and cinch to predict its thumping success at the box office.

Taking Margaret from birth, a group of well-intentioned scientists submit her to training geared to an advanced plane. As a test of their theories she is taught semantics, music, Napoleonic history, Chinese economics, and turns out to be quite a gal at six. What they overlook, however, is affection and attention to those unscientific things belonging in every child's life.

Thus when James Craig, reporter, comes along on assignment from his paper and treats her as the child she actually is under a veneer of the higher sciences and arts, Margaret reacts by falling immediately in love with him.

Her adventures towards realism involve Craig's love affair with Marsha Hunt and the part she plays in straightening it out.

They include a great deal of fun in lengthy sequences between the child and Keenan Wynn, a hard-boiled gunman who falls quickly under the uninhibited influence of the lost angel, who by this time is emerging from her isolated world of psychologists and attendants. Finally comes the ending the public would want anyway: permanent reunion of Margaret with Craig.

Performances are very good on all counts, but it is little Miss O'Brien who steals the show. She is a talented youngster and an increasingly shining addition to the personalities of the screen.

Roy Rowland's direction is sympathetic and understanding in his transforming of Isobel Lennert's original screenplay. Robert Sisk, who produced, may be very well pleased with results.

Previewed at the Village theatre in Westwood to resounding approval. Reviewer's Rating: Excellent.—RED KANN.

Release date, not set. Running time, 92 min. General audience classification.

Alpha	Margaret O'Brien
Mike Regan	James Craig
Katie Mallory	Marsha Hunt

Philip Merivale, Henry O'Neil, Donald Meek, Keenan Wynn, Alan Napier, Sara Haden, Kathleen Lockhart,

Old Acquaintance

(Warner Bros.)

Something for the Girls

This story of two women whose friendship stems from childhood association rather than any compatibility of character or interests, should reach and hold the large audience to which the women's magazines direct their appeal. It features an excellent performance by Bette Davis, in a role whose restrained nobility is heightened by the petty wilfulness of her life-long friend, played with matching intensity by Miaram Hopkins.

The course of their lives, involving romance and renunciation, understanding and recrimination, is set down in three parts with intervals of several years between.

The first sketches the characters of the two women, the sincerity of the young author, "Kit Marlowe," and the jealousy and possessiveness of her hostess, "Millie Drake," discontented in spite of a comfortable home and a devoted husband.

The second scene, eight years later, shows the two women but little changed. Millie has devoted herself to turning out cheap romances with great financial success. She has relegated her husband and daughter to the state of possessions, and her relationship with Kit is a mixture of condescension and jealousy. When the man finally rebels and tells Kit of his love for her, she is forced by her personal integrity to send him away.

Kit's second romance comes at 42 with a man 10 years younger and is broken by Millie's daughter. In a tense scene toward the end, Kit relieves herself of some things she and the audience had wanted to say to Millie for a long time. Then the two face their lonely futures with a clearer understanding of themselves and drink to their "old acquaintance" in flat champagne.

The contrast between the two women, which offers the principal dramatic interest, might have been more effective had Miss Hopkins' role held more reality. As it is, her hysterical outbursts arouse little sympathy and the improbability of the friendship is a barrier to complete acceptance of the pilot.

John Loder as the husband, Gig Young as the later admirer and Dolores Moran as the daughter contribute well-drawn characterizations, and Vincent Sherman directed with a fine appreciation of emotional values.

Production of the film, which was adapted from John Van Druten's stage play by the author and Lenore Coffee, was in the able hands of Henry Blanke.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM

Release date, November 27, 1943. Running time, 110 min. PCA No. 9000. General audience classification.

Kit Marlowe	Bette Davis
Millie Drake	Miriam Hopkins

John Loder, Gig Young, Dolores Moran, Philip Reed, Roscoe Karns, Joseph Creehan, Marjorie Hoshelle, Ann Revere, Esther Dale.

Government Girl

(RKO Radio)

Fun in Washington

The cycle set in motion with "The More the Merrier" grows numerically with RKO's contribution to life in wartime Washington. That's what "Government Girl" is about.

This is a three-way job by Dudley Nichols. He did the screenplay from the adaptation of a story by Adela Rogers St. John. He directed and he also produced. It turns out to be a chore of varying values, but good fun which becomes hilarious occasionally.

Olivia De Havilland is "Government Girl," meaning what the title suggests: an employee of the War Construction Board. Sonny Tufts is an automotive genius out of Detroit, drafted into Washington to bring efficiency into the confusion surrounding the manufacture of bombers. He does, and goes beyond by exceeding quotas. In the processes, he severs red tape, sidesweeps bureaucracy and, of course, steps on many toes. The owners of the toes, good and sore, decide to get him and turn to the device of hailing him before a Senate investigating committee. Miss De Havilland, as his secretary and also in love, appears before the committee and, in a stirring appeal, swings the tide in Tufts' direction. The investigation is called off and romance, full-blown, launched.

The treatment sought to catch the hectic atmosphere of the nation's capital at war—clubbing up in taxis, milling crowds, jam-packed hotels and crowded apartments—and succeeds nicely enough in this respect. Values, however, are pretty well diffused by the uncertainties which treatment and direction display. The film bounces back and forth from comedy to farce to comedy, never staying put and extracting from Miss De Havilland a curious performance. Here is a comedienne's part, but aside from occasional flashes, she is not a comedienne. At least, not this time. She never appears comfortable or at ease in her role.

Anne Shirley, part of a secondary romance with James Dunn, is highly theatrical either through her own choosing or through direction. Others put it on pretty thickly, but not so in the case of Tufts. The boyishness and the freshness which were a standout in "So Proudly We Hail" are in evidence here in substantial measure. In fact, he is the only principal who seems normal but that, too, may have been by a design which, however, is not easy to grasp.

Nevertheless, "Government Girl" has its many moments. They are frequent enough and amusing enough to imprint general satisfaction on the final job.

Associate producer with Nichols was Edward Donahoe.

Previewed at the Pantages, Hollywood, where the audience was willing and indicated approval. Reviewer's Rating: Good.—R. K.

Release date, Block 2. Running time, **93 min. PCA** No. 9463. General audience classification.

Smokey .... Olivia De Havilland
Browne .... Sonny Tufts
May .... Anne Shirley
Sergeant Joe .... James Dunn
Branch .... Paul Stewart
Mrs. Wright .... Agnes Moorehead
Jess Barker, Harry Davenport, Una O'Connor, Sig Ruman, Jane Darwell, George Givot.

Henry Aldrich Haunts a House

(Paramount)

Comedy with Suspense

This is the best picture of the Aldrich series to date. It is packed with gags, almost every one of which is good for a laugh, and it is not without suspense. Although it runs the mystery-haunted house theme from A to Z, it produces new twists to old situations, and added varnish to familiar cliches.

The plot is built around a haunted house, as the title suggests, but the title notwithstanding, Henry Aldrich is haunted rather than haunting. And he is haunted by every device known to screenplay writers, plus a few tacked on by the producer and director.

Henry, in the company of his young sweetheart and the ubiquitous Dizzy, visits the house to search for the missing principal of the school whom the police suspect Henry might have done away with while under the influence of a super-vitamin. The liquid which Henry has consumed was brewed by the girl's father, a professor bent on making super men of *homo sapiens*. The girl, played with high intelligence by a newcomer to the screen, Joan Mortimer, lured Henry into quaffing the liquid for the purpose of studying the results in her father's absence.

Everyone thinks Henry is a monster except Henry and a goon loose in the haunted house. The goon, played by Mike Mazurki, proves to be no small menace. Not only are the haunted house scenes packed with laughter, but the scene in the professor's laboratory is a neat piece of satire.

Exhibitors should find the picture highly exploitable, from both laugh and suspense angles.

Jimmy Lydon, in the title role, proves once again he is ready for graduation into more important roles. Charlie Smith is still on hand to give support, as are Olive Blakeney and John Litel, the confounded parents.

Hugh Bennett's direction is in the spirit of the plot. Michael Kraike, as associate producer to Walter MacEwen, executive producer, is to be commended for his handling of the production.

Seen in the projection room. Reviewer's Rating: Excellent.—BERT HICKS.

Release date, Block 2. Running time, 72 min. **PCA** No. 9309. General audience classification.

Henry Aldrich .... Jimmy Lydon
Dizzy .... Charlie Smith
Joan Mortimer, Olive Blakeney, John Litel, Vaughan Glaser, Mike Mazurki.

False Colors

(United Artists)

Hopalong Cassidy

There is no letdown here in the Hopalong Cassidy series, and those Western fans who like their cowboys straight without musical numbers for a chaser will find little or no room for complaint.

Hopalong, the role still being handled by the reliable William Boyd with his customary restraint, and his two pals keep the action on a high pitch from the opening to the closing scene as they upset the devious and pernicious plans of a gang of villains who have murdered a pal of the trio for the purpose of snatching their victim's ranch at the expense of a surviving sister.

Bud Lawton, the victim, is about to return to his ranch upon the death of his father after a 10-year absence, when he is shot. The gang, led by a Mark Foster who has designs upon the Diamond Hitch ranch, and is ostensibly a reputable citizen of the town, substitutes one of their men to play the role of Bud. Bud's sister and part owner of the ranch fails to see through the masquerade. But shortly before his death Bud legally made Hopalong and his other two pals partners in his share, and they come to the young girl's rescue. Bud's impostor exposed along with Mark Foster, and the sister now in full possession of the ranch, the three friends ride off and into the hills, the better to prepare for the succeeding picture of the Hopalong Cassidy series.

The scenic effects are excellent. It is a Harry Sherman production, under the able direction of George Archainbaud.

Seen in the home office projection room. Reviewer's Rating: Good.—B. H.

Release date, not set. Running time, **65 min. PCA** No. 9501. General audience classification.

Hopalong Cassidy .... William Boyd
California Carlson .... Andy Clyde
Jimmy Rogers .... Jimmy Rogers
Tom Seidel, Claudia Drake, Douglas Dumbrille, Bob Mitchum, Glenn Strange, Pierce Lyden, Roy Barcroft, Sam Flint, Earle Hodgins, Elmer Jerome.

Cry "Havoc"

(Metro-Goldwyn-Mayer)

Girls on Bataan

The latest treatment of the tragic story of Bataan has been adapted from the stage play "Cry Havoc" by Allan R. Kenward which portrayed the gradual disintegration of a group of nurses under the strain of constant bombardment, overwork and imminent defeat. Paul Osborne's screenplay presents them as civilian aides of varying backgrounds who learn to appreciate military discipline and the reasons for fighting on against impossible odds.

It is a heartening message, if not a novel one, but does not sufficiently transcend the grim horror of battle, sickness and death to distinguish this film from its predecessors covering the same material.

Only one of the several personal stories sustains interest, although able performances and Richard Thorpe's careful direction allow each girl individual character. The lieutenant in charge, Margaret Sullavan, a malaria victim herself, remains on Bataan to be with her husband. Unable to disclose her marriage, she watches a pert arrival among the nurse's aides, played by Ann Sothern, trying to gain his interest and boasting of her sucecss.

Death or capture comes to all—the former burlesque girl, a good portrait by Joan Blondell; the quiet, sympathetic veteran, played by Marsha Hunt; Fay Bainter as the steady captain; the flighty southern miss, the girl from a fine Philadelphia family and the homeless Philippine woman.

Edwin Knopf has produced the film with dignity and severity, but without widening the story's limited appeal.

See in the home office projection room. Reviewer's Rating: Good.—E. A. C.

Release date, not set. Running time, 97 min. **PCA** No. 9538. General audience classification.

Lieutenant Smith .... Margaret Sullavan
Pat .... Ann Sothern
Grace .... Joan Blondell
Fay Bainter, Marsha Hunt, Ella Raines, Frances Gifford, Diana Lewis, Heather Angel, Dorothy Morris, Connie Gilchrist, Gloria Grafton, Fely Franquelli.

Gangway for Tomorrow

(RKO Radio)

Episodic Drama

Arch Oboler has taken his radio dramatic effects to Hollywood, and in conjunction with RKO has turned out a creditable propaganda picture with humor andd dramatic impact. Mr. Oboler's technique of story telling emerges on the screen as the episodic tale of Americans who are producing planes.

Jib Benson, played admirably by Charles Arnt, is the driver of a car carrying five workers to the plant. At home he tells his wife about his car-sharers, wholly fictional biographies. He invites the quintet home for a Sunday dinner, and as they ride along their thoughts go back to pre-war days, which prove to be somewhat different from the careers Jim had invented for them.

Lisette, a French refugee, had an exciting interim in her life as a member of an underground movement. She masked her activities behind a role of singer in a cafe. Margo, playing the role, makes an important character of Lisette, and turns out some enchanting songs.

Joe Dunham was an auto racer, who in his last race before joining the air force received injuries that landed him in the 4-F category. Burke, the flash back reveals, was a prison warden, whose younger brother, a congenital misfit, was sentenced to electrocution for murder.

Mary Jones, played by Amelita Ward, who has been making progress on the screen, was "Miss America" at Atlantic City. Wellington, played by John Carradine with his usual smoothness, was an epicurean hobo with a profound knowledge of the art of living leisurely, but who is blasted out of his serenity by the blasting of Pearl Harbor.

John H. Auer has directed Mr. Oboler's script with considerable skill. At times a sequence appears to be hurried in the interest of the shooting schedule, but this is the picture's only drawback.

Seen in the home office projection room. Reviewer's Rating: Good.—B. H.

Release date, Block 2. Running time, 69 min. PCA No. 9489. General audience classification.

Lisette	Margo
Wellington	John Carradine
Joe	Robert Ryan
Mary	Amelita Ward

William Terry, Harry Davenport, James Bell, Charles Arnt, Wally Brown, Alan Carney, Erford Gage, Richard Ryen, Warren Hymer, Michael St. Angel, Don Dillaway, Sam McDaniels, John Wald.

Deerslayer

(Republic)

Indian Tale in Western Pattern

Deerslayer, the stalwart hero of James Fenimore Cooper's immortal tale of the white boy who grew up among the Mohican Indians, is back on the screen. His name should whet interest among readers, young and old, in audiences everywhere. The story was last on the screen, quite successfully, in 1922.

P. S. "Pete" Harrison, of long trade publishing repute, collaborated in this first production and screenplay venture with E. B. Derr, of equally long experience as a producer. Thev combine one of the best loved Cooper stories with tested Western formulae.

Again the hero of the woods, played robustly by Bruce Kellogg of Republic Western and serial training, is busy saving Indian princesses, ransoming settlers, and fighting off warlike Hurons in one action episode after another. There are ambushes, battles at full gallop, last minute rescues from the stake and war whooping fights with fist and tomahawk.

A touch of romance is added with Deerslayer's unsuccessful rivalry for Jean Parker, the settler's daughter. Warren Ashe, the successful suitor, plays a dashing trapper and scout with many of the mannerisms of Spencer Tracy. A secondary romance between Larry Parks, Deerslayer's Indian half-brother, and Princess Wah Tah (Yvonne de Carlo) is also aided by Deerslayer's heroics.

The action crises stir excitement at frequent intervals. But unfortunately these episodes do not jell together into a unified screen story with the suspense that the book readers may expect. Plot frequently is lost in chase.

Direction by Lew Landers makes the most of the fight scenes and chases and at times sets the action against some first rate woodland scenery. John W. Krafft, adapted the screenplay. No one did much about the dialogue.

Previewed at the home office. Reviewer's Rating: Good.—J. S., Jr.

Release date, November 22, 1943. Running time, 67 min. PCA No. 9532. General audience classification.

Deerslayer	Bruce Kellogg
Judith	Jean Parker

Larry Parks, Warren Ashe, Wanda McKay, Yvonne de Carlo, Addison Richards, Johnny Michaels, Phil Van Zandt. Trevor Bardette, Robert Warwick, Many Treaties, Clancy Cooper, Princess Whynamah and William Edmund.

Minesweeper

(Paramount)

Salty Drama

This one from William Pine and William Thomas is really Navy, well wrapped with dramatic values including a love story and the rejuvenation of a man's character.

Richard Arlen effectively plays the role of a Navy officer who had disappeared prior to the war, but who returns and enlists under another name. He is ably supported by Jean Parker, for whose hand Russell Hayden, another sailor, also vies. Guinn (Big Boy) Williams plays the chief petty officer who gives Arlen inspiration to join up again.

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

The story concerns the suspicion of a superior officer that Arlen is too good to be a green hand. Williams, to protect Arlen, reports him ill when he's AWOL, taking his place on the minesweeper which is blown up. Arlen is allowed to help on a dangerous diving mission although technically under arrest.

They discover one of the new Jap-laid magnetic mines, and Arlen sends Hayden to the surface through a ruse so that he can learn what makes the mine tick. He does, reporting via 'phone to his commander, but is blown up.

William Berke directed with proper attention to authenticity, getting the best from dramatic situations and love interest provided in the screenplay by Edward T. Lowe and Maxwell Shane.

Previewed at the studio. Reviewer's Rating: Good.—Jack Cartwright.

Release date, Block 2. Running time, 68 min. PCA No. 9664. General audience classification.

Richard Arlen, Jean Parker, Russell Hayden, Joe Sayber, Guinn Williams, Chick Chandler, Billy Benedict. Grant Withers.

Battle of Russia

(Twentieth Century-Fox)

The Nazi Myth Shattered

One of the most skillful cutting, editing and compilation jobs of war newsreel and documentary material of the war is "Battle of Russia," fifth in the orientation series "Why We Fight" which was produced by Army Special Services. Released by the Office of War Information, the film is being distributed for the War Activities Committee by Twentieth Century-Fox.

It was produced by Lt. Col. Anatole Litvak, under the supervision of Col. Frank Capra who made the other pictures in the series. "Battle of Russia" is the second of this series to reach American theatres.

A factual presentation of Russia's Red Army might and the total population's war effort has been made from thousands of feet of film which were made available to Lt. Col. Litvak and Col. Capra. The picture traces the Russian people's fight against invaders from the 13th century to June 22, 1941. Much of the early footage was culled from the fiction films made by the Russians years ago, including scenes from "Alexander Nevsky" which also appeared in the Joseph Burstyn production "The Russian Story."

"Battle of Russia" is one of the most stirring and powerful war documentaries to reach the screen since 1941. It is a magnificent tribute to the creative ability and technical skills which the Army has gained and Hollywood has lost for the duration.

There is no attempt made to propagandize; no explanation of Russia's socialist revolution. On the contrary, every effort was made to avoid the tinderbox political controversy which such a picture, produced by an official Government agency, could have created. The film has the force of machine gun fire and the musical score, taken principally from Tschaikovsky symphonies, is superb, rounding out the full dramatic effect.

Seen at the Preview theatre, New York, before a large gathering of newspaper writers and other guests of War Activities Committee who apparently were profoundly moved by the film. Reviewer's Rating: Excellent.—Jeanette E. Samuelson.

Release date, November 5, 1943. Running time, 80 min. General audience classification.

Never a Dull Moment

(Universal)

Another Ritz Brothers

The Ritz Brothers fail to get what are apparently their best comedy lines and antics across in this one, due to re-soled gags for the main part. But Frances Langford, as a night club singer, the Rogers Dancers, Grace Poggi and Igor manage to give the picture sufficient lift to keep it from mediocrity.

Harry, Jimmy and Al unloose all their bag of tricks while the throaty voice of Miss Langford puts over "My Blue Heaven" and "Sleepy Time Gal" in a pleasing manner. Miss Poggi is as rhythmically beautiful as ever and the Rogers dancers have added a thing or two to their dance routines, giving them even more zest.

The story is laid in a swanky New York night club operated by a crook and his two gunmen. Franklin Pangborn, as the manager, who knows all New York society, does an excellent part unaware of the crookedness going on in the owner's office.

When Dick Manning, played by Stuart Boyd Crawford without effect, falls for the singer he brings his mother, the fabulous social leader, to meet her. An engagement dinner at the club gives the crooked owner a chance to frame a wholesale jewel robbery.

Mary Beth Hughes surprises with her portrayal of Flo Parker, the light-fingered queen. The chase is on when she steals a half million dollar necklace and puts it into Jimmy Ritz's pocket, believing him one of the mob. The boys had taken a call in Chicago and accepted what they thought was a booking. They finally clear up everything by helping to catch the crooks. Edward Lilley directed the Howard Benedict production from a screenplay by Mel Ronson and Stanley Roberts.

Previewed at the studio. Reviewer's Rating: Fair.—J. C.

Release date, Nov. 19, 1943. Running time, 60 min. PCA No. 9307. General audience classification.

Ritz Brothers, Frances Langford, Mary Beth Hughes, Franklin Pangborn, Elizabeth Risdon, Rogers Dancers, Grace Poggi and Igor, Stuart Boyd Crawford, George Zucco, Jack LaRue, Sammy Stein.

The Falcon and the Co-eds

(RKO Radio)

Finishing School Murder

The usually suave Falcon has some difficulty in adjusting himself to life in a ladies' semiinary until murder is clearly established and likely suspects multiply rapidly. While he never quite recovers his poise, the setting provides a novel background for mystery, an unusual number of pretty faces and a pleasant puzzle for the crime fans.

Tom Conway, as the Falcon, is asked by a charming youngster to investigate the death of a professor at Bluecliff. The headmistress is killed before he gets very far, and the murderer meets death at the end. The whole thing might have been cleared up more quickly if a young Cassandra hadn't gone around predicting death and a few other nice people hadn't tried to hide their own personal secrets. But the Falcon has the case in hand at the close and beats a quick retreat to more familiar haunts.

Jean Brooks, Rita Corday, Amelita Ward, Isabel Jewell and George Givot turn in satisfactory performances under William Clemens' direction. Three vivacious children known as "The Ugs"—Juanita Alvarez, Ruth Alvarez and Nancy McCollum—are a bright spot, and Patti Brill offers a musical number at the school play.

Maurice Geraghty produced the film from the screenplay by Ardel Wray and Gerald Geraghty, based on Mr. Wray's original story.

Seen in the home office projection room. Reviewer's Rating: Fair.—E. A. C.

Release date, Block 2. Running time, 69 min. PCA No. 9587. General audience classification.

Falcon	Tom Conway
Vicky	Jean Brooks
Marguerita	Rita Corday

Amelita Ward, Isabel Jewell, George Givot, Cliff Clark, Ed Gargan, Barbara Brown, Patti Brill, Olin Howlin, Juanita Alvarez, Ruth Alvarez, Nancy McCollum.

ADVANCE SYNOPSES
and information

RATIONING
(Metro-Goldwyn-Mayer)

PRODUCER: O. O. Dull. DIRECTOR: Willis Goldbeck. PLAYERS: Wallace Beery, Marjorie Main, Dorothy Morris, Tommy Batten, Howard Freeman, Donald Meek, Connie Gilchrist, Dickie Hall, Carol Ann Beery.

HOMEFRONT COMEDY. Beery is a butcher and Marjorie Main heads a rationing board and plagues Beery with forms to fill out. At the same time, she opposes a match between Beery's adopted son and her daughter. Beery seeks an army post through a Senator friend and ends up being appointed director of rationing. He'd sold half interest in his butcher shop to a man who secretly heads the black market and sells rotten beef. Beery is accused, but proves his innocence and wins the respect of townsfolk. His son wins the postmistress' daughter.

PASSAGE TO MARSEILLES
(Warners)

PRODUCER: Hal B. Wallis. DIRECTOR: John Rawlins. PLAYERS: Humphrey Bogart, Michele Morgan, Sydney Greenstreet, Helmut Dantine, John Loder, Claude Rains, Peter Lorre, George Tobias, Victor Francen, Vladimir Sokoloff, Monte Blue.

FRENCH WAR DRAMA. A group of escaped Devil's Island convicts are picked up by a ship planning to run the blockade to occupied France with supplies wanted by the conquerors. The convicts stage a mutiny, seize the ship, and sail to England where they join the Free French air squadron of the RAF and bomb the enemies of France.

MINISTRY OF FEAR
(Paramount)

PRODUCER: Seton I. Miller. DIRECTOR: Fritz Lang. PLAYERS: Ray Milland, Marjorie Reynolds, Rita Johnson, Carl Esmond, Percy Waram, Erskine Sanford, Dan Duryea, Alan Napier.

PSYCHOLOGICAL MYSTERY. Ray Milland plays a man released from an asylum following a plea of insanity after the mysterious murder of his wife. He is befriended by a girl (Marjorie Reynolds) as he comes to grips with a strange mental terror from which she attempts to shield him. He meets a fake clairvoyant and a ring of saboteurs in this drama of modern England. In helping him uncover the saboteurs, Marjorie finds that her brother is the head of it and the terror that is paralyzing Milland's brain.

STANDING ROOM ONLY
(Paramount)

PRODUCER: Paul Jones. DIRECTOR: Sidney Lanfield. PLAYERS: Paulette Goddard, Fred MacMurray, Roland Young, Anne Revere.

COMEDY OF CROWDED WASHINGTON. This concerns a young married couple, Paulette Goddard and Fred MacMurray, who have to go to the capital on business. They find absolutely no accommodations for living and nearly starve in finding a place to eat. As a last, desperate measure they decide to take employment in the home of a U. S. Senator, who is desperate to find some domestic help in running his home. The wife becomes a maid, the husband a butler. The comedy plot unwinds from there.

HIGHER AND HIGHER
(RKO)

PRODUCER: Tim Whelan. DIRECTOR: Tim Whelan. PLAYERS: Michele Morgan, Jack Haley, Frank Sinatra, Leon Errol, Marcy McGuire, Barbara Hale, Grace Hartman, Paul Hartman, Mary Wickes, Mel Torme, Dooley Wilson, Elisabeth Risdon, Ivy Scott, Rex Evans.

MUSICAL COMEDY. A piano tycoon's servants rally around him when he goes broke. In order to save their jobs and the mansion of their boss, they plot to marry off the kitchen slavey, as the tycoon's daughter. But the slavey's in love with the valet, who heads the servant corporation, and she's awfully dumb about social niceties. The valet exposes the slavey when he thinks she loves a singer and then goes back to vaudeville. He hears the singer has married another girl and returns to avenge the slavey, whom he loves, only to find that she really loves him.

LIFEBOAT
(20th Century-Fox)

PRODUCER: Kenneth MacGowan. DIRECTOR: Alfred Hitchcock. PLAYERS: Tallulah Bankhead, John Hodiak, Canada Lee, Walter Slezak, Henry Hull, Hume Cronyn, Heather Angel, Mary Anderson, Murray Alper.

ROMANTIC DRAMA. This is a story of the survivors of a crash between a German U-boat and a merchant ship. Eight of them, huddled together in a lifeboat battle for survival. Among them are a capitalist, a cynical newspaperwoman, played by Miss Bankhead, a cook, a nurse, a radio operator, a Nazi submarine sailor, and a crew member. The newspaperwoman finds romance with the burly merchant seaman while the nurse finds love in the heart of the radioman.

THE IMPOSTOR
(Universal)

PRODUCER: Julian Duvivier. DIRECTOR: Julian Duvivier. PLAYERS: Jean Gabin, Allyn Joslyn, John Quelan, Eddie Quillan, Richard Whorf, Peter Van Eyck.

WAR DRAMA. Just before the French bowed to Hitler a convict escapes and, fleeing to the south of France, assumes the identity of a dead French soldier. He boards a freighter for Dakar but its course is changed and he lands at a Free French port in Africa. He is assigned to build an airfield to battle the Nazis but the fiancee of the soldier, whose identity he assumed, comes to seek her sweetheart. She finds an impostor in his place and he leaves to die a hero's death in a desert battle.

SEE HERE, PRIVATE HARGROVE
(Metro-Goldwyn-Mayer)

PRODUCER: George Haight. DIRECTOR: Wesley Ruggles. PLAYERS: Robert Walker, Donna Reed, Keenan Wynn, Chill Wills.

WOES OF A DRAFTEE. M-G-M is now filming the Marion Hargrove two-year-old best-seller. The studio found its lead in Bob Walker, who scored in "Bataan" as the sailor thrown in with the soldiers. The author of the book since has been promoted to a lieutenant, but the film will tell of his early days as a private, his mistakes and attempts to be a good soldier, his days of K.P. and the misunderstandings with the sergeant. Through it runs a romance with the girl back home who promised not to sit under the apple tree.

THE FIGHTING SEABEES
(Republic)

PRODUCER: Albert J. Cohen. DIRECTOR: Edward Ludwig. PLAYERS: John Wayne, Susan Hayward, Dennis O'Keefe, J. M. Kerrigan, William Frawley, Grant Withers, Addison Richards.

WARTIME DRAMA. This is a story of the Fighting Seabees from the time they were first thought of until they distinguished themselves in a number of actions with the Japs. A private construction concern, the head of which has no time for women although a woman correspondent is in love with him, is almost wiped out by Japs on a Pacific island. They persuade the Navy to establish fighting construction battalions. The contractor is killed after he's told the girl he loves her, to help her recover from a serious wound.

CURLY
(Columbia)

PRODUCER: Lou Edelman. DIRECTOR: Alexander Hall. PLAYERS: Cary Grant, Janet Blair, James Gleason, Ted Donaldson.

BROADWAY COMEDY. A Broadway producer, despondent over the flop of his last show and facing the loss of his theatre to a mortgage holder, finds a boy watching a dancing caterpillar. He takes him into partnership and they attempt to publicize the caterpillar, Stinky. The press is apathetic but a radio newscaster plugs the caterpillar which becomes a sensation and screen offers roll in. In the resultant focusing of public attention the boy's sister, a show girl, gets a break. She thinks the producer is unfair to her brother and they break, but get together again during a search for the caterpillar, which has disappeared.

BROADWAY RHYTHM
(Metro-Goldwyn-Mayer)

PRODUCER: Jack Cummings. DIRECTOR: Roy Del Ruth. PLAYERS: George Murphy, Ginny Simms, Charles Winninger, Ben Blue, Gloria de Haven, Nancy Walker, Rochester, Lena Horne, Hazel Scott, Tommy Dorsey Orchestra.

SHOW BUSINESS ROMANCE. This has a young Broadway producer and a Hollywood star as its principals. She goes to Broadway seeking a play, meets him. He can't see her for his show. Her father, an old-time trouper, can. And does something about it. Pop and the girl take an old show to the sticks, modernize it. It becomes a hit, of course. Along the line, the manpower shortage is felt. The producer has to become the show's leading man, which gives George Murphy a chance to dance.

WHEN LADIES FLY
(Universal)

PRODUCER: Walter Wanger. DIRECTOR: Jack Rawlins. PLAYERS: Loretta Young, Geraldine Fitzgerald, Anne Gwynne, Diana Barrymore, Evelyn Ankers, June Vincent, Lois Collier, Vivian Austin, Ramsay Ames, Marie Harmon, Janet Shaw.

DRAMA OF WAFS. This is a story of the Women's Air Ferry service and traces the lives of the women pilots of the Wafs and tells of their efforts to become a part of the Army Air Force, with love interest and entanglements woven through it. One girl flies to her death after learning her husband is suspected of falling in love with another Waf, and this proves a blow to the plans of the chief Waf to have the organization placed on a military basis.

SERVICE DATA on features

Adventures of a Rookie (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 9, '43, p. 46.

Best Foot Forward (M-G-M)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—111.6%
Round Table Exploitation—July 10, '43, p. 61; July 17, '43, p. 74; Oct. 9, '43, p. 51.

Destroyer (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—115.3%
Round Table Exploitation—Aug. 28, '43, p. 47; Oct. 2, '43, p. 62, 63; Oct. 16, '43, p. 54, 59.

DuBarry Was a Lady (M-G-M)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—122.8%
Round Table Exploitation—July 10, '43, p. 58; Aug. 7, '43, p. 54; Aug. 14, '43, p. 55; Aug. 28, '43, p. 46; Sept. 4, '43, p. 72, 76; Sept. 11, '43, p. 46; Oct. 9, '43, p. 46; Oct. 16, '43, p. 54; Oct. 30, '43, p. 64.

For Whom the Bell Tolls (Para.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Sept. 25, '43, p. 54, 57; Oct. 16, '43, p. 54.

Heaven Can Wait (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—127.5%
Round Table Exploitation—July 31, '43, p. 52; Oct. 9, '43, p. 48.

Hers to Hold (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—129.5%
Round Table Exploitation—Aug. 7, '43, p. 53; Aug. 28, '43, p. 45; Sept. 18, '43, p. 70, 73; Oct. 30, '43, p. 68.

Hi Diddle Diddle (UA)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—115.1%
Round Table Exploitation—Aug. 7, '43, p. 52; Aug. 28, '43, p. 46; Sept. 11, '43, p. 46, 48; Sept. 18, '43, p. 71, 73; Sept. 25, '43, p. 57; Oct. 16, '43, p. 59; Oct. 23, '43, p. 56.

Hitler's Madman (M-G-M)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 28, '43, p. 44; Sept. 18, '43, p. 70; Oct. 9, '43, p. 46; Oct. 16, '43, p. 54.

Holy Matrimony (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—112.6%
Round Table Exploitation—Aug. 28, '43, p. 46.

References to Round Table Exploitation, Picture Gross final percentages, and Legion of Decency ratings with audience classifications are listed in this department.

Index to Service Data may be found in the Release Chart, starting on page 1620.

Isle of Forgotten Sins (PRC)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 16, '43, p. 59.

Johnny Come Lately (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 18, '43, p. 71; Oct. 9, '43, p. 48; Oct. 16, '43, p. 58.

Phantom of the Opera (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 9, '43, p. 46; Oct. 30, '43, p. 64.

Princess O'Rourke (WB)
Audience Classification—General
Legion of Decency Rating—Not Given
Round Table Exploitation—Oct. 9, '43, p. 48.

Sahara (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 23, '43, p. 57.

Salute to the Marines (M-G-M)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—113.1%
Round Table Exploitation—Sept. 25, '43, p. 56; Oct. 2, '43, p. 63; Oct. 30, '43, p. 64, 68.

The Sky's the Limit (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—102.4%
Round Table Exploitation—Oct. 9, '43, p. 47.

So Proudly We Hail (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—129.3%
Round Table Exploitation—July 17, '43, p. 77; Sept. 25, '43, p. 58; Oct. 2, '43, p. 61; Oct. 9, '43, p. 51; Oct. 16, '43, p. 58.

LEGION *of* DECENCY *Ratings*

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Stage Door Canteen (UA)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—136.3%
Round Table Exploitation—June 19, '43, p. 74; July 3, '43, p. 54; July 10, '43, p. 59; July 17, '43, p. 77, 78; July 24, '43, p. 72, 74; July 31, 43, p. 53; Aug. 7, '43, p. 55; Aug. 21, '43, p. 55; Aug. 28, '43, p. 45; Sept. 11, '43, p. 47; Sept. 25, '43, p. 57, 58; Oct. 2, '43, p. 62; Oct. 23. '43. p. 60; Oct. 30. '43, p. 68.

Stormy Weather (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—121.9%
Round Table Exploitation—June 26, '43, p. 57; July 17, '43, p. 76; July 24, '43, p. 72; Aug. 7, '43, p. 54, 56; Aug. 21, '43, p. 53; Oct. 16, '43. p. 54.

Sweet Rosie O'Grady (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 9, '43, p. 48.

Swing Shift Maisie (M-G-M)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 9, '43, p. 48; Oct. 16, '43, p. 59.

Thank Your Lucky Stars (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—122.2%
Round Table Exploitation—Sept. 25, '43, p. 56.

True to Life (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 23, '43, p. 77.

Victory Through Air Power (UA)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 3, '43, p. 53; July 17, '43, p. 75; July 31, '43, p. 54; Sept. 18, '43, p. 73; Oct. 9, '43, p. 48; Oct. 23, '43, p. 60.

Watch on the Rhine (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—119.5%
Round Table Exploitation—Aug. 28, '43, p. 46.

We've Never Been Licked (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 28, '43, p. 44; Oct. 9, '43, p. 46.

Wintertime (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—111.6%
Round Table Exploitation—Sept. 18, '43, p. 71; Sept. 25, '43, p. 54.

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1942-43 short subject releases, prior to May, 1943, see pages 1510, 1511 and 1512.

COLUMBIA

ALL STAR COMEDIES
(Average 17 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
4406	Back from the Front (Stooges)	5-28-43	1329
4434	My Wife's an Angel (Allen Jenkins)	6-11-43	1329
4435	Boobs in the Night (Brendel)	8-25-43	1390
4407	Three Little Twirps (Stooges)	7-9-43	1390
4436	Here Comes Mr. Zerk (Langdon)	7-23-43	1415
4408	Higher than a Kite	7-30-43	1472
	1943-44		
5425	Shot in the Escape (Gilbert & Nazarro)	8-6-43	1535
5401	I Can Hardly Wait (Stooges)	8-13-43	1535
5426	Farmer for a Day (Clyde)	8-20-43	1535
5427	Quack Service (Una Merkel)	9-3-43	1534
5409	Pitchin' in the Kitchen (Herbert)	9-10-43	1543
5402	Dizzy Pilots (Stooges)	9-24-43	1576
5421	A Rookie's Cookie (Brendel)	10-8-43	1598
5428	Garden of Eatin'	10-22-43	....
5429	You Dear Boy	11-4-43	....
5403	Phony Express	11-18-43	....
5430	He Was Only Feudin'	12-3-43	....

COLOR RHAPSODIES
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4509	Tree for Two	6-21-43	1387
4510	He Can't Make It Stick	7-23-43	1415
4511	A Hunting We Won't Go	8-23-43	1472
	1943-44		
5501	The Rocky Road to Ruin	9-16-43	1535
5502	Imagination	10-29-43	....
5503	The Herring Murder Mystery	12-30-43	....

PHANTASIES CARTOONS
(Average 9 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
4708	Duty and the Beast	5-28-43	1329
4709	Mass Mouse Meeting	6-25-43	1390
4710	The Fly in the Ointment	7-23-43	1415
4711	Dizzy Newsreel	8-27-43	1472
	1943-44		
5701	Nursery Crimes	10-8-43	1598
5702	The Cocky Bantam	11-12-43	....
5703	The Playful Pest	12-3-43	....

FOX & CROW

Prod. No.	Title	Rel. Date	P.D. Page
5751	Room and Bored	9-30-43	1576
5752	Way Down Yonder in the Corn	11-25-43	....

FILM VODVIL
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5951	No. 1 Mousie Powell	9-10-43	1597
5952	No. 2 Cootie Williams	10-8-43	1598
5953	No. 3 Featuring Zeb Carver	11-19-43	....

COMMUNITY SING (Series 7)
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4660	No. 10—As Time Goes By	6-25-43	1415
	1943-44		
5651	No. 1 On a Wing and a Prayer	7-9-43	1472
5652	No. 2 Delta Rhythm Boys	8-27-43	1535
5653	No. 3 Patriotic Songs	9-24-43	1543
5654	No. 4 Baby Smiles at Me	10-22-43	....
5655	No. 5 Whistlin' in Wyomin'	11-25-43	....

PANORAMICS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4904	Merchant Convoy	6-11-43	1387
	1943-44		
5901	Birds on the Wing	8-26-43	1535
5902	Babies by Bannister	10-1-43	1576

SCREEN SNAPSHOTS (Series 22)
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4859	No. 9	5-21-43	1387
4860	No. 10	6-25-43	1415
	1943-44		
5851	No. 1	8-15-43	1534
5852	No. 2	9-17-43	1543
5853	No. 3	10-15-43	1597
5854	No.	11-19-43	....

WORLD OF SPORTS
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4807	Aqua Thrills	5-28-43	1329
4808	Jump, Fish, Jump	6-25-43	1390
4809	Sweeping Oars	7-29-43	1472
	1943-44		
5801	Kings of Basketball	8-27-43	1535
5802	Cue Wizards	9-30-43	1576
5803	Champ of Champions	10-29-43	....
5804	Ten Pin Aces	11-26-43	....

AMERICA SPEAKS

Prod. No.	Title	Rel. Date	P.D. Page
4963	Men Working Together	7-1-43	1387

M-G-M

TWO REEL SPECIALS
(Average 20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
A-402	Heavenly Music	5-1-43	1291

FITZPATRICK TRAVELTALKS (Color)
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
T-419	Motoring in Mexico	5-22-43	1329
T-420	Scenic Oregon	6-26-43	1387
T-421	Glimpses of Mexico	8-21-43	1535
T-422	Over the Andes	9-25-43	1598
	1943-44		
T-511	Thru the Colorado Rockies	10-23-43	....

PETE SMITH SPECIALTIES
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
S-467	Dog House	6-12-43	1365
S-468	Seeing Hands	7-3-43	1460
S-469	Seventh Column	7-31-43	1472
S-470	Scrap Happy	9-4-43	1535
S-471	Fixin' Tricks	9-18-43	1597
S-472	Football Thrills of 1942	9-25-43	1598
S-473	Tips on Trips	11-13-43	....

PASSING PARADE
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
K-483	That's Why I Left You	6-12-43	1365
K-484	Don't You Believe It	7-3-43	1460
K-485	Trifles That Win Wars	7-17-43	1430
K-486	Forgotten Treasure	7-24-43	1460
K-487	Nursery Rhyme Mysteries	7-31-43	1460
K-488	Storm	10-23-43	1598
K-489	To My Unborn Son	10-30-43	....

MINIATURES
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
M-437	Here at Home	5-22-43	1365
M-438	Memories of Australia	6-12-43	1387
M-439	Journey to Yesterday	7-17-43	1460
M-440	Ode to Victory	7-31-43	1512

OUR GANG COMEDIES
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
C-495	Farm Hands	6-19-43	1387
C-496	Election Daze	7-31-43	1535
C-497	Little Miss Pinkerton	9-18-43	1598
C-498	Three Smart Guys	10-23-43	....

TECHNICOLOR CARTOONS
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
W-447	The Lonesome Mouse	5-22-43	1350
W-448	Who Killed Who	6-5-43	1387
W-449	Yankee Doodle Mouse	6-26-43	1460
W-450	The Uninvited Pest	7-17-43	1442
W-451	One Ham's Family	8-14-43	1535
W-452	War Dogs	10-9-43	1598
W-453	Stork's Holiday	10-23-43	1598

SPECIAL RELEASE

Prod. No.	Title	Rel. Date	P.D. Page
X-460	These Are the Men	9-1-43	1496

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
L2-5	No. 5	7-9-43	1430
L2-6	No.	9-17-43	1576
	1943-44		
L3-1	No. 1	11-12-43	....

SUPERMAN COLOR CARTOONS
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
W2-4	Superman in the Underground World	6-18-43	1340
W2-5	Superman, Secret Agent	7-30-43	1430

HEADLINERS
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
A2-8	Rationed Rhythm	6-10-43	1390
A2-9	A Revival of Moments of Charm	6-18-43	1430
A2-10	Sing, Helen, Sing	8-6-43	1512
A2-11	Three Bears in a Boat	8-20-43	1535
A2-12	Yours Truly	9-3-43	1576
A2-13	Down with Everything	9-24-43	1617

MADCAP MODELS (Color)
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
U2-5	Jasper's Music Lesson	5-21-43	1340
U2-6	The Truck That Flew	8-6-43	1430
	1943-44		
U3-1	Jasper Goes Fishing	10-8-43	1543

POPEYE THE SAILOR
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
E2-8	Ration for the Duration	5-28-43	1374
E2-9	The Hungry Goat	6-25-43	1415
E2-10	Happy Birthdaze	7-16-43	1535
E2-11	Wood Peckin'	8-6-43	1535
E2-12	Cartoons Ain't Human	9-3-43	1543
	1943-44		
E3-1	Her Honor the Mare	11-5-43	....

POPULAR SCIENCE (Color)
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
J2-5	No. 5	6-11-43	1390
J2-6	No. 6	8-13-43	1506
	1943-44		
J3-1	No. 1	10-15-43	....

SPEAKING OF ANIMALS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
Y2-4	Speaking of Animals at the Cage Door Canteen	6-25-43	1430
Y2-5	Speaking of Animals in the Garden	8-20-43	1543
Y2-6	Speaking of Animals in the Desert	9-24-43	1617

SPORTLIGHTS
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
R2-8	Amphibious Fighters	7-2-43	1390
R2-9	Where Cactus Grows	7-30-43	1430
R2-10	All Sails Set	9-10-43	1506
	1943-44		
R3-1	Mermaids on Parade	10-22-43	....
R3-2	Ozark Sportsmen	11-19-43	....

MUSICAL PARADE

Prod. No.	Title	Rel. Date	P.D. Page
FF3-1	Mardi Gras	10-1-43	1508

NOVELTOON

Prod. No.	Title	Rel. Date	P.D. Page
P3-1	No Mutton for Nuttin'	11-26-43	....

RKO

WALT DISNEY CARTOONS (Color)
(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
34,106	Victory Vehicles	7-30-43	1430
34,107	Reason and Emotion	8-27-43	1535
34,108	Figaro and Cleo	10-15-43	1597

SPORTSCOPE
(Average 8 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
34,310	Racing Royalty	7-21-43	1374
34,311	Cloud Chasers	6-18-43	1415
34,312	Champion Maker	7-16-43	1472
34,313	Barnyard Golf	8-13-43	1576
	1943-44		
44,301	Field Trial Champions	9-10-43	1598
44,302	Joe Kirkwood	10-8-43	1598

HEADLINER REVIVALS
(Average 19 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
43,201	Harris in the Spring	9-10-43	1543
43,202	Rhythm on the Rampage	10-8-43	1576

EDGAR KENNEDY
(Average 17 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
33,406	Hot Foot	5-14-43	1340
	1943-44		
43,401	Not on My Account	9-17-43	1598

LEON ERROL
(Average 17 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
43,701	Seeing Nellie Home	9-3-43	1598
43,702	Cutie on Duty	10-29-43	....
43,703	Wedtime Stories	12-24-43	1598

JAMBOREES
(Average 9 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
34,407	Duke Ellington & Orch.	7-9-43	1472

VICTORY SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
34,203	North African Album	6-3-43	1390
34,204	Oil Is Blood	9-23-43	1617

FLICKER FLASH BACKS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
44,201	No. 1	9-3-43	1535
44,202	No. 2	10-1-43	1576
44,203	No. 3	10-29-43	1606

THIS IS AMERICA
(Average 19 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
33,108	Lieutenant Smith	6-4-43	1365
33,109	Pacific Island No. 43	7-2-43	1415
33,110	Broadway Dim-Out	7-30-43	1472
33,111	Arctic Passage	8-28-43	1522
33,112	Age of Flight	10-1-43	1576
33,113	Children of Mars	10-21-43	1606

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4251	Flying Gunners	9-24-43	1543
4252	Snowland Sentinels	11-19-43	1543

MAGIC CARPET (Color)
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4151	Mormon Trails	8-20-43	1634
4152	Coast of Strategy	10-15-43	1543

SPORTS REVIEWS
(Average 9 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
3305	Streamline and Stamina	7-2-43	1535
	1943-44		
4301	Dog Sense	9-3-43	1543
4302	Sport Stars in War	10-29-43	1676

Prod. No.	Title	Rel. Date	P.D. Page
	TERRYTOONS (Technicolor) (7 Minutes)		
3569	The Last Roundup	5-14-43	1340
3570	Mopping Up	6-25-43	....
3571	Pandora's Box	6-11-43	1387
3572	Keep 'Em Growing	5-28-43	1365
	1943-44		
4501	Mighty Mouse Rides Again	8-6-43	1535
4502	Camouflage	8-27-43	1534
4503	Somewhere in Egypt	9-17-43	1543
4504	Oown with Cats	10-7-43	1543
4505	Aladdin's Lamp	10-22-43	1576
4506	Lion and the Mouse	11-12-43	....
4507	Yokel Ouck Makes Good	11-26-43	....
	MARCH OF TIME (Average 19 Minutes)		
V9-10	Show Business at War	5-21-43	1315
V9-11	Invasion	6-18-43	1362
V9-12	Bill Jack vs. Adolf Hitler	7-16-43	1430
V9-13	And Then Japan	8-13-43	1472
	1943-44		
V10-1	Airways to Peace	9-10-43	1543
V10-2	Portugal—Europe's Crossroads	10-8-43	1566
V10-3	Youth In Crisis	11-5-43	1606
	ORIBBLE PUSS PARADE (9 Minutes)		
3902	Jungle Land	6-4-43	1387
	1943-44		
4901	Fuss and Feathers	10-29-43	1617
	AMERICA SPEAKS		
3852	Women In Blue	7-16-43	1535

UNITED ARTISTS

Prod. No.	Title	Rel. Date	P.D. Page
	WORLD IN ACTION (Two Reels)		
....	War for Men's Minds	8-13-43	1512
	SPECIAL		
. .	Oon't Hook Now	4-30-43	1171

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
	COLOR CARTUNE (Average 7 Min.)		
7246	The Dizzy Acrobat	5-31-43	1329
7247	Canine Commandos	6-28-43	1430
7248	Ration Bored	7-26-43	1512
	1943-44		
8237	Meatless Tuesday	12-20-43	....
	SWING SYMPHONIES (Average 7 Min.)		
7235	Pass the Biscuits Mirandy	8-23-43	1512
	1943-44		
8231	Boogie Woogie Man	9-27-43	1557
	PERSON—OOOITIES (Average 9 Min.)		
7380	Tom Thumb in Person	5-24-43	1304
7381	The Armless Oentist	6-26-43	1415
7382	Western Cowgirl	7-19-43	1472
7383	Caetus Artist	8-23-43	1472
	1943-44		
8371	Wizard of Autos	9-20-43	1557
8372	Farmer Gene Sarazen	10-25-43	1597
8373	Fannie Hurst and Her Pets	11-22-43	....
8374	World's Youngest Aviator	12-20-43	....
	VARIETY VIEWS (9 Minutes)		
7360	Mirror of Sub-marine Life	5-31-43	1329
7361	Confusion in India	6-21-43	1365
7362	Any Chicken Today?	7-26-43	1512
7363	Yukon Outpost	8-30-43	1512
	1943-44		
8351	Who's Next	9-27-43	1535
8352	I-A Dogs	10-18-43	1557
8353	Mister Chimp Raises Cain	11-29-43	....
8354	Wings In Record Time	12-27-43	....
	MUSICALS (Average 15 Min.)		
7129	Oancing on the Stars	5-26-43	1291
7130	Russian Revels	6-23-43	1365
7131	Smoke Rings	7-28-43	1472
7132	South Sea Rhythms	8-25-43	1472
	1943-44		
8121	Hit Tune Serenade	9-29-43	1543
8122	Sweet Jam	10-27-43	1598
8123	Choo-Choo Swing	11-24-43	....
8124	Radio Melodies	12-29-43	....
	VICTORY FEATURETTES		
0997	What We Are Fighting For	5-24-43	1291

VITAPHONE

Prod. No.	Title	Rel. Date	P.D. Page
	TECHNICOLOR SPECIALS (Average 20 Min.)		
8005	Mountain Fighters	8-7-43	1460
8006	Champions Training Champions	6-26-43	1390
	1943-44		
9001	Women at War	10-2-43	1543
9002	Behind the Big Top	11-27-43	....
	BROAOWAY BREVITIES (20 Minutes)		
8112	Happy Times and Jolly Moments	7-10-43	1442
	FEATURETTE		
9101	Voice That Thrilled the World	10-16-43	1598
	SPORTS PARAOE (Average 10 Minutes)		
8410	Rover's Rangers	5-22-43	1340
8411	Gray, White & Blue	6-19-43	1390
8412	Snow Sports	7-24-43	1460
8413	Oude Ranch Buckaroos	8-14-43	1543
	1943-44		
9501	Tropical Sportland	10-9-43	1597
9502	Desert Playground	11-13-43	1598
	MELOOY MASTER BANOS (10 Minutes)		
8508	All American Band	5-22-43	1340
8509	Childhood Oays	6-5-43	1390
8510	U. S. Service Bands	7-24-43	1442
	1943-44		
9601	Hit Parade of the Gay Nineties	9-18-43	1598
9602	Sweetheart Serenade	10-23-43	1598
9603	Cavalcade of the Oance	11-20-43	1598
9604	Freddie Fisher and his Band		1598
	LOONEY TUNES CARTOONS (Average 7 Minutes)		
8609	Yankee Ooodle Oaffy	7-3-43	1460
8610	Scrap Happy Oaffy	8-21-43	1535
8611	Porky Pig's Feet	7-17-43	1460
8612	Oaffy the Commando	11-13-43	....
	BLUE RIBBON MERRIE MELOOIES (Average 7 Minutes)		
9301	A Feud There Was	9-11-43	1543
9302	Early Worm Gets the Bird	10-2-43	1576
9303	My Little Buckaroo	11-6-43	....
	MERRIE MELOOIES CARTOONS (Color) (Average 7 Minutes)		
8715	Jack Rabbit and Beanstalk	6-12-43	1390
8716	The Aristo Cat	6-19-43	1390
8717	Tin Pan Alley Cats	7-17-43	1460
8718	Wackiki Wabbit	7-3-43	1460
8719	Hiss and Make Up	9-11-43	1460
8720	Corny Concerto	9-25-43	1535
8721	Fin-n-Catty	10-23-43	1535
8722	Falling Hare	10-30-43	1597
8723	Inky and the Mina Bird	11-20-43	....
8724	An Itch in Time		....
	SANTE FE TRAIL WESTERNS (Average 20 Minutes)		
9107	Oklahoma Outlaws	9-4-43	1543
9108	Wagon Wheels West	10-30-43	1598
	VITAPHONE VARIETIES (Average 9 Minutes)		
9401	Alaskan Frontier	11-13-43	....
9402	Bees A'Buzzin'	9-18-43	1598
	OFFICIAL U. S. VICTORY FILMS (Distributed by Various Major Exchanges)		
	Wings Up		1315
	Mission Accomplished		1329
	Message from Malta		1387
	War Town		1387
	Black Marketing		1535
	Glamour Girls of 1943		1557
	Last Will and Testament of Tom Smith		1576
	Day of Battle		1617
	Suggestion Box		1617
	BRITISH MINISTRY OF INFORMATION		
	Silent Village		1415
	In the Orink		1496
	These Are the Men		1496
	The Last Hazard		1496
	Common Cause		1534
	Women of Britain		1534
	MISCELLANEOUS		
	War in the Mediterranean (English Films)		1415

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	1943-44		
5120	The Batman (15 episodes)	7-16-43	1415
5160	The Phantom (15 episodes)	12-10-43	....

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
284	Secret Service In Darkest Africa (15 episodes)	7-24-43	1365
	1943-44		
381	The Masked Marvel (12 episodes)	11-14-43	1576

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
	1943-44		
8681-93	Oon Winslow of the Coast Guard (13 episodes)	7-6-43	1227
8781-93	Adventures of the Flying Cadets (13 episodes)	9-7-43	1557

SHORT SUBJECTS *reviews and synopses*

OIL IS BLOOD (RKO)

Victory Special (34,204)

This short illustrates the fact that, in this war at least, oil is the vital fluid of battle and home front industry. The main arteries which carry oil from the sources of supply to the points of need—the tank cars, ship and pipe lines—are traced through the nations at war to the fighting fronts.

Release date, September 23, 1943 10 *minutes*

DAY OF BATTLE (OWI)

Victory Film

These are shots of the high points in the short life of an aircraft carrier. The material and skill that went into her making are not overlooked, but her big day in sea battle takes up most of the footage. Scenes taken in actual combat show an attack by a squadron of enemy planes, the operations of the carrier's own attack force and the weapons of the "defenseless" ship itself. Photography and commentary are up to the OWI production standard. Paramount is handling distribution.

10 *minutes*

SUGGESTION BOX (OWI)

Victory Film

Some of the successful labor and material saving ideas of the workers in our war industries are here illustrated along with the government agency which serves as a clearing house for such suggestions and makes awards of merit. The operation under the old system and the new approach and execution are shown with their technical background.

9 *minutes*

FUSS AND FEATHERS (20th-Fox)

Lew Lehr (4901)

The subject of Lew Lehr's animal investigation is birds. Their naturally strange appearances and antics are emphasized by the Lehr brand of comment as a trick crow goes through his act and a parrot tries desperately to improve his lot.

Release date, October 29, 1943 9 *minutes*

SPEAKING OF ANIMALS IN THE DESERT (Para.)

I2-6

Another look at animals in their natural habitat and with their hitherto unspoken thoughts revealed, this surveys the American desert and its native population. Coyotes, gila monsters, buzzards, badgers, wildcats, skunks and burrows all speak their pieces.

Release date, September 24, 1943 9 *minutes*

STUFFY IN DOWN WITH EVERYTHING (Para.)

Headliner (A2-13)

Stuffy is a pelican who refuses to be satisfied with his already huge capacity for nourishment. He craves fish, going to any lengths to secure it and placing no limit on his ability to devour it. Walter O'Keefe supplies the commentary.

Release date, September 24, 1943 9 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1942-43 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1618-1619.

Feature Product Including Coming Attractions, listed by Company, in order of release, on page 1607.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	(tent.) Sept.,'43	90m	May 1,'43	1546	1081	1575
•Action in the North Atlantic	WB	221	Humphrey Bogart-Raymond Massey	June 12,'43	127m	May 22,'43	1325	983	1507
Adventure in Blackmail (British) (formerly Breach of Promise)	English	....	Clive Brook-Judy Campbell	Aug. 5,'43	70m	July 17,'43	1426	....	....
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9,'43	64m	Sept. 25,'43	1553	1530	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1,'43-44	64m	Aug. 21,'43	1547	1471	1617
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	....	....	936	....
Adventures of Tartu (formerly Tartu)	MGM	406	Robert Donat-Valerie Hobson	(tent.) Oct.,'43	103m	Aug. 7,'43	1546	....	....
•Air Raid Wardens, The	MGM	326	Laurel and Hardy	Apr.-May,'43	67m	Mar. 20,'43	1214	1091	....
Ali Baba and the 40 Thieves	Univ.	....	Jon Hall-Maria Montez	Not Set	....	....	....	1457	....
•Alaska Highway	Para.	4227	Richard Arlen-Jean Parker	Block 6	66m	June 26,'43	1387	1192	....
•All by Myself	Univ.	7043	Patric Knowles-Evelyn Ankers	June 11,'43	63m	June 5,'43	1350	1277	....
Always a Bridesmaid	Univ.	8023	Andrews Sisters-Patric Knowles	Sept. 24,'43	62m	Oct. 2,'43	1566	1192	....
America (color)	MGM	....	Brian Donlevy-Ann Richards	Not Set	....	....	....	1457	....
And the Angels Sing	Para.	....	Fred MacMurray-Dorothy Lamour	Not Set	....	....	....	1555	....
Andy Hardy's Blonde Trouble	MGM	....	Mickey Rooney-Lewis Stone	Not Set	....	....	....	1456	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Haviland	Not Set	....	....	....	1431	....
•Appointment in Berlin	Col.	4011	George Sanders-Marguerite Chapman	July 15,'43	77m	July 24,'43	1441	1305	1575
Arizona Trail	Univ.	8081	Tex Ritter-Fuzzy Knight	Sept. 24,'43	....	....	....	1545	....
Around the World	RKO	....	Kay Kyser-Joan Davis	Not Set	....	....	....	1457	....
•Assignment in Brittany	MGM	327	Pierre Aumont-Susan Peters	Apr.-May,'43	98m	Mar. 13,'43	1201	1019	1432
•BACKGROUND to Danger	WB	222	George Raft-Brenda Marshall	July 3,'43	80m	June 12,'43	1361	1058	1507
Banjo on My Knee (Reissue)	20th-Fox	407	Barbara Stanwyck-Joel McCrea	Oct. 29,'43	95m	Dec. 5,'36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1,'43	55m	July 24,'43	1559	....	....
•Bataan	MGM	328	Robert Taylor-Thomas Mitchell	June-Aug.,'43	114m	May 29,'43	1337	1127	1507
Battle of Russia	20th-Fox	....	Documentary	Nov. 5,'43	80m	Nov. 6,'43	1615	....	....
•Behind the Rising Sun	RKO	334	Margo-Tom Neal-Robert Ryan	Block 7	87m	July 17,'43	1425	1362	1575
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	(tent.) Oct.,'43	94m	July 3,'43	1532	1191	1617
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18,'43	55m	Sept. 11,'43	1529	....	....
•Billy the Kid in Cattle Stampede	PRC	362	Buster Crabbe-Al St. John	Aug. 16,'43	....	....	....	1531	....
•Billy the Kid in The Renegade	PRC	361	Buster Crabbe-Al St. John	July 1,'43	58m	Aug. 28,'43	1506	1305	....
•Billy the Kid in Western Cyclone	PRC	360	Buster Crabbe-Al St. John	May 14,'43	59m	June 12,'43	1362	1276	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15,'43	55m	Aug. 7,'43	1546	1457	....
•Black Market Rustlers	Mono.	....	The Range Busters	Aug. 27,'43	58m	Sept. 4,'43	1522	1391	....
•Black Raven, The	PRC	321	George Zucco-Wanda MacKay	May 31,'43	61m	Mar. 20,'43	1215	....	....
Black Sea Fighters	Artkino	....	Documentary	July 27,'43	64m	July 31,'43	1455	....	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1,'43	....	....	....	1531	....
•Blazing Guns	Mono.	....	Hoot Gibson-Ken Maynard	Oct 8,'43	55m	Sept. 18,'43	1542	1509	....
•Bombardier	RKO	329	Pat O'Brien-Randolph Scott-Anne Shirley	Block 6	99m	May 15,'43	1313	912	1507
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6,'43	70m	July 10,'43	1532	1305	....
•Border Buckaroos	PRC	354	Dave O'Brien-Jim Newill	June 15,'43	59m	Aug. 7,'43	1471	1276	....
•Bordertown Gunfighters	Re.	2313	Bill Elliott-Gabby Hayes	July 8,'43	55m	July 3,'43	1402	1375	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	....	....	....	1599	....
•Boy from Stalingrad	Col.	4025	Bobby Samarzich-Conrad Binyon	May 20,'43	70m	July 10,'43	1414	1191	....
Broadway Rhythm	MGM	....	George Murphy-Ginny Simms	Not Set	....	....	....	1616	....
Buffalo Bill (color)	20th-Fox	....	Maureen O'Hara-Joel McCrea	Not Set	....	....	....	1531	....
Bullets and Saddles	Mono.	....	Range Busters	Oct. 29,'43	52m	Oct. 9,'43	1573	1531	....
•CABIN in the Sky	MGM	323	"Rochester"-Ethel Waters	Apr.-May,'43	98m	Feb. 13,'43	1157	1019	1575
Campus Rhythm	Mono.	....	Gale Storm-Robert Lowery	Nov. 19,'43	63m	Oct. 9,'43	1574	1545	....
Canyon City	Rep.	....	Don Barry-Helen Talbot	Nov. 30,'43	....	....	....	1599	....
•Captive Wild Woman	Univ.	7014	Evelyn Ankers-John Carradine	June 4,'43	61m	May 1,'43	1290	1127	....
Charlie Chan in the Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Jan. 17,'44	....	....	....	1599	....
City That Stopped Hitler	Para.	4331	Russian Documentary	Sept. 4,'43	58m	Sept. 4,'43	1521	....	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26,'43	66m	Oct. 16,'43	1586	1545	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2,'43	55m	....	....	....	....
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3,'43	91m	Aug. 21,'43	1558	....	1575
Coastal Command (British)	RKO	....	War Documentary	Not Set	60m	Nov. 14,'42	1532	....	....
Cobra Woman (color)	Univ.	....	Jon Hall-Maria Montez	Nov. 12,'43	....	....	....	1457	....
•Colt Comrades	UA	....	William Boyd	June 18,'43	67m	June 26,'43	1386	1339	....
•Coney Island (color)	20th-Fox	343	Betty Grable-George Montgomery	June 18,'43	96m	May 22,'43	1325	995	1507
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	....
•Constant Nymph, The	WB	223	Charles Boyer-Joan Fontaine	July 23,'43	112m	July 3,'43	1401	1391	1507
Corvette K-225	Univ.	....	Randolph Scott-James Brown	Oct. 1,'43	99m	Oct. 2,'43	1565	1240	....
Cover Girl, The (color)	Col.	....	Rita Hayworth-Jinx Falkenberg	Not Set	....	....	....	1416	....

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•Cowboy Commandos	Mono.	....	Range Busters	June 4,'43	52m	July 3,'43	1402	1277	....
•Cowboy in Manhattan	Univ.	7036	Robert Paige-Frances Langford	May 21,'43	60m	Apr. 10,'43	1250	1240	....
•Crash Dive (color)	20th-Fox	340	Tyrone Power-Anne Baxter	May 14,'43	105m	Apr. 24,'43	1273	962	1507
Crazy House	Univ.	....	Olsen and Johnson	Oct. 8,'43	80m	Oct. 23,'43	1595	1531	....
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	....	....	1091	....
•Crime Doctor	Col.	4017	Warner Baxter-Margaret Lindsay	June 22,'43	66m	June 12,'43	1361	1305	....
Cross of Lorraine, The	MGM	....	Pierre Aumont-Gene Kelly	Not Set	....	....	....	1457	....
Cry "Havoc"	MGM	....	Margaret Sullavan-Ann Sothern	Not Set	97m	Nov. 6,'43	1614	1555	....
Curly	Col.	....	Cary Grant-Janet Blair	Not Set	....	....	....	1616	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19,'43	63m	Oct. 30,'43	1605	1555	....
•Dangerous Blondes	Col.	4016	Evelyn Keyes-Edmund Lowe	Sept. 23,'43	80m	Oct. 23,'43	1594	1509	....
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23,'43	59m	July 17,'43	1426	....	....
•Days of Old Cheyenne	Rep.	276	Don Barry-Lynn Merrick	May 15,'43	55m	Apr. 24,'43	1274	1241	....
Deadline Guns	Col.	....	Russell Hayden-Bob Wills	Not Set	...	....	....	1081	....
Dear Octopus (British)	Gains.-Gen'l	....	Margaret Lockwood-Michael Wilding	Not Set	86m	Sept. 18,'43	1542	....	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25,'43	55m	Aug. 28,'43	1558	1402	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3,'43	....	....	....	1555	....
Deerslayer, The	Rep.	....	Bruce Kellogg-Jean Parker	Nov. 22,'43	67m	Nov. 6,'43	1615	1599	....
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	....	....	872	....
Destination, Tokyo	WB	....	Cary Grant-John Garfield	Not Set	..	....	....	1530	....
•Destroyer	Col.	4003	Edw. G. Robinson-Marguerite Chapman	Sept.2,'43	99m	Aug. 21,'43	1496	1162	1617
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5,'43	....	....	....	1566	....
•Dixie (color)	Para.	4230	Bing Crosby-Dorothy Lamour	Block 6	89m	June 26,'43	1385	1091	1575
Doughboys in Ireland	Col.	5031	Kenny Baker-Jeff Donnell	Oct. 7,'43	61m	Oct. 9,'43	1574	1545	....
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20,'43	....	....	....	1606	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	(tent.) Nov.,'43	89m	May 8,'43	1546	1192	....
Dr. Paul Joseph Goebbels	Frank	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	....	....	1599	....
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27,'43	68m	....	....	1606	....
•DuBarry Was a Lady (color)	MGM	333	Lucille Ball-Red Skelton	June-Aug.,'43	101m	May 8,'43	1301	1019	1617
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2,'43	62m	....	....	....	....
•FALCON in Danger, The	RKO	332	Tom Conway-Jean Brooks	Block 7	70m	July 17,'43	1426	1362	....
Falcon and the Coeds, The	RKO	410	Tom Conway-Jean Brooks	Block 2	69m	Nov. 6,'43	1615	1599	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1,'43-44	94m	Aug. 21,'43	1547	1182	....
False Colors	UA	....	William Boyd	Not Set	65m	Nov. 6,'43	1614	1431	....
•False Faces	Rep.	222	Rex Williams-Bill Henry	May 26,'43	56m	May 29,'43	1338	1277	..
•Fighting Valley	PRC	355	Dave O'Brien-Jim Newill	Aug. 1,'43	....	....	....	1391	....
Fighting Seabees, The	Rep.	....	John Wayne-Susan Hayward	Not Set	....	....	....	1616	....
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6,'43	55m	Oct. 23,'43	1594	....	....
Fire in the Straw (French)	Rosner	....	Lucien Baroux-Jean Fuller	July 2,'43	90m	July 17,'43	1427	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521	....	....
•First Comes Courage	Col.	4008	Merle Oberon-Brian Aherne	July 29,'43	86m	Sept. 11,'43	1529	1362	1575
Flemish Farm (British)	Two Cities-Gen'l	....	Clive Brook-Clifford Evans	Not Set	82m	Aug. 21,'43	1495	....	....
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29,'43	94m	Sept. 18,'43	1541	1058	....
•Follies Girl	PRC	306	Wendy Barrie-Gordon Oliver	July 26,'43	74m	Sept. 18,'43	1542	1104	....
Follow the Leader	Mono.	....	East Side Kids	Feb. 28,'44	....	....	....	1606	....
•Footlight Glamour	Col.	4020	Penny Singleton-Arthur Lake	Sept. 30,'43	70m	Oct. 9,'43	1573	1531	....
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	1617
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	Not Set	....	....	....	1416	....
•Frontier Bad Men	Univ.	7011	Diana Barrymore-Robert Paige	Aug. 6,'43	77m	Aug. 7,'43	1470	1375	....
•Frontier Fury	Col.	4205	Charles Starrett-Arthur Hunnicutt	June 24,'43	53m	July 17,'43	1427	1305	....
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5,'43	....	....	....	1606	....
Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1,'43	57m	July 10,'43	1532	1375	....
•GALS, Incorporated	Univ.	7046	Leon Errol-Grace McDonald	July 9,'43	61m	July 10,'43	1414	1375	....
Gang's All Here, The (color)	20th-Fox	....	Alice Faye-Carmen Miranda	Not Set	....	....	....	1530	....
•Gangs, Inc. (Reissue)	PRC	123	Alan Ladd-Joan Woodbury	June 15,'43	72m	June 7,'41	1386	....	....
Gangway for Tomorrow	RKO	407	Margo-Robert Ryan-John Carradine	Block 2	69m	Nov. 6,'43	1614	1566	....
•Get Going	Univ.	7045	Grace McDonald-Robert Paige	June 25,'43	60m	June 26,'43	1386	1375	....
•Ghosts on the Loose	Mono.	....	East Side Kids	July 30,'43	65m	June 19,'43	1374	1351	....
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	62m	Oct. 23,'43	1595	1566	....
•Gildersleeve's Bad Day	RKO	327	Harold Peary-Jane Darwell	Block 6	62m	May 8,'43	1303	1241	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	(tent.) Nov.,'43	99m	Aug. 7,'43	1558	1191	....
Girl from Monterey	PRC	412	Armida-Edgar Kennedy	Oct. 4,'43	59m	Sept. 25,'43	1554	1509	....
•Girls in Chains	PRC	305	Arline Judge-Roger Clark	May 17,'43	71m	Apr. 10,'43	1250	....	....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1,'43-44	70m	Aug. 14,'43	1559	1191	....
•Good Luck, Mr. Yates	Col.	4014	Claire Trevor-Edgar Buchanan	June 29,'43	70m	June 19,'43	1374	1351	....
Government Girl	RKO	408	Olivia de Havilland-Sonny Tufts	Block 2	93m	Nov. 6,'43	1614	1416	....
Great Mr. Handel, The (color) (British)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept. 9,'43	89m	Sept. 18,'43	1542	....	....
Guadalajara (Mexican)	Maya	....	Pedro Armendariz-Chaflin	June 11,'43	100m	June 26,'43	1386	....	....
Guadalcanal Diary	20th-Fox	412	Preston Foster-Lloyd Nolan	Nov. 5,'43	93m	Oct. 30,'43	1605	1457	....
Gung Ho	Univ.	....	Randolph Scott-Grace McDonald	Nov. 26,'43	....	....	....	1599	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2,'43	56m	....	....	....	....
Guy Named Joe, A	MGM	....	Spencer Tracy-Irene Dunne	Not Set	....	....	....	1431	....
HAIL to the Rangers	Col.	5201	Charles Starrett	Sept. 16,'43	...	....	....	1055	....
•Hands Across the Border	Rep.	....	Roy Rogers-Ruth Terry	Not Set	...	....	....	1545	....
Happy Land	20th-Fox	....	Don Ameche-Frances Dee	Not Set	.	....	....	1555	....
•Harrigan's Kid	MGM	329	Bobby Readick-William Gargan	June-Aug.,'43	80m	Mar. 13,'43	1202	1191	....
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22,'43	70m	Oct. 9,'43	1574	1545	....
•Headin' for God's Country	Rep.	224	William Lundigan-Virginia Dale	Aug. 26,'43	78m	July 31,'43	1455	1339	....
Heart of a Nation (French)	A.F.E.	....	Raimu-Michele Morgan	Oct. 13,'43	95m	Apr. 3,'43	1239	....	....

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Heat's On, The	Col.	....	Mae West-Victor Moore	Not Set	....	....	....	1555	....
(formerly Tropicana)									
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13,'43	112m	July 24,'43	1578	1240	1617
Heavenly Body, The	MGM	....	William Powell-Hedy Lamarr	Not Set	....	....	....	1555	....
Henry Aldrich Haunts a House	Para.	4306	Jimmy Lydon-Charlie Smith	Block 2	72m	Nov. 6,'43	1614	1566	....
Henry Aldrich Plays Cupid	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	....	1431	....
●Henry Aldrich Swings It	Para.	4226	Jimmy Lydon-Charlie Smith	Block 6	65m	June 26,'43	1386	1104	....
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15,'43	74m	Oct. 16,'43	1585	....	....
●Here Comes Kelly	Mono.	....	Eddie Quillan-Joan Woodbury	Sept. 10,'43	64m	July 31,'43	1456	1391	....
●Hers to Hold	Univ.	7006	Deanna Durbin-Joseph Cotten	July 16,'43	94m	July 17,'43	1425	1375	1617
Hi Diddle Diddle	UA	....	Martha Scott-Adolphe Menjou	Aug. 20,'43	71m	July 31,'43	1559	1375	1617
Higher and Higher	RKO	....	Michele Morgan-Frank Sinatra	Not Set	....	....	....	1616	....
His Butler's Sister	Univ.	....	Deanna Durbin-Pat O'Brien	Not Set	....	....	....	1555	....
●Hit the Ice	Univ.	7003	Abbott and Costello	July 2,'43	82m	July 3,'43	1401	1162	1575
●Hitler's Madman	MGM	334	Patricia Morison-John Carradine	June-Aug.,'43	85m	June 12,'43	1361	1351	1617
(formerly Hitler's Hangman)									
Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15,'43	63m	Oct. 9,'43	1574	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug. 27,'43	87m	Aug. 28,'43	1547	1431	1617
●Honeymoon Lodge	Univ.	7047	David Bruce-Harriet Hilliard	July 23,'43	63m	July 31,'43	1455	1375	....
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13,'43	72m	Aug. 28,'43	1547	....	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1,'43-44	88m	Aug. 14,'43	1579	1277	....
Hour Before the Dawn, The	Para.	....	Mickey Rooney-Frank Morgan	June-Aug.,'43	....	....	....	1555	....
●Human Comedy, The	MGM	380	Veronica Lake-Franchot Tone	Not Set	115m	Mar. 6,'43	1190	1019	1432
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	(tent.) Sept.,'43	102m	July 31,'43	1579	1192	....
Impostor, The	Univ.	....	Jean Gabin-Allyn Joslyn	Not Set	....	....	....	1616	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29,'43	94m	Jan. 8,'38	1542	....	....
●In Old Monterey (Reissue)	Rep.	2306	Gene Autry	Sept. 1,'43	74m	Aug. 12,'39	1494	....	....
In Old Oklahoma	Rep.	....	John Wayne-Martha Scott	Not Set	102m	Oct. 23,'43	1593	....	....
In Our Time	WB	....	Ida Lupino-Paul Henreid	Not Set	....	....	....	1416	....
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23,'43	1593	1555	....
Is Everybody Happy?	Col.	....	Ted Lewis-Nan Wynn	Oct. 28,'43	....	....	....	1545	...
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15,'43	82m	July 3,'43	1532	1339	1617
●It's a Great Life	Col.	4018	Penny Singleton-Arthur Lake	May 27,'43	68m	July 10,'43	1414	1241	....
JACK London	UA	....	Michael O'Shea-Susan Hayward	Not Set	....	....	....	1554	....
Jane Eyre	20th-Fox	....	Orson Welles-Joan Fontaine	Not Set	....	....	....	1240	....
Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1,'43	85m	Aug. 23,'41	1594	....	....
●Jitterbugs	20th-Fox	342	Laurel and Hardy	June 11,'43	74m	May 29,'43	1338	1305	....
Jive Junction	PRC	....	Dickie Moore-Tina Thayer	Dec. 20,'43	....	....	....	1606	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1559	1375	1617
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10,'43	79m	June 19,'43	1547	1182	....
LAD from Our Town	Artkino	....	Russian Feature	Oct. 6,'43	65m	Oct. 16,'43	1586	....	....
Lady in the Dark (color)	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	....	....	1091	....
Lady, Let's Dance	Mono.	....	Belita-James Ellison	Jan. 31,'44	....	....	....	1599	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1,'43-44	86m	Aug. 21,'43	1547	1240	....
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2,'43	55m	....	....	....	....
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10,'43	64m	Sept. 11,'43	1530	1351	....
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	(tent.) Dec.,'43	90m	Aug. 21,'43	1546	1240	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	....	....	1115	....
●Law of the Northwest	Col.	4204	Charles Starrett-Shirley Patterson	May 27,'43	59m	May 29,'43	1338	1018	....
●Law Rides Again, The	Mono.	....	Ken Maynard-Hoot Gibson	Aug. 6,'43	58m	Aug. 21,'43	1496	1339	....
●Leather Burners, The	UA	....	William Boyd	May 28,'43	58m	Apr. 10,'43	1250	....	....
●Leopard Man, The	RKO	328	Dennis O'Keefe-Margo	Block 6	66m	May 8,'43	1303	1241	...
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1,'43-44	76m	Aug. 7,'43	1559	1277	1575
Lifeboat	20th-Fox	....	Tallulah Bankhead-Canada Lee	Not Set	....	....	....	1616	....
Life of Simon Bolivar, The									
(Mexican)	Grovas-Mohme	....	Mexican Historical Feature	June 17,'43	152m	June 26,'43	1386	....	....
●Lone Rider in Death Rides Plains	PRC	365	Bob Livingston-Al St. John	May 7,'43	....	....	....	1277	....
●Lone Rider in Law of the Saddle	PRC	367	Bob Livingston-Al St. John	Aug. 28,'43	....	....	....	1509	....
●Lone Rider in Raiders Red Gap	PRC	368	Bob Livingston-Al St. John	Sept. 30,'43	....	....	....	....	....
●Lone Rider in Wolves of Range	PRC	366	Bob Livingston-Al St. John	June 21,'43	60m	....	....	1362	....
●Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Aug. 6,'43	58m	June 19,'43	1373	1019	....
Lost Angel	MGM	....	Margaret O'Brien-James Craig	Not Set	92m	Nov. 6,'43	1613	1555	....
Love in Jalisco (Mex.)	Clasa-Mohme	....	Jorge Negrete-Maria Elena Marques	Aug. 6,'43	128m	Aug. 21,'43	1496	....	....
MADAME Curie	MGM	....	Greer Garson-Walter Pidgeon	Not Set	....	....	....	1416	....
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 5,'43	65m	Oct. 23,'43	1594	1586	....
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	(tent.) Dec.,'43	103m	Aug. 7,'43	1547	....	....
●Man from Music Mountain	Rep.	257	Roy Rogers	Oct. 30,'43	71m	Sept. 25,'43	1554	1402	....
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18,'43	55m	Oct. 2,'43	1566	....	....
●Man from Thunder River	Rep.	2312	Bill Elliott-George Hayes	June 11,'43	59m	May 22,'43	1325	1277	....
Meet the People	MGM	....	Dick Powell-Lucille Ball	Not Set	....	....	....	1456	...
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27',43	73m	Aug. 7,'43	1559	1339	....
●Mexicali Rose (Reissue)	Rep.	2305	Gene Autry	July 15,'43	58m	Apr. 1,'39	1373	....	....
●Mexican Spitfire's Blessed Event	RKO	333	Lupe Velez-Leon Errol	Block 7	63m	July 17,'43	1426	1402	.. .
Millions Like Us (British)	Gains.-Gen'l	....	Eric Portman-Patricia Roc	Not Set	103m	Oct. 23,'43	1595	....	....
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	68m	Nov. 6,'43	1615	1606	....
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	Not Set	....	....	....	1616	....
Miracle of Morgan's Creek, The	Para.	4309	Eddie Bracken-Betty Hutton	Not Set	....	....	....	1079	....
●Mission to Moscow	WB	220	Walter Huston-Ann Harding	May 22,'43	123m	May 8,'43	1304	1058	1507
●Mister Big	Univ.	7009	Gloria Jean-Donald O'Connor	May 28',43	74m	May 29,'43	1338	1277	1507
●More the Merrier, The	Col.	4001	Jean Arthur-Joel McCrea	May 13,'43	104m	Apr. 10,'43	1249	1182	1392
●Mr. Lucky	RKO	330	Cary Grant-Laraine Day	Block 6	100m	May 8,'43	1301	1081	1507
Mr. Muggs Steps Out	Mono.	...	East Side Kids	Dec. 10,'43	....	....	....	1555	

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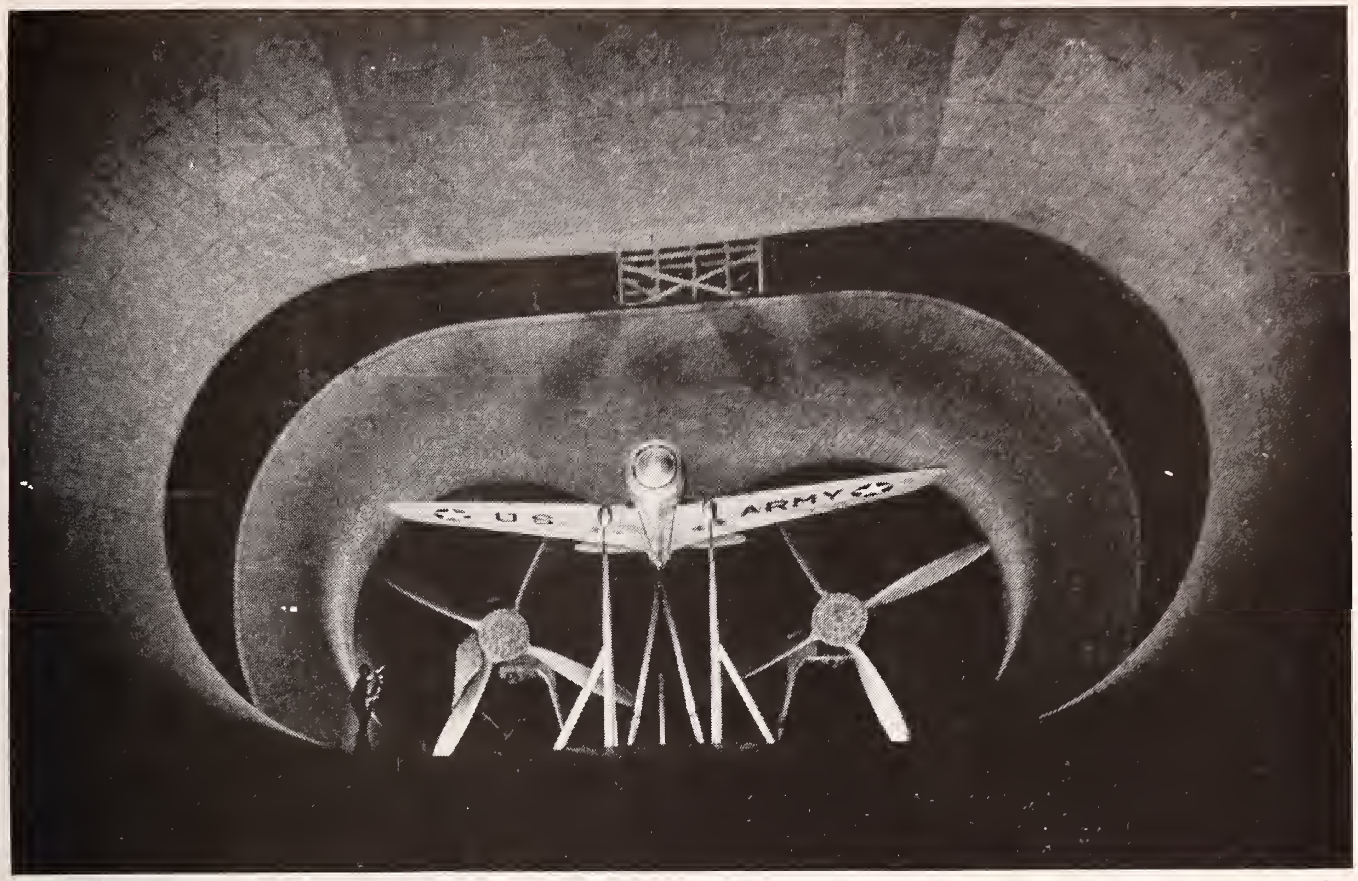
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18,'43	48m	July 31,'43	1579	....	....
●My Kingdom for a Cook	Col.	4010	Charles Coburn-Isobel Elsom	Aug. 31,'43	82m	Oct. 23,'43	1593	1391	....
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23,'43	62m	Oct. 23,'43	1594	1586	....
●Mystery of the 13th Guest	Mono.	....	Dick Purcell-Helen Parrish	Nov. 5,'43	60m	Oct. 16,'43	1586	....	....
NEARLY Eighteen	Mono.	....	Gale Storm-Bill Henry	Nov. 12,'43	61m	Oct. 30,'43	1605	1545	....
Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19,'43	60m	Nov. 6,'43	1615	1351	....
●Nobody's Darling	Rep.	227	Mary Lee-Gladys George	Aug. 27,'43	71m	Aug. 14,'43	1481	1431	....
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13,'43	93m	Oct. 23,'43	1593	1471	....
No Time for Lova	Para.	....	Claudette Colbert-Fred MacMurray	Block 2	....	....	....	855	....
North Star, The	RKO-Goldwyn	....	Walter Huston-Anne Baxter	Not Set	105m	Oct. 16,'43	1585	1305	....
OKLAHOMA Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18,'39	1482	....	....
Old Acquaintance	WB	....	Bette Davis-Miriam Hopkins	Nov. 27,'43	110m	Nov. 6,'43	1613	1192	....
●Old Barn Dance, The (Reissue)	Rep.	2307	Gene Autry	Oct. 15,'43	60m	Jan. 15,'38	1574	....	....
●Outlaws of Stampede Pass	Mono.	....	Johnny Mack Brown-Raymond Hatton	Oct. 15,'43	55m	Oct. 2,'43	1566	1402	....
Overland Mail Robbery	Rep.	....	Bill Elliott-Anne Jeffreys	Not Set	55m	Oct. 23,'43	1594	....	....
●Ox-Bow Incident, The	20th-Fox	336	Henry Fonda-Dana Andrews	May 21,'43	75m	May 8,'43	1302	872	1507
PARIS After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15,'43	85m	Oct. 9,'43	1573	1545	....
●Passport to Suez	Col.	4023	Warren William-Ann Savage	Aug. 19,'43	71m	Oct. 23,'43	1595	1457	....
Passage to Marseilles	WB	....	Humphrey Bogart-Michele Morgan	Not Set	....	....	....	1616	....
●Petticoat Larceny	RKO	331	Ruth Warrick-Joan Carroll	Block 7	61m	July 17,'43	1426	1240	....
●Phantom of the Opera (color)	Univ.	7061	Nelson Eddy-Susanna Foster	Aug. 27,'43	91m	Aug. 21,'43	1493	1192	1617
●Pilot No. 5	MGM	332	Franchot Tone-Marsha Hunt	June-Aug.,'43	70m	Apr. 10,'43	1250	971	1432
Pin Up Girl (color)	20th-Fox	....	Betty Grable-Joe E. Brown	Not Set	....	....	....	1531	....
●Prairie Chickens	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	May 21,'43	47m	July 17,'43	1427	986	....
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2,'43	55m	....	....	....	....
●Prelude to War	WAC	....	Documentary	May 27,'43	52m	May 8,'43	1290	....	....
●Presenting Lily Mars	MGM	330	Judy Garland-Van Heflin	June-Aug.,'43	104m	May 1,'43	1289	962	1432
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23,'43	94m	Sept. 25,'43	1553	962	1617
●RAIDERS of San Joaquin	Univ.	7076	Johnny Mack Brown	June 4,'43	59m	June 5,'43	1349	1009	....
Raiders of Sunset Pass	Rap.	....	John Paul Revere-Smiley Burnette	Not Set	....	....	....	1457	....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26,'43	95m	Sept. 9,'39	1574	....	....
●Random Harvest	MGM	370	Ronald Colman-Greer Garson	June-Aug.,'43	126m	Nov. 28,'42	1029	796	1280
Rationing	MGM	....	Wallace Beery-Marjorie Main	Not Set	....	....	....	1616	....
Ravaged Earth, The	St. Rts.	....	Documentary	July 30,'43	68m	Dec. 4,'42	1043	....	....
Report from tha Aleutians	WAC	....	Documentary	July 30,'43	47m	July 31,'43	1456	....	....
Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	Feb. 14,'44	....	....	....	1606	....
Return of the Rangers	PRC	451	Dave O'Brien-Jim Newill	Oct. 26,'43	57m	Oct. 16,'43	1585	1545	....
Return of the Vampire	Col.	....	Bela Lugosi-Michael Duane	Nov. 11,'43	....	....	....	1599	....
●Revenga of tha Zombias	Mono.	....	John Carradine-Veda Ann Borg	Sept. 17,'43	61m	Aug. 7,'43	1471	1391	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
●Ride, Tenderfoot, Ride (Reissue)	Rep.	2304	Gene Autry	June 1,'43	65m	Aug. 24,'40	1274	....	....
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	89m	Nov. 6,'43	1613	1431	....
Right About Face	MGM	....	Kay Kyser-Marilyn Maxwell	Not Set	....	....	....	1241	....
●Robin Hood of tha Range	Col.	4206	Charles Starrett-Kay Harris	July 29,'43	57m	Aug. 14,'43	1482	1057	....
Rogar Touhy, Last of tha Gangstars	20th-Fox	....	Preston Foster-Lois Andrews	Not Set	....	....	....	1362	...
Russian Story, the	Artkino	....	Historical Feature	June 8,'43	73m	June 5,'43	1349	....	....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14,'43	97m	Oct. 2,'43	1565	1305	1617
Saint Meets Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillia	July 29,'43	70m	Aug. 7,'43	1558	....	....
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	(tent.) Sept.,'43	101m	July 31,'43	1579	1057	1617
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
●Sarong Girl	Mono.	....	Ann Corio-Tim and Irene	June 11,'43	62m	May 15,'43	1314	1277	....
Schweik's New Adventures (British)	Eden-Coronel	....	Lloyd Pearson-Julien Mitchell	Not Set	80m	Sept. 25,'43	1554	....	....
●Scream in the Dark, A	Rep.	229	Robert Lowery-Marie McDonald	Oct. 15,'43	55m	Oct. 30,'43	1605	1531	....
Seeds of Freedom (Russian)	Artkino	....	Revival of "Potemkin"	Aug. 24,'43	69m	Sept. 4,'43	1522	....	....
See Here, Private Hargrave	MGM	....	Robert Walter-Donna Reed	Not Set	....	....	....	1616	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1,'43-44	71m	Aug. 21,'43	1558	1471	....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17,'43	68m	Sept. 11,'43	1529	....	....
Shine On, Harvest Moon	WB	....	Ann Sheridan-Dennis Morgan	Not Set	....	....	....	1457	....
Shrine of Victory (British)	20th-Fox	....	Documentary on Greece	Not Set	45m	Aug. 21,'43	1558	....	....
Silver City Raiders	Col.	5202	Russell Hayden-Adele Mara	Nov. 4,'43	....	....	....	....	....
●Silver Spurs	Rep.	256	Roy Rogers	Aug. 12,'43	68m	July 24,'43	1442	1351	....
●Six-Gun Gospel	Mono.	....	Johnny Mack Brown-Raymond Hatton	Sept. 3,'43	55m	Sept. 4,'43	1521	1391	....
●Sky's tha Limit, The	RKO	335	Fred Astaire-Joan Leslie	Block 7	89m	July 17,'43	1425	1162	1617
●Sleepy Lagoon	Rap.	228	Judy Canova-Dennis Day	Sept. 5,'43	65m	Aug. 21,'43	1496	1391	....
Smart Guy	Mono.	....	Rick Vallin-Wanda McKay	Dec. 17,'43	....	....	....	1599	....
●Somaone to Remember	Rep	225	Mabel Paige-John Craven	Aug. 21,'43	80m	Aug. 7,'43	1470	1276	....
●Somewhere in France	UA	....	Constance Cumming-Tommy Trinder	June 11,'43	83m	Feb. 20,'43	1169	....	....
●Souls at Sea (Reissua)	Para.	4254	Gary Cooper-George Raft	Reissue	93m	Aug. 14,'37	1374	....	....
●So Proudly We Hail	Para.	4228	Claudette Colbert-Paulette Goddard	Block 6	126m	June 26,'43	1385	1104	1617
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1,'43-44	64m	Aug. 21,'43	1558	1471	....
Son of Dracula	Univ.	8013	Louise Allbritton-Lon Chaney	Nov. 5,'43	....	....	....	1241	....
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Not Set	....	....	....	1416	....
Song of Russia	MGM	....	Robert Taylor-Susan Peters	Not Set	....	....	....	1416	....
●Song of Texas	Rep.	255	Roy Rogers	June 14,'43	69m	May 29,'43	1337	....	....
Song of the Marimba (Mexican)	Clasa-Mohme	....	Fernando Soler-Sara Garcia	Aug. 20,'43	131m	Sept. 11,'43	1530	....	....
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2,'43	59m	Apr. 11,'36	1482	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
•Spitfire (British)	RKO	353	Leslie Howard-Rosamund John	Special	90m	Apr. 24,'43	1275	....	1432
Spotlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1579	1351	....
•Spy Train	Mono.	....	Richard Travis-Catherine Craig	July 9,'43	60m	June 5,'43	1349	1277	....
•Squadron Leader X (British)	RKO	326	Eric Portman-Beatrice Varley	Block 6	100m	Nov. 28,'42	1030	....	....
•Stage Door Canteen	UA	....	Stage and Screen Stars	Special	132m	May 15,'43	1313	1115	1617
Standing Room Only	Para.	....	Paulette Goddard-Fred MacMurray	Not Set	....	....	....	1616	....
•Stormy Weather	20th-Fox	344	Bill Robinson-Lena Horne	July 16,'43	77m	May 29,'43	1337	1192	1617
Story of Dr. Wassell (color)	Para.	....	Gary Cooper-Laraine Day	Not Set	....	....	....	1530	....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	....	....
•Stranger from Pecos	Mono.	....	Johnny Mack Brown	July 16,'43	56m	July 17,'43	1427	1277	....
•Stranger in Town, A	MGM	324	Frank Morgan-Jean Rogers	Apr.-May,'43	67m	Feb. 13,'43	1158	1079	....
•Submarine Alert	Para.	4229	Richard Arlen-Wendy Barrie	Block 6	67m	June 26,'43	1385	772	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	65m	July 10,'43	1532	1305	....
Sultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Dec. 31,'43	....	....	....	1555	....
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1,'43	76m	Sept. 25,'43	1553	1305	1617
Sweethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Jan. 7,'44	....	....	....	1586	....
Swing Shift Maisie	MGM	404	Ann Sothern-James Craig	(tent.) Oct.,'43	86m	May 8,'43	1546	1191	1617
•Swing Your Partner	Rep.	221	Lulubelle and Scotty-Vera Vague	May 20,'43	72m	May 8,'43	1302	1276	....
TARZAN'S Desert Mystery	RKO	....	Johnny Weissmuller-Nancy Kelly	Not Set	....	....	....	1362	....
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26,'43	....	....	....	1545	....
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25,'43	127m	Aug. 21,'43	1559	1058	1617
That Nazty Nuisance	UA	....	Bobby Watson-Joe Devlin	July 1,'43	43m	June 12,'43	1546	1019	....
There's Something About a Soldier	Col.	....	Douglass Drake-Tom Neal	Nov. 30,'43	....	....	....	1545	....
They Met in the Dark (British)	Hellman-Gen'l	....	James Mason-Joyce Howard	Not Set	104m	Sept. 4,'43	1522	....	....
•This Is the Army (color)	WB	224	Joan Leslie-George Murphy-Stage Cast	Aug. 14,'43	114m	July 31,'43	1453	1276	1575
This Is the Life (formerly Angela)	Univ.	....	Susanna Foster-Donald O'Connor	Not Set	....	....	....	1416	....
Thousands Cheer (color)	MGM	....	Kathryn Grayson-Gene Kelly	Not Set	126m	Sept. 18,'43	1541	1079	....
•Thumbs Up	Rep.	223	Brenda Joyce-Richard Fraser	July 5,'43	67m	June 19,'43	1374	1351	....
Three Russian Girls (formerly Girl from Leningrad)	UA	....	Anna Sten-Kent Smith	Not Set	....	....	....	1457	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	58m	Sept. 25,'43	1554	1531	....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17,'43	83m	Sept. 18,'43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1,'43-44	80m	Aug. 14,'43	1579	1457	....
•Trail of Terror	PRC	356	Dave O'Brien-Jim Newill	Sept. 14,'43	63m	....	....	....	....
Triumph Over Pain (formerly Great Without Glory)	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	....	912	....
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1,'43-44	94m	Aug. 14,'43	1578	1079	1617
•Two Senoritas from Chicago	Col.	4019	Jinx Falkenburg-Joan Davis	June 10,'43	68m	June 5,'43	1349	1305	....
•Two Tickets to London	Univ.	7013	Michele Morgan-Alan Curtis	June 18,'43	78m	June 19,'43	1373	1339	....
•UNDERDOG, The	PRC	316	Barton MacLane-Charlotte Wynters	Oct. 10,'43	65m	Oct. 9,'43	1574	1509	....
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26,'43	99m	May 9,'36	1574	....	....
Uninvited, The	Para.	....	Ray Milland-Ruth Hussey	Not Set	....	....	....	1416	....
•Union Pacific (Reissue)	Para.	4250	Barbara Stanwyck-Joel McCrea	Reissue	138m	Apr. 29,'39	1374	....	....
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	65m	Aug. 28,'43	1559	....	....
Up in Arms (color)	RKO-Goldwyn	....	Danny Kaye-Dinah Shore	Not Set	....	....	....	1457	....
VICTORY Through Air Power (color)	UA-Disney	....	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1617
•WAGON Tracks West	Rep.	2314	Bill Elliott-Gabby Hayes	Aug. 19,'43	55m	July 31,'43	1455	1391	....
Watch on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4,'43	114m	July 31,'43	1579	986	1617
We Dive at Dawn (British)	Gains.	....	John Mills-Eric Portman	Not Set	98m	May 22,'43	1326	....	....
•West Side Kid	Rep.	226	Donald Barry-Dale Evans	Aug 23,'43	....	....	....	1351	....
Westward Bound	Mono.	....	Ken Maynard-Hoot Gibson	Jan. 10,'44	....	....	....	1599	....
•We've Never Been Licked	Univ.	7064	Richard Quine-Noah Beery, Jr.	July 30,'43	104m	Aug. 7,'43	1469	1115	1617
We Will Come Back (Russian)	Artkino	....	Russian Feature	Oct. 14,'43	93m	Oct. 23,'43	1595	....	....
•What's Buzzin', Cousin?	Col.	4015	Ann Miller-John Hubbard	July 8,'43	75m	July 31,'43	1454	1351	....
When Ladies Fly	Univ.	....	Loretta Young-Geraldine Fitzgerald	Not Set	....	....	....	1616	....
Where Are My Children?	Mono.	....	Jackie Cooper-Patricia Morison	Jan. 24,'44	....	....	....	1606	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	(tent.) Dec.,'43	87m	Oct. 2,'43	1565	1431	....
White Cliffs, The	MGM	....	Irene Dunne-Roddy McDowell	Not Set	....	....	....	1586	....
•Wings Over the Pacific	Mono.	....	Inez Cooper-Edward Norris	July 23,'43	60m	June 26,'43	1387	1276	....
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11,'43	1529	1431	1617
Woman of the Town (formerly The Gun Master)	UA	....	Albert Dekker-Claire Trevor	Oct. 29,'43	....	....	....	1531	....
Women in Bondage	Mono.	....	Gail Patrick-Nancy Kelly	Dec. 24,'43	....	....	....	1554	....
World of Plenty (British)	Rotha	....	Documentary on Food	Not Set	60m	June 19,'43	1373	....	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	....	....	1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	Aug. 6,'43	47m	Mar. 13,'43	1532	1019	....
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22,'43	64m	Oct. 9,'43	1573	1531	....
•Youngest Profession, The	MGM	331	Virginia Weidler-E. Arnold & Guests	June-Aug.,'43	81m	Mar. 6,'43	1189	1081	1575
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	(tent.) Nov.,'43	77m	July 31,'43	1578	1240	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1607.



BASIC AERONAUTICAL RESEARCH in the laboratories of the National Advisory Committee for Aeronautics at Langley Field, Va., uses Ciné-Kodak to study airfoils and air currents—through "smokeflow movies" made in wind tunnels—and fuel combustion in aircraft engine cylinders. These movies, showing what the eye can't see, lead to design refinements—in aircraft and engines—which "pay out" when the guns begin to chatter or the bombs find their mark.

KEY TO SECRET WEAPONS ... *a movie camera—*

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"WORKING BLIND" . . . trying to improve a plane or gun or projectile which moves so fast you can't see it . . . is necessarily a slow, fumbling business. In time of war, not good enough . . .

Fortunately, back in 1932, Kodak made available to our best engineering and scientific brains a new kind of eye . . . which could *see* what goes on at blinding speed in our mechanized, electrified world.

This eye was a movie camera for taking thousands of pictures *a second*—which could then be shown at normal movie speed of 16 pictures a second. It "magnified time." In the resulting movies, action which had actually occurred in a split-second was stretched into minutes.

Research scientists used these cameras to help develop faster airplanes, more powerful motors. And, with the approach of war, to find out why a machine gun "jammed"—and fix it; to "take the bugs out" of the recoil mechanisms of bigger guns; to pack a more effective "train of fire" into a contact bomb . . . examples are numbered in hundreds.

Your 16-mm. home movie Ciné-Kodak was the "jumping-off place" in designing Eastman's super-speed movie camera, which takes 3,000 pictures a second—the film streaking through at over 50 miles an hour. The "shutter" is a spinning "prism"—speed 90,000 r.p.m.

At this incredible speed, this Ciné-Kodak makes good movies—with standard 16-mm. films, Kodachrome included, and has become a most effective military tool . . . Eastman Kodak Co., Rochester, N. Y.

NOT "OLD FAITHFUL," but "stills" enlarged from movies made at 2500 pictures a second, showing the comparative efficiency of two designs in fuel injection jets. The superior distribution of fuel from the jet at the right—invisible without the movies—is the type of small improvement which helps our men write America's fighting record in the air.

REMEMBER MAJOR HENDERSON? *. . . how Major Lofton Henderson, USMC, flew his crippled bomber right down onto the Jap carrier's deck? And how his name was given to that bomb-scarred field on Guadalcanal? It is a stern example for us at home.*

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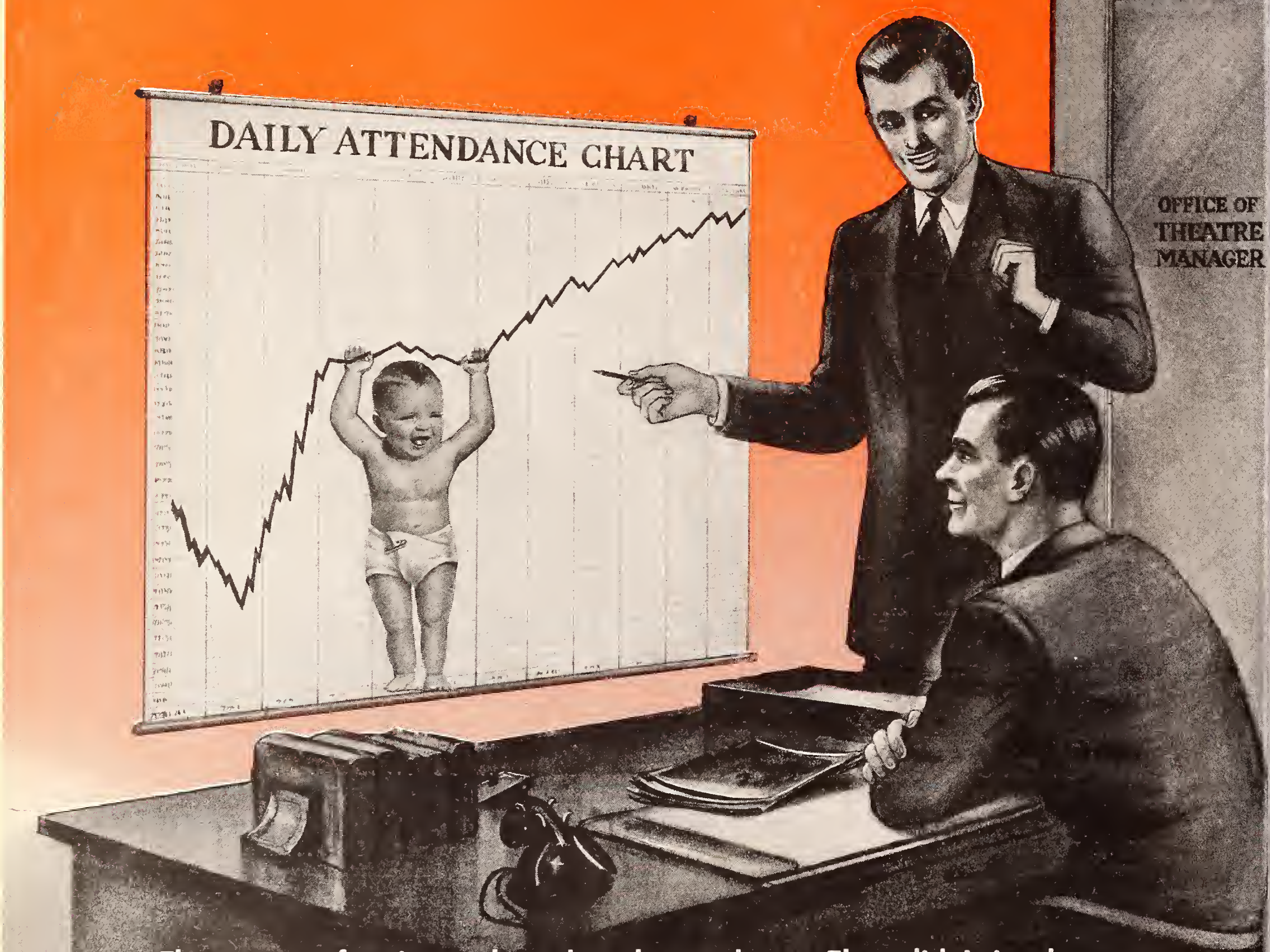

They went after it . . . they shot the works . . . They didn't insult a great picture . . . and its marvellous star cast . . . by giving it absent treatment . . . They were out to make Mazumah . . . and they did . . . Their ace in the hole . . . was the kid in the three-cornered pants . . . the kid who sells the stuff that brings in a fifth of all theatre business...with trailers and lobby stuff alone . . . not counting all that other stuff in his bag of tricks . . . and all of it the lowest priced theatre advertising there is...They knew what all other smart showmen know . . . that this kid is the strongest influence for uplift there is in this industry—on sagging attendance lines...He never lets anybody DOWN!

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REVIEWS

(In Product Digest)

- Happy Land
- His Butler's Sister
- No Time for Love
- The Cross of Lorraine
- Son of Dracula
- Swing Fever
- Drums of Fu Manchu
- Canyon City

LATE REVIEW

(In News Section)

- Women in Bondage

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¶ *Canadian Government plans to Retain Post-War Film Control*

¶ *War Market and Product Shortage Open New Areas for Independents*

¶ *FCC summons Television Officials to chart Rules for Operation*

¶ *Clark goes Home while Attorneys Labor on New Consent Decree Bid*

—in

Better Theatres

The Managers' Task When Fire Threatens

VOL. 153, NO. 7 NOVEMBER 13, 1943

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MADAME CURIE
A BIOGRAPHY BY EVE CURIE
TRANSLATED BY VINCENT SHEEAN

M-G-M's Trade Show of the Season!

IN NEW YORK
(For New York and New Jersey Territories)
Thursday, November 18th
M-G-M Screening Room
630 Ninth Avenue
10:30 A.M. and 2:30 P.M.

IN LOS ANGELES
Thursday, November 18th
20th Century-Fox Screening Room
2019 S. Vermont Avenue
at 2:30 P.M.

Metro-Goldwyn-Mayer presents

GREER GARSON
WALTER PIDGEON

in

"MADAME CURIE"

Directed by MERVYN LeROY · *Produced by* SIDNEY FRANKLIN

Henry Travers
Robert Walker
Dame May Whitty
Elsa Basserman
Van Johnson
Albert Basserman
Margaret O'Brien
C. Aubrey Smith
Victor Francen
Reginald Owen

Screen Play by Paul Osborn and Paul H. Rameau · Based on the Book "Madame Curie" by Eve Curie

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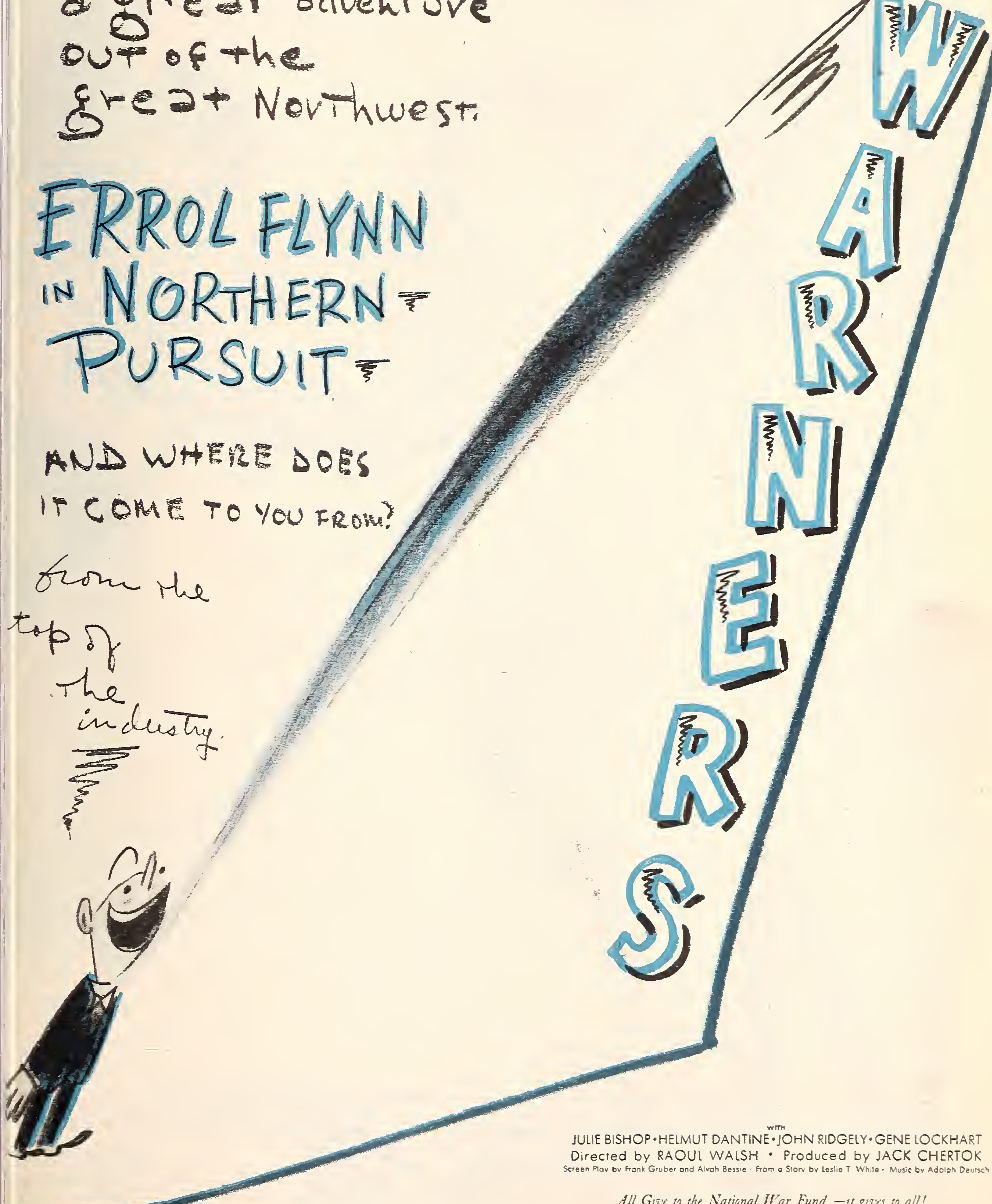

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Directed by RAOUL WALSH • Produced by JACK CHERTOK
Screen Play by Frank Gruber and Alvah Bessie • From a Story by Leslie T White • Music by Adolph Deutsch

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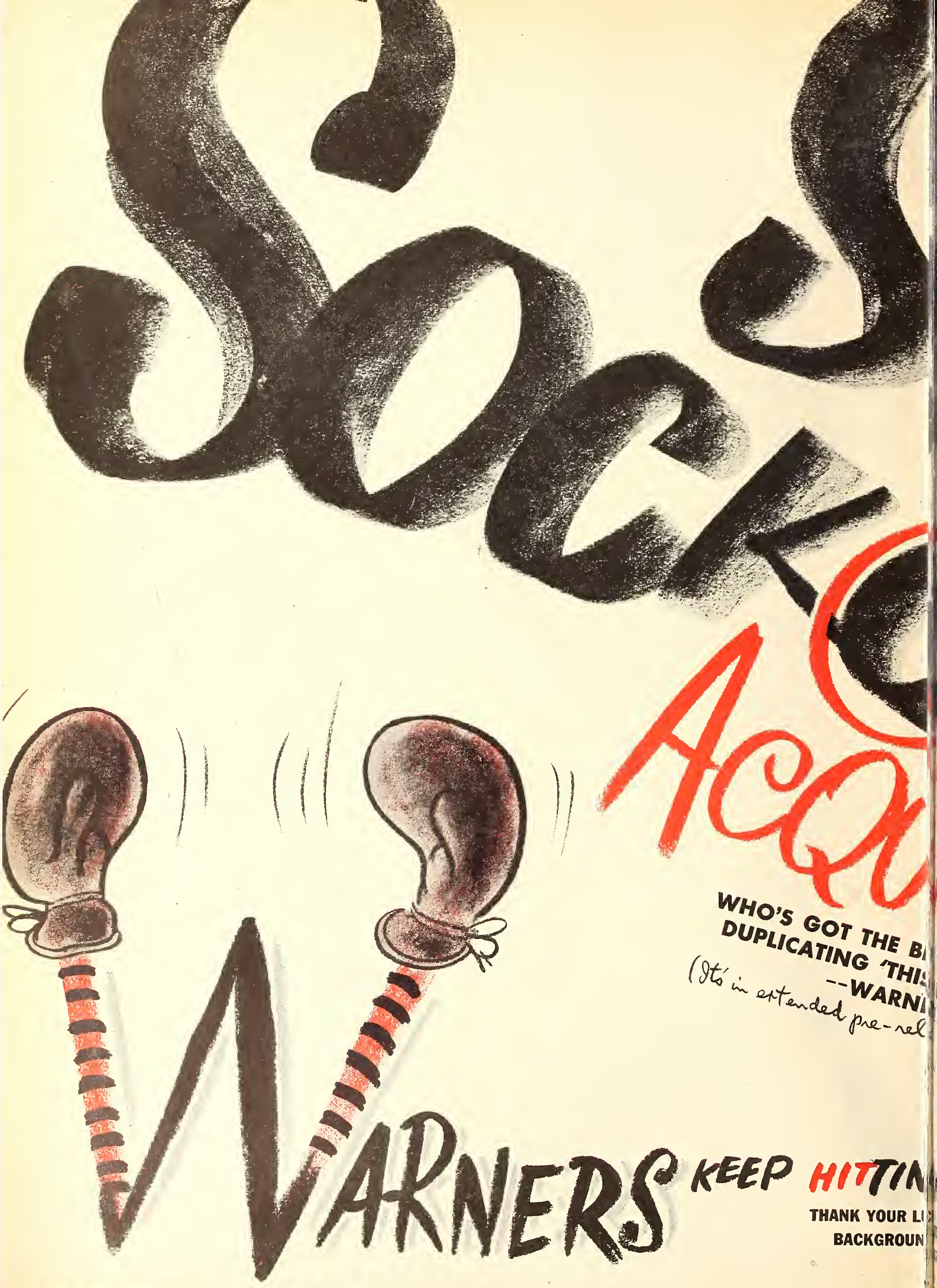
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Princess O'Rourke

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at N.Y. Hollywood)

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MORAN · Directed by VINCENT SHERMAN
Screen Play by John Van Druten and Lenore Coffee · From the Stage Play by JOHN VAN DRUTEN; produced by Dwight Deere Wiman
Produced by HENRY BLANKE

OLIVIA de HAVILLAND · ROBERT CUMMINGS · JACK CARSON
in 'PRINCESS O'ROURKE' with
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A HAL B. WALLIS PRODUCTION
Written and Directed by NORMAN KRASNA

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S · WATCH ON THE RHINE · IRVING BERLIN'S 'THIS IS THE ARMY' · CONSTANT NYMPH · ACTION IN THE NORTH ATLANTIC
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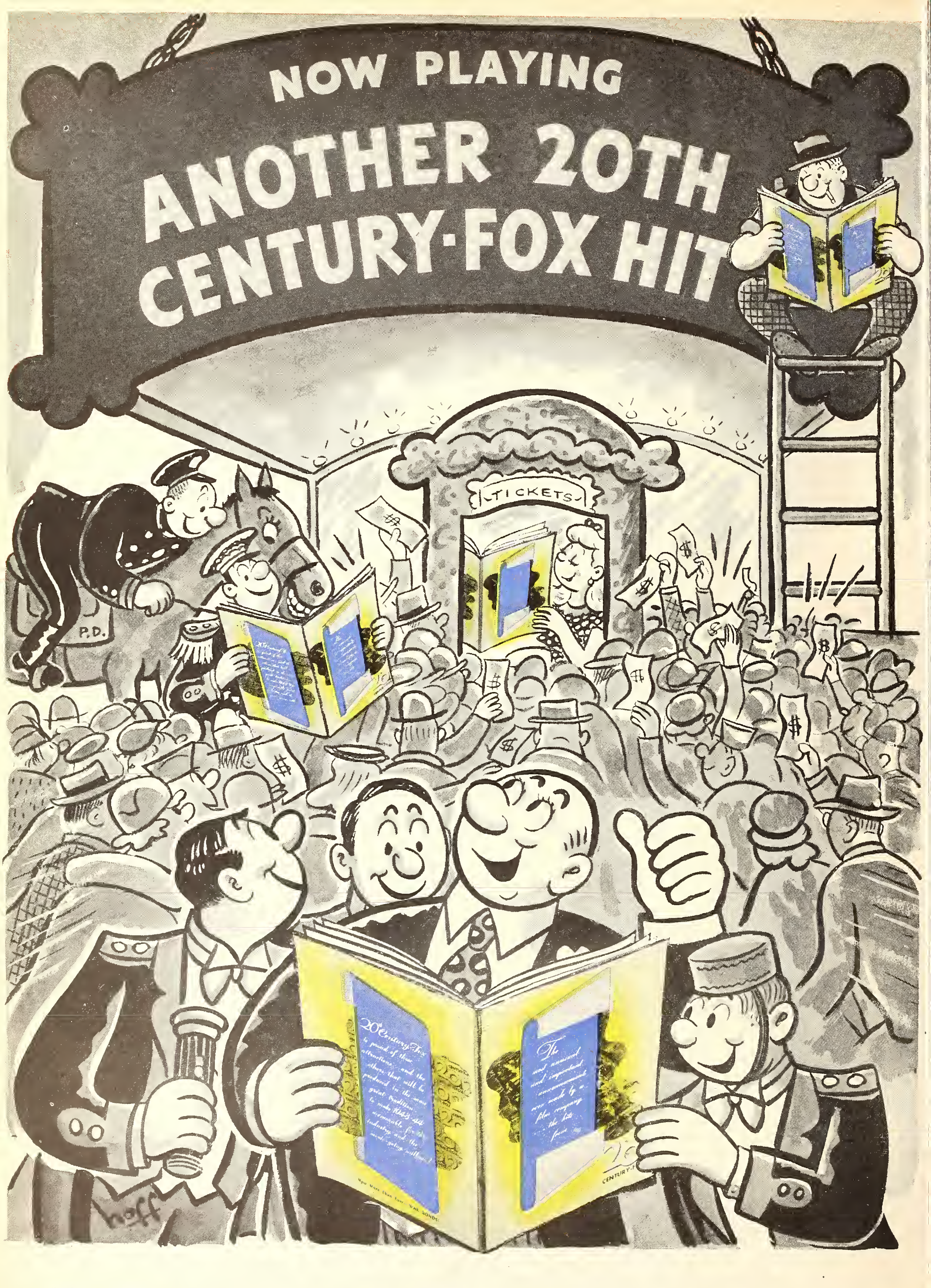
THE HARD WAY · GENTLEMAN JIM · GEO. WASHINGTON SLEPT HERE · DESPERATE JOURNEY · ACROSS THE PACIFIC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ANOTHER 20TH CENTURY-FOX HIT
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"We might as well face it, men— there's never going to be an end to this!"

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*
MARTIN QUIGLEY
President and Editor-in-Chief
TERRY RAMSAYE, *Editor*

Vol. 153, No. 7
November 13, 1943

PIN-UP ART

THE daily newspaper press has been having a deal of fun about the Post Office hearings on the matter of the character of a magazine called *Esquire* and its admissability to the mails. It is to be observed, too, that persons representing the periodical press, when called to the stand, have in general taken a position to be construed as defensive.

There is on trial somewhat such an issue as has long, and all too frequently, confronted the motion picture.

The fine-spun arguments implied in the testimonies are familiar, and threadbare.

No subscriber or casual reader can pretend any doubt about what the principal address and audience objective of *Esquire* is.

That publication has found its opportunity across a frontier of publication mores which had not previously been invaded in multiple color on slick paper and imposing format.

The publication of material bearing imposing names, a lot of it bought out of inventory from other publishers, might be representative of a lofty taste, or it might be just red herring. It is to be noted that the ornate gate-fold sections are not devoted to such matter.

The intimate fact is that neither *Esquire* nor several other publications of that ilk care much about their second-class post office entry for its own sake. The Post Office acceptance is useful as a badge of respectability to be used elsewhere, and of special importance in obtaining regular newsstand distribution.

The circulation and official acceptance of publications which by artifice and art play fast and loose with the accepted mores of the American home constitute a continuing menace to the standards of the motion picture. They are accepted as warrant for such transgressions as the recent intrusion of the screen by the baudy manifestations of the strip-tease, for one rather nude and salacious example.

The second-class mailing privilege of the United States Post Office was established for a specific order of publication addressed at the commonweal. It was not created for the favoured movement of other literature or printed merchandise.

The attentions of Mr. Frank Walker, Postmaster General, to the decencies of the printed page are constructive alike to the interests of the public which the Post Office serves and to the industry of the motion picture.

△ △ △

ADVANCE SAMPLES

THE intertwining nature of the arts in the common purpose of expression finds interesting exemplification in the new device of Mr. Darryl Zanuck by which he pre-tests material for the screen by conversion of the script into a radio play, recorded for critical examination.

It is but an incidental fact that he proposes to send out radio-platters on "Wilson" for exploitation purposes.

The important consideration is the address at the problem of production in such an undertaking, where a matter of millions of dollars of production effort are at stake. Clearly an exploration of the dramatic material before commitment to sets and casts can be of service.

This is reminiscent of a proposed preview process unfolded across the luncheon table quite a while ago by Dr. Alfred N. Goldsmith, consulting engineer and student of the arts, who has examined the problem of pre-examination of dramatic merchandise. He would do it all on 16mm. film, complete in sound and picture. Thus, each set would be sketched in rough swift crayon on a background of big sheets of paper. The parts, typed like radio scripts for hurrying eyes, would be read by typically competent radio performers, before the changing backgrounds. The concluding result would be suggestion, ample perhaps for experienced competent picture markers, of both sight and sound, with indication of all the dramatic lapse and impacts.

Costs have reached a point where it is extremely desirable to be right the first time.

THERE was a day in the silent picture when directors did their thinking out on the set. It was characteristic of many of them to shoot a flood of film and pick a picture out of the consequences. It is to be remembered, for instance, that, when Mr. Charles Chaplin was making that series of Lone Star two-reelers which marked the high point of his creative career, he commonly used about 100,000 feet of negative to fret out sixteen hundred feet of action. The process was cut and try and cut—for lack of pre-visualization.

Once the director had the story all in his head and shot the picture off-the-cuff. Then scripts came along—and a script is a picture stated on paper. The pre-visualization, sound and dialogue pre-testing is an impending development in the same direction.

Three million dollar pictures better not be off-the-cuff.

△ △ △

COUNTRY SUNDAY—If one sits very still on a rock against a tree for a long time, the woodland comes to itself again and there are inquisitive stirrings in the crisp leaves. The high drone of bombers overhead does not matter. Little wild lives are moving. A great grey heron volplanes down to his fishing post in the shallows of the pond and a black drake quacks his comment. That far ripple is a muskrat taking home a winter's dinner of flag root. But let the loafer so much as light a smoke and cast a match away and the motion is an event. A slinking blue jay discovers it and flies off screaming "murder, fire, riot and general damnation". Homeward across a field, fall plowed and rainswept, an arrow head gleams in the furrow. It is blue flint, four hundred miles away from the quarry. The point is broken, as with arrows that have found their mark. It came here, into this now quiet meadow by the Silvermine river, by either trade or war. —*Terry Ramsaye*

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WAR booming market for product of independent companies Page 14

U. S. and radio industry to chart course of television Page 21

ON THE MARCH — Red Kann discusses war restrictions on studios Page 22

CLARK goes home, while majors resume decree conference Page 23

RISKIN lauds Hollywood assistance to overseas OWI unit Page 24

SOCIAL agencies push drive to halt vandalism in theatres Page 32

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1-A Fathers

PHIL REGAN, who went from a Brooklyn choir boy to a New York City policeman and on to an actor's career and stardom in Hollywood, was notified in New York that his Smithtown, Long Island, draft board had reclassified him 1-A. He is the father of four children. The eldest, Joseph Edward, 18, is in the Army Air Force, and another, Philip Joseph, 17, has enrolled in the Naval V-12 training program and expects to report early next year.

Mr. Regan was born in Brooklyn and was appointed to the New York police force in 1932. Promoted to detective in the Manhattan Headquarters division, he became known as the "Singing Cop."

In 1933, over the protestations of his wife, a Brooklyn girl, he set out for Hollywood, won a small role in "The Key," got some favorable press notices and immediately wired his wife: "Now will you come to California?" Mrs. Regan went.

Another father, this one with a three-year-old daughter, likewise has been classified by his draft board as 1-A. His name is Frank Sinatra, 25, who has set feminine hearts a-beating rapidly across the country. The Jersey City draft board crooned the classification.

Dividends

EASTMAN workers in March will receive a wage dividend. The company's board voted the payment Wednesday at Rochester. Although the rate will be lower than usual, in accordance with company formula that the dividends be similar in ratio to those paid stockholders, nevertheless the total is expected to be $2,476,403 in this hemisphere.

The directors declared a quarterly dividend of $1.25 on common stock, together with the regular one and one-half per cent dividend on the preferred, which amounts to $1.50 per share.

The wage dividend voted Wednesday is the 32nd. The plan was begun in 1912. Including the March payment, the total the company will thus have paid to its employees will be $34,000,000.

Seven-Year Contracts

CONSIDERABLY more than the question of whether Olivia De Havilland shall or shall not work for Warner Brothers an additional 26 weeks rides on Superior Court Judge Charles S. Burnell's decision in the case taken under advisement at the close of a hearing in Los Angeles on Friday of last week.

Miss De Havilland's contention is that the seven-year contract under which she worked for Warner Brothers has expired, and her suit asks that the court so declare, in order that she may accept other employment.

Warner Brothers' contention is that, due to suspensions under which the actress has been off payroll and her contract in abeyance, the company is entitled to 26 weeks of her services.

Judge Burnell last week gave the studio 15 days in which to file additional briefs and gave the actress 10 days thereafter in which to do likewise.

Entering the picture as friend of the court, Screen Actors Guild Attorney William Berger filed a brief setting forth, as representing SAG opinion, the contention that a California statute of long standing specifically limits to seven calendar years the validity of any and all employment contracts entered into within the state.

It is this statute which is responsible for the now general custom of contracting all player talent for seven-year periods, with or without options. Practically every star in the box office firmament's got one.

Mexican Choices

THE story's the thing in Mexico, and only about 15 per cent of the people prefer it to be about things other than war, according to early returns from a continuing polling of theatregoers in that country conducted by the Mexico City committee functioning for the Office of the Coordinator of Inter-American Affairs. Composed of principal American business men in the Mexican capital, the committee, duplicated in other South American cities, has had experienced samplers of public opinion asking questions of customers in the lobby on their way out. The primary function of the polling is to determine for the CIAA the nature of native preference among American films.

The first report on the poll indicates preferences in the following ratio: Dramas (meaning serious narratives), 113; war pictures, 86; comedies, 70; musicals, 62; historical subjects, 28; romances, 14.

"The U.S. Presents . ."

SCENARIO for a thriller screened to a jury in Federal District Court in Newark, N. J., last week was provided by a Nazi spy ring. Camera work, direction and settings were credited to the Federal Bureau of Investigation. The U. S. Attorney presented the motion picture record of an exchange of documents between a paid agent of the Reich and John Da Silva Purvis, 43-year-old Portuguese alien.

Judge Thomas F. Meaney admitted the films as evidence and they were screened in a darkened courtroom to the 10 men and two women of the jury. Their verdict was guilty. Purvis faces a maximum sentence of 50 years in prison.

FBI agents were not discussing their camera technique, but those who saw the picture reported that they probably had been taken through a tiny hole bored in the wall of a hotel room where the enemy agents met in October 1942. Copies of the pictures were not released to newsreels, as were some of the films taken in the Duquesne spy case at New York two years ago.

Yule Tree Blackout

IN a "this is war" spirit, the Office of War Utilities this week struck at the heart of the home during Christmas Week — the Christmas tree. It has requested that no lighting be used in Christmas decorations, public and private. In Washington, the proscription was seen as possibly preceding another, that marquees be dimmed. J. A. Krug, director of the OWU, pointed out that production of electricity had been hampered by shortages of fuel, manpower, and transportation, and then remarked a critical shortage of electric light bulbs.

Pin-up Passport

PIN-UP pictures of Hollywood's young beauties are often better than a passport when traveling among American soldiers overseas — and they are without equal as good luck charms, according to Richard Watts, Jr., former drama and film editor for the New York *Herald Tribune*. From North Africa, where he paused en route to China on an Office of War Information assignment, Dick reported on his adventures with a pin-up girl:

"Every since I won popularity in a high place in Eire by obtaining for a certain person there a fine pin-up picture of a young actress named Leslie Brooks, I have been interested in this new wartime rage," he wrote to the *Herald Tribune*.

"Then, just as I was about to start on an early stage of my current journey I came across an alluring picture in *Yank* of a favorite screen actress of mine, Susan Hayward. I looked at it in admiration and then tossed it away and almost immediately learned that the next stage of the trip had been postponed indefinitely.

"Somehow it struck me that the bad luck might have been the result of my vandalism, and when, upon returning to the hotel I found the photograph was still in my room I put it in my pocket. Immediately word arrived that the trip had been resumed. I held on to the picture and the voyage has so far continued virtually without interruption."

Fire

THE worst fire to sweep Southern California's timber and brush lands in five years, last week swept away the famous $75,000 Tahquitz Lodge in the San Jacinto Mountains, burned 50,000 acres of vegetation, and stormed to the outer fringes of the exclusive Malibu motion picture colony. Richard Dix's $200,000 show place ranch, and the palatial homes of Paulette Goddard and George O'Brien in Decker Canyon narrowly escaped destruction.

Short Change

SMALL change is becoming a big worry for New York banks, department stores and the treasurers of large theatres. The Federal Reserve Bank on Monday cut the allotment of pennies to member banks by 50 per cent. "There just are not enough to go around." was the official explanation.

The Federal Reserve Bank, which dishes out Uncle Sam's newly minted cabbage, also passed the word along that the supply of nickels, dimes, quarters and bills in denominations up to $20 was becoming almost as scant as the stock of pennies.

The Mint is concentrating on penny production, it is reported from Philadelphia, and bankers are hopeful that there will be relief soon for their customers. But they are not over optimistic. With increasing payroll, department store, vending machine and theatre demands it is probable that the Federal Reserve will have to launch a publicity campaign to bring hoarded pennies back into circulation.

Donald in Limbo

WALT DISNEY, whose staff has drawn nearly 600 emblems for the varied units of the armed forces, last week created the first for a unit of Americans in enemy hands.

To Captain Robert H. Bishop, of Knoxville, Tenn., will be forwarded an insignia for the men in German prison camp "Stalag Luft III." It shows Donald Duck behind bars. At the bottom is the legend:

"I wanted wings."

Z. A. & F.

IN experienced awareness of the truism that he who lives by the dagger can expect to be pricked, commentator-columnist Jimmy Fidler last week attempted to both scoop and disarm his contemporaries by commissioning his attorneys—Zagon, Aaron and Fink—to service the press with a brief conveying in formal phraseology and some detail the news of Mrs. Fidler's departure for Mexico "where she will make her home and where she will file suit for divorce as quickly as will comply with the laws of that country."

Most periodicals conformed with the tradition which has kept so many practicing journalists' private lives private so long, but not the Los Angeles *Times*, one-time Los Angeles outlet for the Fidler columnizing and all-time champion of all the traditions in the book.

The dignified, decorous Los Angeles *Times* printed the Zagon, Aaron and Fink brief in full, inclusive of deponent Fidler's remark that "My attorney, Max Fink, is available to provide any further necessary information," and added:

"There seemed to be no need for 'any further necessary information.' The Fidlers (he's the movie columnist) have gone phfft!"

From the impeccable *Times*—and in its news columns, at that—that's a pricking to compare with swordsman Fidler's best.

Screen Credits

"MARLBOROUGH, His Life and Times," is to be adapted to the screen for Two Cities Films by Alfred Duff Cooper, who will thus appear on the screen credits along with Winston Churchill, author of the book, a biography of the Prime Minister's great ancestor. Following Mr. Churchill's biography, Duff Cooper's own "Talleyrand" will go before the cameras. Mr. Cooper is also the biographer of Field Marshal Douglas Haig.

Search

MONOGRAM has announced that its property department is searching for an ebony colored equine yet to be born. They are also in the market for six other black mares of various ages. The search is being timed to correspond with the shooting schedule because the seven horses are to play roles in the forthcoming production "Black Beauty," an adaptation from the Anna Sewell novel. All the horses must be identical, including the yet-to-be born colt, all coal black with a white star on the forehead. The animals are to play "Black Beauty" in her various stages of life.

On the Block

FURNITURE, American and European paintings, oriental rugs, Georgian silver, Sevres, Spode and other rare chinas were among the collectors items to be sold Saturday by Major Edward Bowes, the managing director of New York's Capitol theatre until a year ago. Parke-Bernet Galleries announced the auction. Included in the catalogue were many of the items which once adorned the Major's apartment and offices at the Capitol, as well as pieces from his estate in Rumson, N. J. A secretary said that the Bowes collection was not being liquidated. He described the sales a "routine" change in a collector's fancy.

Remember Mayris?

MAYRIS CHANEY, who as the protege of Eleanor Roosevelt was once named to make America a nation of rhythmic terpsichoreans and ended up a political issue, was signed this week by Warren Wilson, associate producer at Universal, to exhibit before the cameras the dancing rhythm politicos frowned upon. She will appear in "Week End Pass," with Jean Yarbrough directing. The production went before the cameras last week. Martha O'Driscoll and Noah Beery, Jr., are in the cast.

Latin Lesson

LATIN AMERICA was explained in seven weeks of easy lessons to 63 students at New York's experimental Horace Mann-Lincoln School in a teaching experiment fostered by the Coordinator of Inter-American Affairs. Films, lectures, radio programs and museum visits were the basis of the course. The school is the testing ground for many of the progressive education theories of Columbia University's Teachers' College. The Coordinator told about the tests in a booklet sent to 20,000 schools and educators throughout the country. The pamphlet also solicited bookings for the many 16mm prints of films about Latin America turned out by the CIAA film division.

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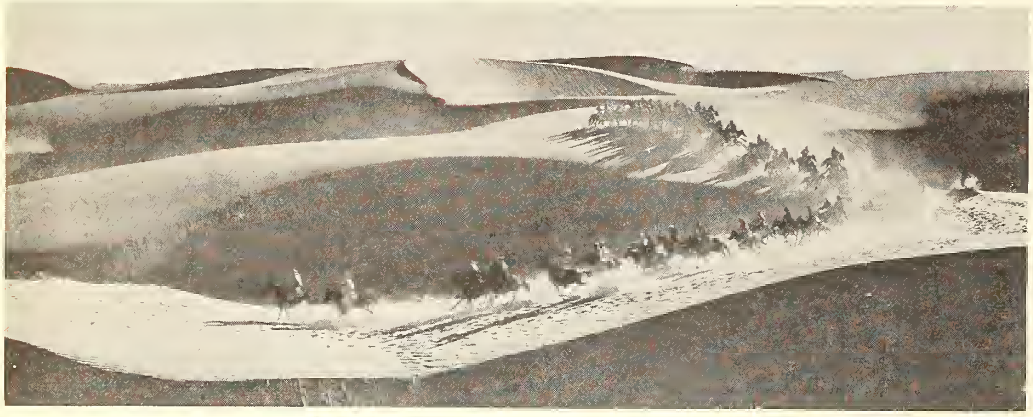
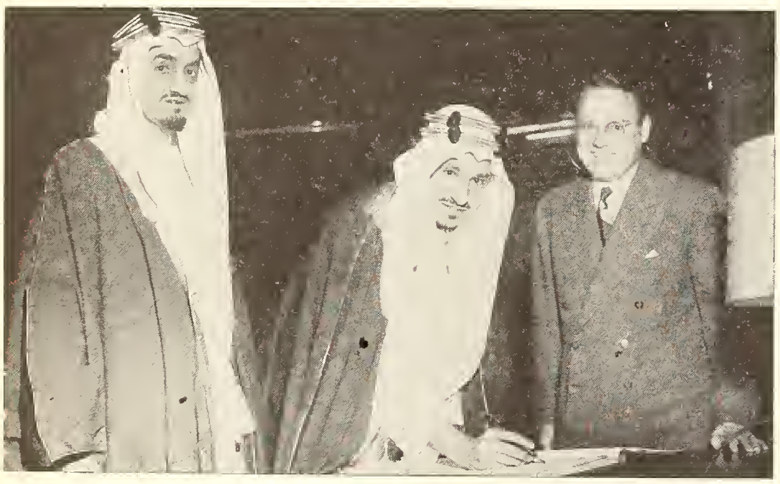
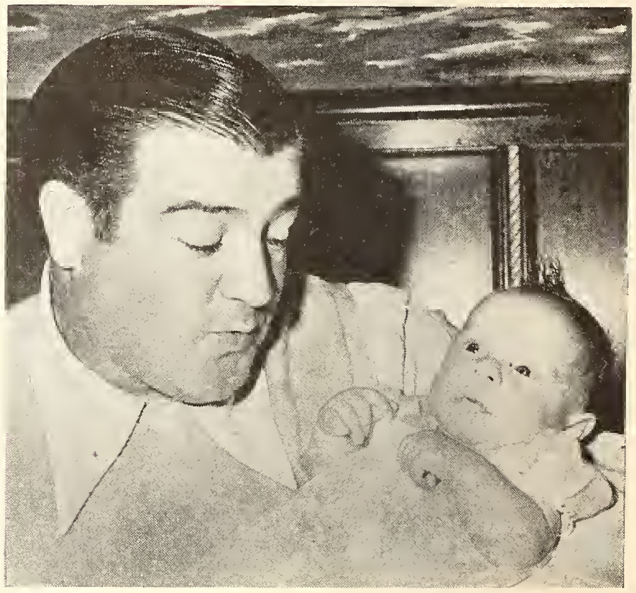
THIS WEEK the Camera reports:



THE SULTRY SCENE at the left will be viewed by theatregoers this winter. It is from Warners' musical spectacle, "The Desert Song", which features such personalities as Dennis Morgan, Irene Manning, Bruce Cabot, Gene Lockhart and the late Lynne Overman.



ROYALTY were guests of G. S. Eyssell, managing director of the Radio City Music Hall, New York, last week. Above, Princes Amir Faisal and Amir Khelid, sons of the King of Arabia, sign the guest book as Mr. Eyssell watches.



AND THE SHOW WENT ON. Comedian Lou Costello and his son, Lou, Jr., who drowned in the family's Hollywood swimming pool last Thursday afternoon, three hours before his father went on the air and made millions laugh, unaware of the tragedy behind the fun. The boy was a year old, one of three children.

LIEUTENANT Joseph F. Meyers, son of Fred Meyers, Universal's eastern sales manager. Lieutenant Meyers, with the Fifth U. S. Air Force, participated in the severe October 12 bombing of Rabaul, Japan's New Britain base.

E. D. LEISHMAN, Schine circuit personnel director, who visited the Motion Picture Herald offices in New York last week.

By Staff Photographer

HIGH EXCITEMENT, in Samuel Bronston's first United Artists release, "Jack London". Its stars are Michael O'Shea and Susan Hayward, and it will open at the United Artists theatre, San Francisco, November 25, Thanksgiving Day. The fighters above are Mr. O'Shea and John Kelly.

ROY HARROLD, below, has been reelected president of the Associated Theatre Owners of Indiana. This is his fifth term. The organization's annual convention was held in Indianapolis last week.

By Staff Photographer

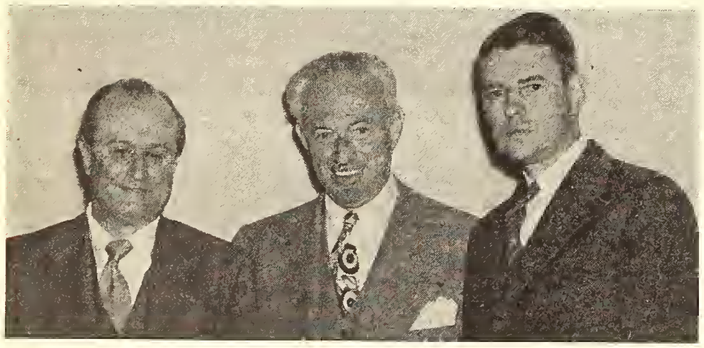
DISTRIBUTION of "Norway Replies", a feature, was being arranged this week in New York by Al Sherman, left, public relations consultant to the Royal Norwegian Information Service, Washington, D. C.

THE GOLLOS BROTHERS circuit of Chicago is abandoning triple features, after experimentation by Maurice Raysson, right, general manager. His idea: intensive exploitation of top pictures in double feature programs.

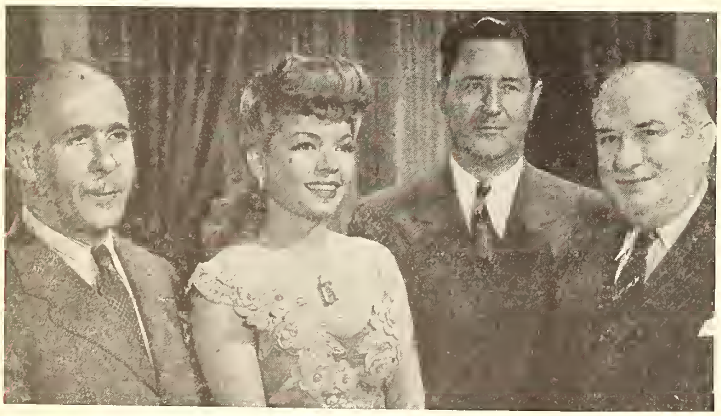
NATIONAL WAR FUND meeting in New York last week. Representatives of film companies, circuits and other industry factors gathered in the office of Adolph Zukor, chairman of the WAC's National War Fund drive for the film industry. They discussed methods of stimulating the campaign. Above, front row, are Samuel Machnovitch, J. Harold Lang, Leon Bamberger, Milt Kusell, Mr. Zukor, Samuel Rinzler, Fred Schwartz; rear, Mike Rosen, Ray Moon, Claude Lee, Sam Lefkowitz, Jack Bowen, David Weinstock, David Black, Bob Wolff, S. H. Fabian, Clarence Eisman, Ralph Budd and Arthur Mayer.

By Staff Photographer

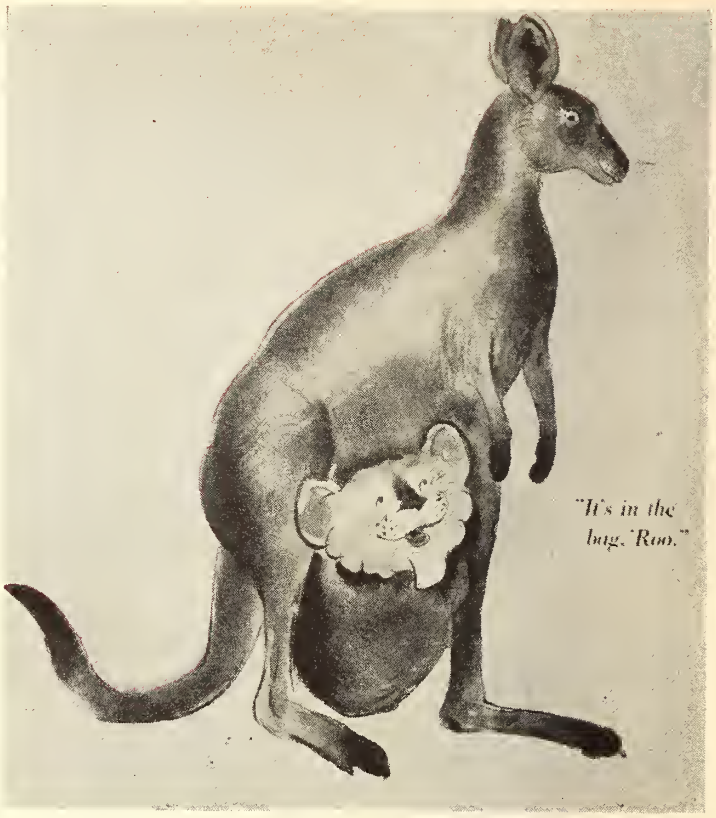
SAMUEL GOLDWYN'S "The North Star" opened last Thursday evening at two New York theatres, the RKO Palace and the New Victoria. Above, at the latter, Mrs. Goldwyn, Lieutenant Eddie Duchin, Mrs. W. A. Harriman, Orson Welles and Mr. Goldwyn.



HONOR. Ray Beall, above left, of the Interstate circuit, was honored by the Texas Variety Club, last week, in Dallas. He had been WAC publicity director for the Third War Loan Drive. With him at the luncheon are Robert J. O'Donnell, Interstate general manager, and Variety Club national chief barker, and Dr. Marshall Steel, guest speaker.



GREETINGS. They were proffered by Frances Langford, star of PRC's "Career Girl", to company executives, on the set of the Jack Schwartz production. Above, flanking Miss Langford, are George Gill, Washington, D. C., franchise holder; O. Henry Briggs, president, and Nat Lefton, midwest district manager.


"It's in the bag, 'Roo."

LEO may be the voice of MGM on the printed page, but he's just an animal act bossed by the whimsy of Si Seadler behind the curtain. Here is the latest specimen, a rush job for the air mail to Australia, showing what can happen under pressure. It illustrates an advertisement headed "The More We Are Together", the title of a currently popular song in Australia.

By Staff Photographer

VISIT. Henry Gordon, Paramount's general manager for Central America, as he appeared in the company's New York headquarters last week, reporting good business and a war boom in Panama, and receiving information on "For Whom the Bell Tolls" distribution.

CANADA TO RETAIN TRADE CONTROL AFTER WAR

Plan Aims at Prevention of Theatre Building Race When Fighting Stops

by W. M. GLADISH
in Toronto

The Canadian Government proposes to continue certain control of the motion picture business in the Dominion after the war. This information from an official source is the first declaration of policy on the part of Federal authorities in relation to the post-war period and this report, which is the result of an interview with a high official of the Government service, is the first intimation to theatre owners in Canada that the Government will maintain supervision of exhibition and distribution for an indefinite period after the fighting.

The Wartime Prices and Trade Board late last week said that the dropping of controls over various businesses when the war was over would be "disastrous."

As to the length of that continued control, the department spokesman mentioned "maybe seven years" in an off-hand reply. It depended upon trade developments and circumstances, he said.

Preeminent in the official plan is the prevention of a theatre-building race after hostilities cease. The informed source declared there was information that a considerable number of sites for new theatres had been acquired, even before control measures had been established in 1941, but the Government was not going to permit a rush of theatre construction on a wide scale, the reason being that other over-due requirements were more essential than theatres.

It was pointed out that wartime population conditions could not be used as a base for theatre necessity. A city or town with many war workers might not need a second theatre after the war. In addition, Government control of theatre construction in the coming peace, in the end, would be protection for the theatre people and investors generally. There had been a theatre war 25 years ago, following the first World War, and the outcome had not been pleasant in a number of instances.

The first obligation, after this global conflict, was to provide adequate housing for those now using make-shift accommodation and to encourage the conversion of factories to peace-time production. There would be a distinct check on the construction of new theatres, it was stated, because, already, some indusrial plants had orders piled up for "durable products" which would keep them busy up to seven years.

Each Application Will Be Treated on Merits

In the belief that peace in Europe was in sight, prospective builders of theatres had been making inquiries regarding the possibility of proceeding with projects. The Government informant indicated each application would be dealt with on its own merits and consideration would be given to plans for the erection of a theatre in a community which was now unserved. Other projects would be turned down as a safeguard against overbuilding and against the risk of excessive competition.

Asked if the excess profits tax for existing companies was likely to be changed, this source suggested that it might be reduced to 40 per cent to enable corporations to have a reserve with which to make improvements or necessary changes in property. At present, the Department of National Revenue levies a 100 per cent tax on excess profits as a war measure. The new reserve could not be used to erect new theatres unless the Government recognized the local need.

On the subject of taxation generally, the informant expressed the belief that "the people will be lucky" if any taxes are dropped soon after the war. A first step might be the raising of the exemption limit in personal income tax, perhaps back to its previous level of $2,000, as relief to wage earners in the lower brackets. This suggestion, however, was not a promise of policy but a possibility, indicating where the first tax modification might come.

Government To Exercise Control of Television

Trends in the actual entertainment field were not discussed in this interview but a previous declaration of policy by the Dominion Government with respect to television may be considered to have a bearing on the above information. Some time ago it was stated officially that the Federal Government had arranged direct and complete control of television for the future, thus avoiding the complexity which had arisen in radio broadcasting with competition between private and public interests. Television has been placed on the shelf in Canada for the duration under a Government order. If theatres propose to develop television as a post-war feature, they will have to see the Canadian Government about it, regardless of how it is handled in other countries.

In other words, the regulation of television may be a part of continued Government control of theatres in Canada in the post-war period, in the light of disclosures that the authorities intend to regulate theatres, at least insofar as competition is concerned.

Seven Pennsylvania Cities Vote for Sunday Films

Seven Pennsylvania communities voted in favor of Sunday film showings recently and one against. All except one had ordinances prohibiting exhibition on Sundays.

In Jackson, Tenn., an ordinance prohibiting Sunday films is being sought following a recent popular election which showed a small majority favoring a ban.

The seven Pennsylvania municipalities voting in favor of Sunday showings were Laureladale, Wyalusing, Athens, Monroe Township, Carmichaels, Boswell and Port Carbon. Greenville voted to retain the present ordinance forbidding Sunday showings.

War Contract Settlement Plan To Aid Industry

The U. S. Committee for Economic Development has devised a program for monetary settlement of war contracts when peace comes which will benefit many companies in the industry, particularly equipment manufacturers.

Freezing of funds which companies in this and other industries will have tied up in contracts at the close of the war is recommended by the committee. Currently, $75,000,000,000 is estimated as the value of war contracts with inventories up to $15,000,000,000.

The committee believes that settlement of terminated war contracts is vital to post-war economic security and will prevent needless unemployment through delay in the release of business funds. One of its basic recommendations is for the creation by Congress of a contract settlement board to establish a set policy regarding terminated contracts with authority on final settlements to rest with various Government contracting agencies.

Mandatory loans would be provided for contractors and sub-contractors, pending any delay in effecting settlements. Procedure along these lines, it was pointed out, would provide for the re-employment of workers after the war and a return to peacetime production.

Several film studios on both coasts are working under Government contracts, and so are practically all existing non-theatrical, documentary and advertising film companies, as well as raw stock and equipment manufacturers. Production facilities of the following equipment makers are now entirely or for the most part devoted to the making of war goods:

International Projector, Altec-Lansing, Heywood-Wakefield, Ideal Seating, Ashcraft, Brenkert Light Projection, General Register, RCA, General Electric, Motiograph, DeVry, Strong Electric, Formica Insulation, American Seating, Bausch & Lomb, Ilex, U. S. Air Conditioning, Carrier, Hertner Electric, Century Projector, Weber Machine, Anemostat, U. S. Rubber, Artkraft Sign, Celotex, U. S. Gypsum, Automatic Devices, U. S. Plywood, International Seat, Westinghouse, La Vezzi Machine Works, Pittsburgh Plate Glass, Alexander Smith, Mohawk Carpet Mills, Bigelow-Sanford and most of the photoelectric cell manufacturers, among others.

Philadelphia Tax Revenue $1,033,327 in Nine Months

Indicative of the increasing theatrical boom in Philadelphia, City Treasurer Edward W. Baird, Jr., has announced that the city amusement tax for the first nine minths of the year, ended September 30, totaled $1,033,327, as against $907,700 for the same period in 1942, representing an increase of 11.39 per cent. The budget estimate for the entire year of 1943 is $1,400,000 with the 1942 full-year receipts $1,273,140.

Reelect Schwalm to Council

John A. Schwalm, manager of the Northio Rialto theatre, in Hamilton, Ohio, has been reelected to the City Council in that city, and will begin his fifth term in January.

WAR BOOMING MARKET FOR INDEPENDENT PRODUCT

More First Runs and Film Jam Give Opportunity to Small Companies

Production and selling opportunities for independent producing companies are at the highest point in the history of the industry, with at least two companies reporting circuit business more than 50 per cent over 1941-42 and first run playing time up approximately 100 per cent. Several important new producing units have come to the fore within the last year, including Cagney Productions, Inc., International Pictures, Inc., and more recently, Filmusical Productions, headed by Charles R. Rogers, and Film Classics, Inc. Recently, the Theatre Guild, legitimate theatrical company in New York, announced it was planning to become an independent film producer.

Conversion of many second run theatres to first run houses in key situations throughout the country is giving independent product more first run playing time than ever before. The product jam caused by fewer pictures and longer runs is another factor which has given greater prominence to smaller company product.

Financial Backing Is Easy to Obtain

The nation's box office performance of the past two years, resulting from the public's increased income and greater ability to spend money on entertainment and amusement outlets has made it possible for operators of new producing ventures to obtain financial support. As one producer put it, "Not since the golden days of the '20s has film money on Wall Street been so free."

Several of the new units already have indicated their production and distribution plans include the foreign market in the post-war years as well as the domestic market. At least one company is giving attention to the 16mm field.

During the past two years, two companies have strengthened and expanded their production and distribution methods to meet increased exhibitor demands for more product, Monogram and PRC Pictures, Inc.

Monogram's 1942-43 schedule achieved playing time in every major circuit in the country, Samuel Broidy, general sales manager, reported this week. He estimated that circuit business for the company had increased nearly 100 per cent last year over the previous year and that circuit deals this season would represent a 50 per cent rise.

Monogram Sales Total Up $645,000 to October

Monogram did $645,000 more in sales to October 20 this year than it did last season to that date. In May, the company obtained a bank loan of $1,000,000, which was to be used for the 1943-44 program. Collaboration between the production and sales branches of the company, according to Mr. Broidy, "has been very successful for our purposes" and has enabled Monogram to deliver quickly improved product.

REISSUE MARKET IN 16MM. FIELD GROWS

Reissue acquisitions by independent companies in recent months, given impetus by the product shortage, indicate increasing interest in the 16mm. field for the post-war period. Motion Picture Herald during the past year has reported developments in 16mm. films. Film Classics, Inc., recently formed New York company, which has entered the reissue market, has supplemented its feature program with 250 Hal Roach shorts in 35mm. and 16mm. Among the shorts are Roach's two-reel comedies featuring "Our Gang", Harry Langdon and Laurel and Hardy. Other companies releasing reissues also have indicated future activity in 16mm. for both features and shorts.

Among the large circuits booking Monogram product so far this season are Loew's, RKO, Warners, Paramount and the Paramount affiliates, Fox Intermountain and Fox West Coast.

With the completion recently of "Where Are Your Children?", starring Jackie Cooper, and "The Voodoo Man," starring Bela Lugosi, Monogram had 50 per cent of its regular feature releases ready for November 1.

In the opinion of Mr. Broidy, the use of re-issues by exhibitors is, in effect, stifling the production development of small producing companies. "Reissues stifle the opportunities of these companies to get the most out of their investment, and they take away the playing time to which the small companies are entitled, in view of the increased production costs established to improve product.

"No Monopoly on Brains," Says Monogram Executive

"There are two things that make pictures," he said, "money and brains. While there may be a shortage of money, there's no monopoly on brains. There's no reason why a small company can't make bigger pictures. But if the exhibitor doesn't give the small company a chance, he automatically holds the company down to the level he wants to keep it. Exhibitors, like other good business men, should develop, not stifle, their source of supply," the Monogram sales head said.

The volume of sales for PRC Pictures, Inc., for 1942-43 increased 55 per cent over the previous year, a company spokesman reported this week, and the percentage for 1943-44 is expected to go over that figure, he said.

PRC during the past year has endeavored to develop its own production and distribution properties in view of the expanding market. This summer, the company purchased the Fine Arts Studio in Hollywood from Weco Corporation, a subsidiary of Western Electric, as a further step in expansion.

Last season, PRC made deals with 66 circuits throughout the country, including Loew's, Warners, Paramount and Fox. Among the circuits signed for 1943-44 product are Lucas & Jenkins, E. M. Loew Theatres, Warners, Interstate, R. E. Griffiths, Affiliated Theatres, Fox Midwest, Fox West Coast and Paramount-Richards.

Film Classics Plans to Develop Production

A company which may figure in the production-distribution activities of the newer film units is Film Classics, Inc., organized recently to "find its niche in the industry between the major distributors and the smaller companies." Thus far, Film Classics has devoted its program to releasing reissues, providing needed attractions for the circuit and independent exhibitors.

According to the company's general manager, Irving Shapiro, Film Classics hopes to make its mark in the production field in the near future, with six or eight pictures a year. Each film would cost from $100,000 to $200,000, and would be the "kind of feature which the major companies, because of increased overhead costs no longer can produce profitably."

Its reissue program is going ahead, the general manager reported. The lineup includes 30 Gaumont British-Twentieth Century-Fox films; seven Selznick productions, 11 Hal Roach features, 250 Roach shorts, and "Hari Kari," an exploitation feature.

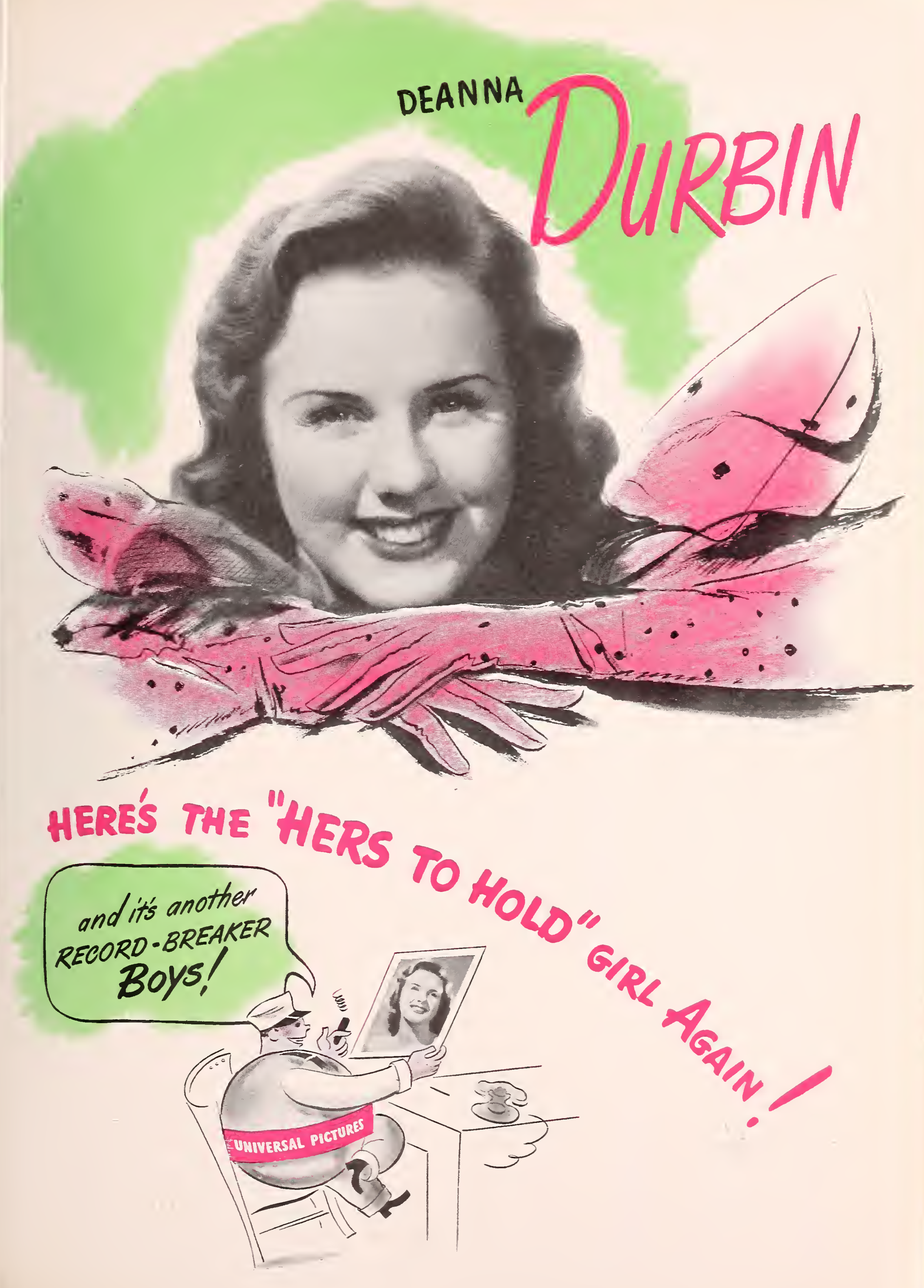
Other Companies Increase Reissue Backlogs

Several other New York companies, including Astor Pictures, recently have increased their reissue backlog. Astor expects shortly to release "The Eagle," last film which Rudolph Valentino made for United Artists.

With its production schedule set, International Pictures, Inc., headed by William Goetz, former production chief for Twentieth Century-Fox, and Leo Spitz, is making plans to complete its distribution affiliation.

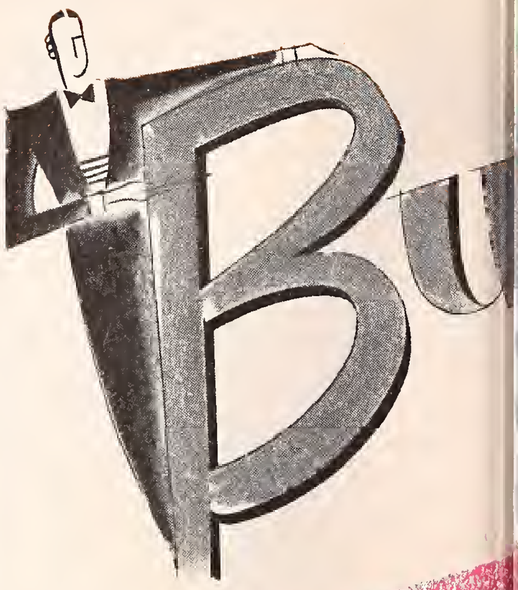
On the International roster is "Casanova Q. Brown," with Nunnally Johnson, a former Twentieth Century-Fox producer, as producer, director and author, starring Gary Cooper; "Once Off Guard," a murder mystery to star Edward G. Robinson; "Tomorrow Is Forever," to star George Brent, and "Belle of the Yukon," a musical of the gold rush era, directed by William Seiter, to star Gypsy Rose Lee, co-author.

A new producing venture was announced this week by Charles R. Rogers, who has formed Filmusical Productions, of which he is president-treasurer, and Joseph Tushinsky, vice-president. The company will make two features annually, distinct from the Rogers-United Artists deal. Distribution affiliation for the new unit has not yet been announced.


DEANNA DURBIN
HERE'S THE "HERS TO HOLD" GIRL AGAIN!
and it's another RECORD-BREAKER Boys!
UNIVERSAL PICTURES

DON'T MISS THE KISS THAT MADE THE WHOLE TOWN GIGGLE!

His



Never more

Never more

Never more

Never more

DEANNA DURBIN

ler's Sister

onderful

esirable

eautiful

oldable

THE "HERS TO HOLD" GIRL

IN THE YOURS-TO-HOLD OVER

PICTURE!

TONE LOVED HER LIKE A . . . LOVER!

O'BRIEN LOVED HER LIKE A . . . BROTHER!

Hi

Deanna *Franchot* *Pat*

DURBIN ★ TONE ★ O'BRIEN

Everybody loves Deanna Durbin

MOWBRAY LOVED HER LIKE A . . . FATHER!

TAMIROFF LOVED HER LIKE A . . . TAMIROFF!

Everybody will love

in

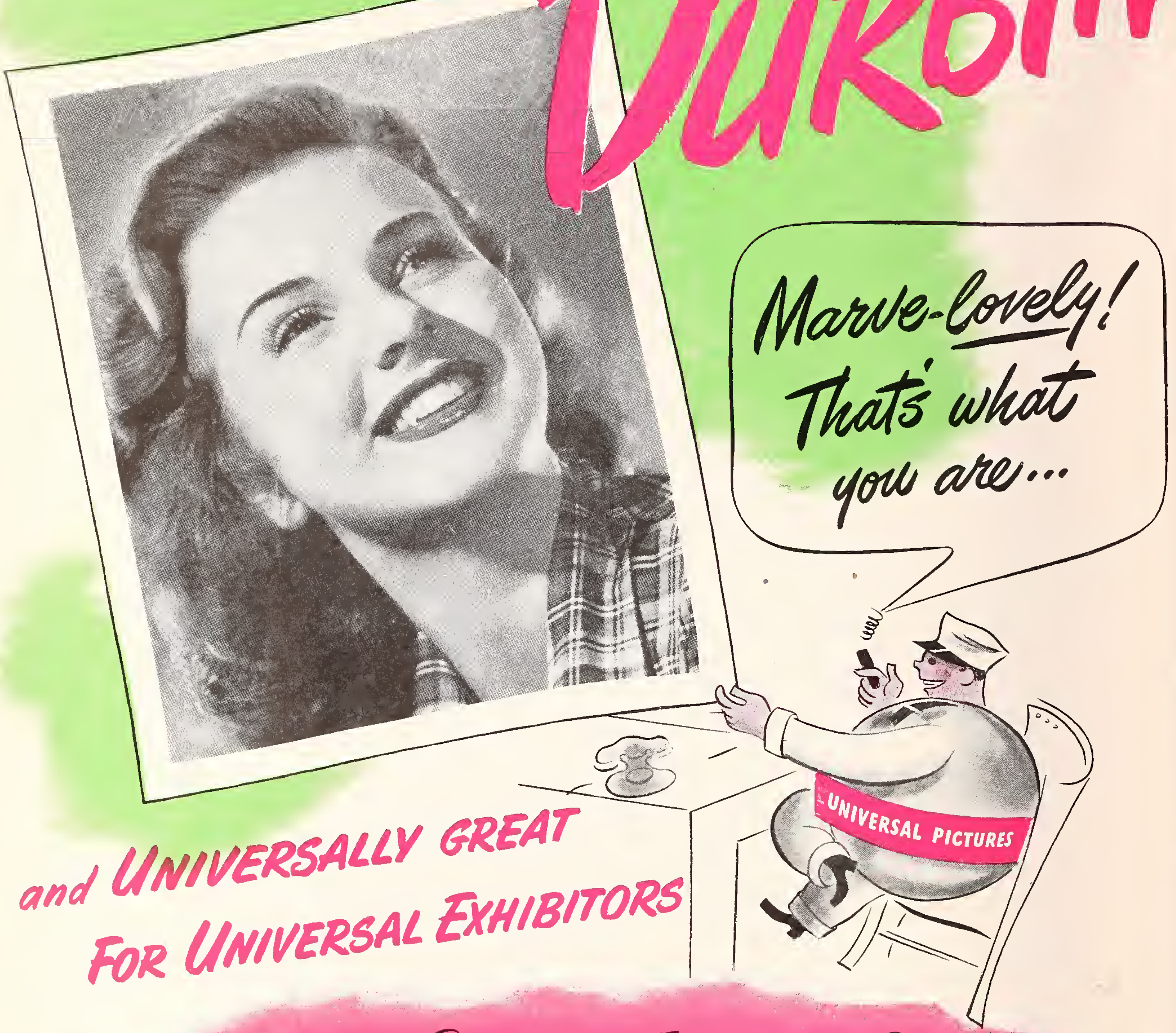
Butler's Sister

A FRANK BORZAGE PRODUCTION

with **AKIM TAMIROFF** • EVELYN ANKERS • ALAN MOWBRAY • FRANK JENKS
WALTER CATLETT • ELSA JANSSEN • Original Screen Play, Samuel Hoffenstein • Betty Reinhardt
Directed by FRANK BORZAGE • Produced by FELIX JACKSON • Associate Producer FRANK SHAW

DEANNA

DURBIN


Marve-lovely! That's what you are...
UNIVERSAL PICTURES

and UNIVERSALLY GREAT
FOR UNIVERSAL EXHIBITORS

Deanna *Franchot* *Pat*
DURBIN · TONE · O'BRIEN

His Butler's Sister

A FRANK BORZAGE PRODUCTION
with
AKIM TAMIROFF · EVELYN ANKERS · ALAN MOWBRAY · FRANK JENKS
WALTER CATLETT · ELSA JANSSEN · Original Screen Play, Samuel Hoffenstein · Betty Reinhardt
Directed by FRANK BORZAGE · Produced by FELIX JACKSON · Associate Producer FRANK SHAW

Let's All Give! National War Fund—Which Gives To All!

U.S. AND RADIO TO CHART COURSE OF TELEVISION

Government Agencies Call November 17 Session to Set Post-War Plans

Television broadcasters and equipment makers will meet with Government officials and other radio representatives in Washington November 17 to lay plans for a tentative charting of the course to be followed in the post-war development of visual broadcasting.

James L. Fly, chairman of the Federal Communications Commission, called the conference last week. The industry and three interested Government agencies, the FCC, the Board of War Communications, and the Interdepartmental Radio Advisory Committee, will discuss the allocation of airwave frequencies after the war to standard radio, television, frequency modulation, short wave and the many other possible commercial applications of electronic and ultra-high frequency developments perfected during the war.

Interest in Television's Future Is High

The session on a fair division of the radio spectrum comes at a time when the television industry is astir with discussion of the routes of post-war expansion. Broadcasters, equipment makers, motion picture executives, advertising agencies and others have been devoting increasing time and money to a study of the opportunities in both home and theatre television entertainment.

This interest in television's post-war potential has not been seriously dampened by the current low ebb in visual broadcasting. All of the eight stations which had been completed before the war have restricted their current operations to a part time basis. Most are on the air for only a few hours more than the weekly minimum of four hours set by the FCC.

Despite this ebb in the program material transmitted by the stations in New York, Chicago, Schenectady, Philadelphia and Los Angeles, interest in television has been high. Advertising campaigns by equipment makers, and frequent press reference to the post-war "miracles" promised by television have kept up public interest.

"Big Things" Expected of Medium After War

Banking and investment houses, leading theatre and motion picture companies, and many national advertisers have been devoting serious study to the commercial prospects of post-war television. They are in agreement, however, only in the belief that the field of visual broadcasting will bring "big things." None of the responsible leaders is willing to predict just how and when the first steps toward the creation of a new entertainment industry will be taken.

The Washington conference next week, to be attended by about 40 radio engineers and Government experts, is expected to confine itself to the appointment of committees to study each of the many fields seeking an assignment of frequency bands. These groups will make reports on the probable requirements of each branch and submit recommendations to the Government for channel assignments.

GE TELEVISES NEWSPAPER

The General Electric Company, in a demonstration to editors and publishers at its Schenectady television station, WRGB, Friday, transmitted a 10-page edition of the Albany *Times-Union*. Staff members and Hearst-King Feature syndicate writers were pictured preparing their daily columns, presenting their material verbally, typing it before the camera and reading it from the *Times-Union*. After viewing the televised newspaper on the 8 by 10 inch screens of receivers, the newspaper men reported that the demonstration presented no immediate threat to their medium.

Mr. Fly, in announcing the meeting, said that it would be devoted in large part to a discussion of the use of the extremely high frequencies. Development of these high frequency radio applications has been so important and swift under the pressure of military needs that the Government and the radio industry technical boards have urged the November 17 meeting as a preliminary to the opening up of these channels for civilian purposes.

The FCC chairman said that much of the future of television might lie in the frequencies above 300,000 kilocycles. The area has been little explored.

Dr. R. G. Baker, vice-president of General Electric, and a leader in early television development, is chairman of the radio industry's technical planning committee.

Predict Television Networks, But Not Immediately

Theatre television is considered a post-war certainty by the FCC, it was indicated last week in a report by E. K. Jett, chief engineer. Discussing the post-war television field, Mr. Jett predicted a dual expansion of television in homes and theatres.

The theatre medium will not replace, or seriously jeopardize films for many years, the engineer predicted, however. The chief value of large screen television in theatres, he said, would be its ability to reproduce instantly important current events. Initially, theatre television would be used for the occasional presentation of sports events, important speeches and news spectacles capable of dramatic visual coverage, he predicted.

Television networks are to be expected, according to Mr. Fly and Mr. Jett, but they doubted that they would spring up immediately after the war. High frequency relay systems now being perfected, Mr. Fly said, were capable of supplanting expensive coaxial cable network transmission. But he pointed out that this would require substantial investment.

Scophony Corporation of America, affiliated with Paramount Pictures; General Precision Equipment Company and Twentieth Century-Fox, this week announced new developments of its supersonic television system, which will permit modification of the technological limits on the number of television stations which can now operate on the allotted frequencies in a given area.

Leasing of Apparatus To Theatres Probable

Scophony and General Precision are committed to supply key Paramount and Fox theatres as soon as conversion from war production is possible. No sales plans for the general distribution of the theatre television apparatus have been announced, although it is understood that the projectors probably will be leased to theatres at a very low percentage in order to introduce the new medium to both exhibitors and theatre audiences.

An experiment in commercial television advertising was launched this week over the Du Mont station in New York, W2XWV, by Ruthrauff and Ryan, advertising agency for Lever Brothers, soap makers. Under the supervision of Tom Hutchinson, the agency's television director, different types of commercials will be portrayed over the Du Mont station and audience reaction surveyed.

The only other commercial television programs now being broadcast are once a week, one-minute announcements transmitted by the National Broadcasting Company over WNBT. Sponsored by Bulova Watch and Botany neckwear the commercials produce approximately $26 a week revenue.

Films Make Up Most of Current Programs

The bulk of programs over WNBT and WCBW, the Columbia Broadcasting System New York station, consist of short subject and feature motion pictures. They are rented at low cost from independent distributors or borrowed without cost from Government or commercial film agencies. WNBT will start a new program of civilian defense fire lectures beginning on November 15. They will occupy two hours a week.

Police Captains Thomas J. P. McVeigh and Henry T. Wade have prepared scripts under the supervision of Commandant David A. Thompson of the Air Warden Service. This television series, like its predecessor, which was instrumental in training 148,000 wardens in air raid protection, was arranged by NBC in cooperation with Police Commissioner Lewis J. Valentine of New York.

Instruction in the new course will be carried out with a combination of dramatic scripts and films. Volunteer fire guards will study the programs over receivers installed by the radio industry in police precinct houses.

ON THE MARCH

by RED KANN

HOLLYWOOD

Foreword to "His Butler's Sister":

> "The foods, drinks, clothes, shoes, rubber, gas and other articles consumed or used in this picture are purely imaginary and have no relation to any actual foods, drinks, clothes, shoes, rubber, gas and other articles of today, rationed and unrationed. Any resemblance is purely accidental. This is a fable of the day before yesterday."

Amusing and clever enough. Not nearly as flip or as accidental as may appear, however.

Good and sound reasoning distinguishes the background, reflecting a realization of public reactions at home and a conditioning of public reactions abroad to a piece of entertainment completely unrelated to war, rationing, the servant problem and civilian life in the midst of battle.

For this or any other attraction to tell a story which does not bear on the war is no crime. In fact, many will view it as a boon. For it to reveal luxurious apartments, no signs of food shortages and butlers, individually functioning and collectively having fun by the hundreds at a large-scale party, violates no statutes. But it could, and easily might, look muchly out of line to a possibly resentful public which, in most cases, never had a butler and knows those who can afford one can't always find one in times such as these.

Behind this and many other instances which do not always show up in written or oral explanation on the screen itself is a whole series of informal cautions passed along to the studios by the Producer's Association. The theory behind the practice, moreover, is as simple as it sounds. Briefly, it may be summed up with this: If the public faces gas and shoe rationing, has to get its meat and its butter on points and frequently cannot get either even with points, motion pictures have their cue made abundantly clear and must conduct themselves according to the rules.

Cars seldom careen along at breakneck speed on celluloid these days, as one consequence. Lavish banquet scenes are becoming sparser and sparser. Producer headaches grow larger and larger as they wrack their brains trying to combine drama with whatever cold, hard fact may be three to nine months to a year ahead of release date. They don't always hit it on the button. No one could.

Lots of tricks are being worked over with sets and much is done in clothes and fabrics on the generally accepted viewpoint films not only *must appear* economical in keeping with wartime restrictions, but they *must represent* the results of economical production planning through methods not necessarily apparent to the man and the woman in the audience.

The Public Knows, and Tells

TALES drawn from actual theatre experience have reached Hollywood, leaving in their wake warnings which stress
need to exercise discretion and care. There was one
ch the heroine asked the hero, propped up in bed, how
f sugar he wanted in his tea. It seemed he wanted
id, he got them, but the picture, too, got a horse
many audiences.
lled for the slashing of a tire. The air
plan. Not according to plan, however,
ts of hissing by the ticket buyers. In a
line comedian, the script called for a great
ess, and elaboration, in a dinner scene. By that
tely, the catcalls were filtering into Hollywood and
rode to the rescue.

is sort of protective activity which serves the Government and its objectives and enhances the believability of the product shapes up as a demonstration of how the studios are on their toes in an interesting and essential direction. The system is not foolproof, but at least it is proof Hollywood wants to maintain proper diplomatic contact with the rest of the country and the facts of life.

While the relationship between Hollywood and its output and the home front is designed to be kept attuned, there is also a tuning process which reaches into all those countries where American films are shown. The overseas division of the Office of War Information is deeply interested in the sort of face America reveals to its allies and the neutrals. The Coordinator of Inter-American Affairs and the Motion Picture Society for the Americas have a wide-flung front commanding their attentions with the sister republics.

Each operating in its own sphere and under its own mandate, nevertheless, is a segment of a single pattern conceived to reflect the nation in its best foot forward posture as constantly and as consistently as the frailities of the humans involved may allow. Each advises; none can order.

It is different with another Government agency known as the Office of Censorship. This bureau does not advise, but it can order. It functions under a code, open to all hands. Its controls are clear and so are its penalties. Its job, too, is to present America in its best possible light overseas, but unlike the OWI, the CIAA and the Motion Picture Society for the Americas, the Office of Censorship can order a sequence cut or refuse a license for export. And there the matter ends.

Thus, the nation may have black markets, juvenile delinquency and other upsets in its motion pictures shown domestically. It cannot have them in its motion pictures sent abroad. Foreign audiences may learn about these and related affairs in their newspapers. They may get them over their radios, but they cannot get them in American films. For this is wartime censorship, and it precipitates differences of opinion, of course.

There is the approach which conditions itself on the one question, "Who is kidding whom?" and rests its conclusion on the conviction we are strong enough and democracy is workable enough to stand the gaff of isolated infractions in the body economic. There is the counter approach, on the side of the censorship advocates, which insists all avenues must be safeguarded and all precautions applied, since this is war. Censorship may be un-American, but by proper authority endowed, it is being applied decidedly as American while the emergency persists.

Discretion Works, Also Pays

BY CONSULTATION and sympathetic interchange of views, many kickbacks are being avoided regularly. In the relationship with the South American republics, the good neighbor cause is being strengthened by the judgment exercised in portraying the nationals of the sister countries to Americans. That story is old. But the care exercised in portraying Americans and, particularly, the man in uniform, to South Americans is newer.

"Panama Hattie" illustrates one of many approaches and attempts. It may be recalled how several of the characters, in naval uniform, broke through a 24-sheet which explained the coincidence was as accidental as the food, drinks et al in "His Butler's Sister."

Behind this was a cleaner appreciation of the South American's respect and regard for the dignity of man wearing his country's uniform. Earlier pictures in which service men clowned had met with disfavor. This time, the device of the 24-sheet and its explanation were concocted to pave the way. If it did nothing else, the intention was to defer to the customers of the markets to the south.

What about all of this? the exhibitor at home may be thinking. There is this much about it:

Whether he is aware of it or not and whether he cares or not, he is an unconsulted party to these various processes and will continue to be in greater measure as international fields for Hollywood product reopen.

The exhibitor here is insular within the boundaries of his own community or, at most, within the boundaries of his own country. Nevertheless, he is actually part and very much parcel of a global industry thinking its way in six-continent equations.

Swindon, Wiltshire, England (population 62,000) and Minneapolis, Hennepin County, Minnesota (population 464,000) are closer than they think.

CLARK GOES HOME; MAJORS GO BACK INTO HUDDLE

Company Heads Frame New Proposals After Clark Rejects Terms

Tom C. Clark, Assistant Attorney General in charge of the motion picture anti-trust cases, went home to Dallas this week, having spoken his mind a week ago in caustic criticism of the Distributors' initial proposals for revising the Consent Decree.

He left behind a busy circle of lawyers and company officials in New York. The chief executives of Paramount, Loew's, Warner Brothers, Twentieth Century-Fox and RKO were again very much occupied behind closed doors with the framing of a new set of decree proposals.

Spokesmen indicated the companies were hopeful that their next offer would contain the concessions that the Government demanded. They were hopeful, too, that the document would be ready for submission on Mr. Clark's return to Washington next week.

Question of Decree Future Is Still Unsettled

Abram F. Myers, chairman of the board and general counsel of Allied States Association, conferred at length on the Consent Decree this week in Washington with Mr. Clark prior to Mr. Myers' departure for a meeting in Milwaukee of the Allied board of directors.

Last week, after he had glanced at the initial proposal submitted by Joseph Hazen, Mr. Clark handed it back with the comment that distributors would "have to give more milk."

Mr. Clark's departure for Texas and the return of Distributors to the conference room left unsettled the questions on the decree's future which have been asked by exhibitors and others in the trade for almost three months. Deadline for suggestions from the consenting companies for a new decree is on November 20.

The Assistant Attorney General has indicated the unwillingness of the Government to let the decree stand as it is.

No "Trading" This Time, Clark Indicates

The rejection by Mr. Clark last week of the Distributors' proposals and his curt reminder that the present decree will expire November 20 were seen in Washington as something of a shock to distributors. Three years ago negotiations were strung over a long period, with lengthy discusion and compromise of each critical point.

This time there will be no "trading," it was indicated by Mr. Clark. Instead, he said, the companies will have to go the whole way in submitting their solutions to the problems which he has put up to them on the basis of Department of Justice surveys of exhibitor complaints arising out of nearly three years of experience under the decree.

Tuesday, on the eve of his departure southward, Mr. Clark listened to a report from the Pacific Coast Conference of Independent Theatre Owners. L. O. Lukan, Seattle exhibitor, and a trustee of the organization, presented to Mr. Clark the results of the PCCITO poll of theatre operators' reaction to decree trade practice. Rotus Harvey of San Francisco was with Mr. Lukan.

Theatre owners in Mississippi, Arkansas and Tennessee have been called together by Edward Kuykendall, president of the Motion Picture Theatre Owners of America, to discuss at a series of conferences "ways and means to hold down discriminatory admission taxes and to insure fair reworking of the Consent Decree." MPTOA units will continue to seek 20 per cent cancellation and larger blocks, he said.

MPTOA Will Not Accept "Slipshod Proposition"

"We will do everything possible to get a fair decree. The brief filed by distributor interests was far from fairness and showed unwillingness to treat exhibitors fairly. We will not accept the slipshod proposition of distributors as it now stands. If it must be a fight for fairness it will be one," Mr. Kuykendall told the southern exhibitors.

Delay in deciding whether the decree will be scrapped, revised or continued has raised serious difficulties in the administration of the motion picture arbitration system, it was learned this week. Both the Appeal Board, and the American Arbitration Association, administrator of the field tribunals, are watching Mr. Clark, anxious to determine their status after November 20.

Although the arbitration machinery, and the administrative provisions of the decree continue in effect automatically without regard to the expiration of the decree trial period the Appeal Board and the AAA have leases and personnel commitments which require early determination of whether the arbitration machinery is to continue in effect.

The appointment of at least one member of the Appeal Board, Robert McC. Marsh, expires on November 20th. Mr. Marsh was appointed in January 1943 to complete the term of the first chairman of the board, the late Van Vechten Veeder. Judge Veeder was appointed by Judge Henry Goddard on November 20, 1940, the day the decree was signed.

Renewal of AAA Leases Awaits Decree Disposition

Terms of office for the Appeal Board members are for three years, according to Section 22 of the decree. George W. Alger, chairman, and Albert W. Putnam, the other members, were appointed by Judge Goddard in February 1941.

Leases for the regional offices of the film arbitration system expire on December 31st and landlords have asked the AAA, administrator, to notify them whether the leases will be renewed.

The AAA is anxious for an early indication by Mr. Clark of the course which he will take in order that premises now occupied in crowded defense centers may be retained.

WMC Restricts Coast Employees

The War Manpower Commission in Los Angeles county has clapped restrictions on industries including the film industry, within the county, with a ceiling on the number of employees, with the number not to exceed the figure for any day in October, 1943, with the industry choosing the day.

LeRoy M. Edwards, chairman of the Citizens Manpower Committee, when notified that the government control of manpower had extended to Los Angeles county, commented:

"Persons who can work full or part time in war plants, should do the patriotic thing by reporting at once to the United States Employment Service for assignment."

H. R. Harnish, state manpower director, notified the committee that the Government would not freeze double-duty workers in war jobs, stating that it was not mandatory for part-time workers to switch full-time to an essential industry when they were doing war work after a regular eight-hour day in a non-essential post.

Mr. Harnish also ruled that the 48-hour work week order in civilian industry could be waived in cases of employees who contributed four hours of night work to war production. Half of the employees in the film industry are now subject to the 48-hour work week. The rest are on a 44-hour week.

NLRB Petitions Federal Court To Enforce Disney Verdict

The National Labor Relations Board has petitioned the ninth Federal District Court of Appeals in San Francisco to enforce its order of March 31 requiring the Disney Studio to reinstate Arthur Babbitt, now in the Army, with back pay from November 24, 1941, to November 19, 1942, within 40 days after his discharge from the Army.

According to Gunther Lessing, an executive of the Disney Studio, the company will fight the NLRB order when the case is set in court. Mr. Babbitt was a leader of the cartoonist strike against the Disney company in 1941.

The NLRB order also requested that the Disney company refrain from discouraging workers from joining the Screen Cartoonists Guild.

"Food and Magic" To Be Released November 18

"Food and Magic," produced by Warner Brothers for the Office of War Information, has been announced as a release for November 18 by the War Activities Committee, which will distribute it. The film deals with the conservation of food and the necessity of sharing it. The background is a magician's stand on the midway of a circus.

"Mad Ghoul" Approved

"The Mad Ghoul," which was rejected by the Chicago Censor Board last month, has been approved for showing to adults only after making a number of cuts. Approval was given by the Commissioner of Police after a recommendation by Sgt. Joseph F. Healy, Chief of the Crime Prevention Bureau.

Lauds Hollywood Aid To OWI Overseas

Riskin, Film Bureau Head, Says Agency Depends on Output of Studios

Hollywood Bureau

In a message to Hollywood professionals invited by the Academy of Motion Picture Arts and Sciences to the screening last week of five shorts produced by the Office of War Information, Robert Riskin, director of the Overseas Bureau of that agency, stated the OWI-Hollywood case as of this point in the war.

"The Overseas Motion Picture Bureau of the Office of War Information depends primarily upon Hollywood to tell America's story to the world," he said. "The splendid films that have come out of Hollywood lately have contributed greatly to convince a skeptical world that the United States is wholeheartedly occupied with the war."

He went on, "In liberated Sicily and Italy, Hollywood features and shorts, selected for their special value in promoting the American scene in a favorable light, are at this moment doing much to lighten the burden of our occupying forces. The morale of the Italian people is an ever present problem for our Army.

Motion Pictures Simplify an Otherwise Complex Task

"Motion pictures contribute immeasurably to simplify an otherwise complex task. Reports reveal that, next to food, the people hunger for American motion pictures. These have been supplied, superimposed with Italian titles. They were brought in directly behind the invading forces by OWI representatives. When these representatives have confiscated all enemy films in circulation, the screens of the area are immediately filled with American product.

"This procedure will be repeated in all future operations. Through the assistance of the motion picture industry, we now have ready many films, superimposed in the appropriate languages, to be used in any enemy or enemy-occupied countries where our military forces might venture.

"Our own production program," he said, referring to films produced directly by OWI, "is only intended to augment in a small way the function being performed by Hollywood films. We are of necessity limited. Limitation in budget, personnel and pictures keep our activity small. We concentrate, therefore, on specific projects.

United Newsreel Aimed At Definite Objective

"Our United Newsreel falls into an obvious category. It is mounted and angled toward a definite objective. An issue of United Newsreel is produced each week, dubbed in 14 foreign languages, and is shown in almost every country of the world, outside of the Western Hemisphere. Each has to be given special treatment, for that which we say to our Allies cannot, for obvious reasons, be said to neutrals, and even the neutral countries vary in their degree of neutrality. For liberated countries, of course, an individual approach is required.

"Besides our current newsreel, a special news film was prepared for liberated countries. It is called the News Review." (This was screened for the guests).

"The Italian people," the message said, "have for several years been subjected to a propaganda campaign designed to convince them that we were disinterested in the war, that we entered it against our will, that our people are disunited and that it would take years for us to prepare for large-scale operations. The News Review is our answer."

American Institutions Shown to World

Referring to "Swedes in America," another subject screened, the Riskin communication said, "Its purpose is apparent. It falls into a category designed to make general statements about America as a dynamic democracy, and what the factors are that make it tick. This category, besides dealing with the treatment of minority groups and their fusion into the American picture, includes American industry and agriculture, our free press, the corner drug store, our cultural institutions and all other themes that can come under the heading of 'The Projection of America'. Other films in this classification which we have completed or in process of production are 'The American Cowboy', 'The Story of TVA', 'The City of Steel' and 'The American Small Town'.

"Still another group of films treat with the United States in relationship to the United Nations. 'The Jeep' and 'Oswego' (these were screened) belong in this group. 'The Jeep', through novel treatment, indirectly points out that the American soldier is fighting on every front in the global war. 'Oswego' demonstrates through an event in one small town the warmth and understanding the American people have for their Allies. Other films which fall into this category are the forthcoming 'Conference at Yellow Springs', 'Pipeline', 'Four Towns at War', 'Chicago' and 'Lend Lease'.

Designed to Promote Better Understanding

The message concluded, "Obviously, this statement cannot include a detailed summation of our program and objectives. Briefly, and in general, it is our purpose to show other peoples of the world that Americans are peace-loving and friendly, that we are all out in this war until victory is achieved, and that true democracy is a dynamic which, if practiced by all the nations of the world, will lead to broader understandings and will guarantee a future of freedom and security for all the peoples of the world."

The screening of the OWI shorts, conducted on two successive evenings, is the second recent Academy undertaking designed to promote Washington-Hollywood understanding. The first, a screening of the War Department's orientation films, was reported on page 31 of the October 9 edition of Motion Picture Herald.

Exhibitors Lose Three Awards

Arbitration complaints were dismissed by awards this week in Atlanta and Washington, and by consent in Detroit.

Sefton Darr, arbitrator of the 14th Washington complaint, dismissed the clearance demand of Tom D. Goldberg, operating the Harford theatre, Baltimore, for a reduction in the 14 days' clearance held by the Boulevard and Waverly theatres from Twentieth Century-Fox. Mr. Darr found that the intervening theatres produced greater revenue for distributors, were superior operations and historically entitled to the 14 day protection. Costs were charged to complainant.

In Atlanta, the tribunal's third case, a specific run action by W. F. Roth, for the Palace theatre in Gallatin, Tenn., was dismissed by James Shelor, arbitrator, on the grounds that the testimony by Mr. Roth had not proved that MGM or Paramount arbitrarily had sold away to Crescent Amusement Company. A section VI complaint was withdrawn. Mr. Roth was assessed costs.

In Detroit Bernard Kilbride and Leland Hillier operators of the Beverly theatre and MGM, Paramount, and 20th Century-Fox and the intervening Tower theatre agreed to a consent award signed by Melville Mason, arbitrator. It granted the Beverly seven days after the Tower on the condition the Beverly maintain equal admission prices and not engage in giveaways.

The Belpik Theatre Company, operating the Piqua and Miami theatres in Piqua, Ohio, has withdrawn its specific run and clearance case against RKO, Paramount, MGM, Fox, Warners and Dayton first run theatres. It was the 11th Cincinnati action.

The Liberty theatre, Herkimer, N. Y., operated by Valley Theatre Company, a Schine affiliate, has appealed the clearance reduction granted two weeks ago by Charles Tobin, Albany arbitrator. It claimed that the 14 and 7 day margins after Utica were insufficient relief.

Jack Cohn Given Party On 54th Birthday

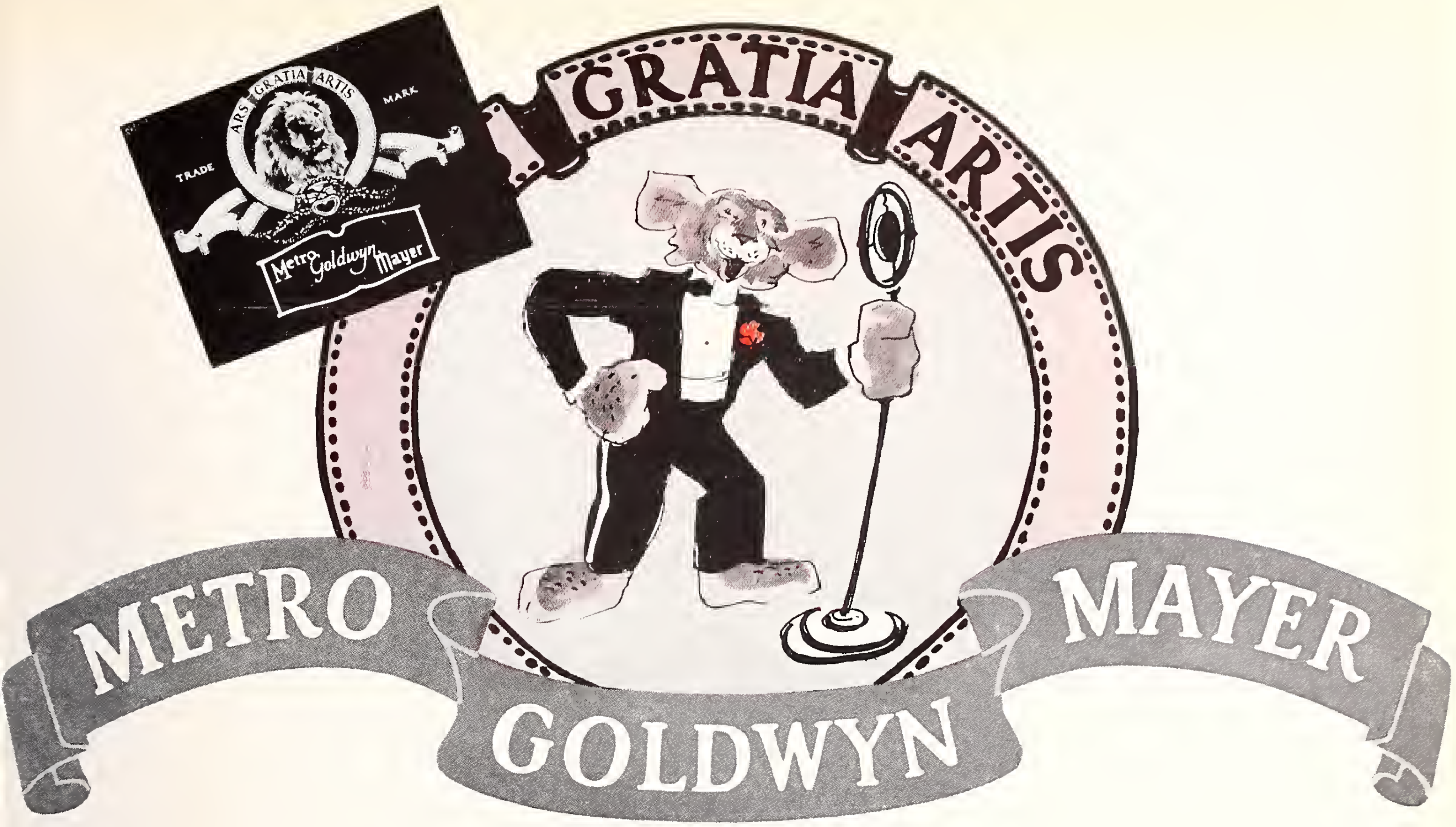
Jack Cohn, vice-president of Columbia Pictures, got a belated surprise birthday party last week at the Waldorf-Astoria Hotel, New York. Mr. Cohn's hosts were the executives of the company, the party having been delayed, awaiting the arrival of Harry Cohn, Columbia president, from the coast.

Others present were: Nate Spingold, Abe Montague, Abe Schneider, M. J. Weisfeldt, Nat Cohn, Louis Barbano, Rube Jackter, Louis Weinberg, Louis Astor, Dr. M. Goldstein, Mendel Silberberg, Harry J. Takiff, Joseph McConville, Leo Jaffe, Irving Moross, Floyd Weber, George Josephs, William Brennan, Mortimer Wormser, Warren Sharpe and Max Cohn.

Frank Rosenberg, David Lipton, David O'Malley, Harry Foster, Hal Hode, Max and Al Seligman, John Kane, Hank Kaufman, Jack Meyers, Arnold Picker, Jack Segal, Carter Blake, Sid Alexander, Charles Schwartz and Joseph Cohn.

"Spitfire" To Have Cairo Premiere November 15

RKO's "Spitfire," produced by Samuel Goldwyn, will have its Cairo, Egypt, premiere Monday, November 15, at the Diana theatre with King Fuad heading a prominent list of guests. The premiere is sponsored by the Royal Air Force Benevolent Fund. High-ranking Government officials and military officers will attend, including Marshal Sholto Douglas, in charge of England's Middle East air force.


ARS GRATIA ARTIS
TRADE MARK
Metro Goldwyn Mayer
GRATIA ARTIS
METRO GOLDWYN MAYER

THE WORLD'S MOST FAMOUS TRADE-MARK

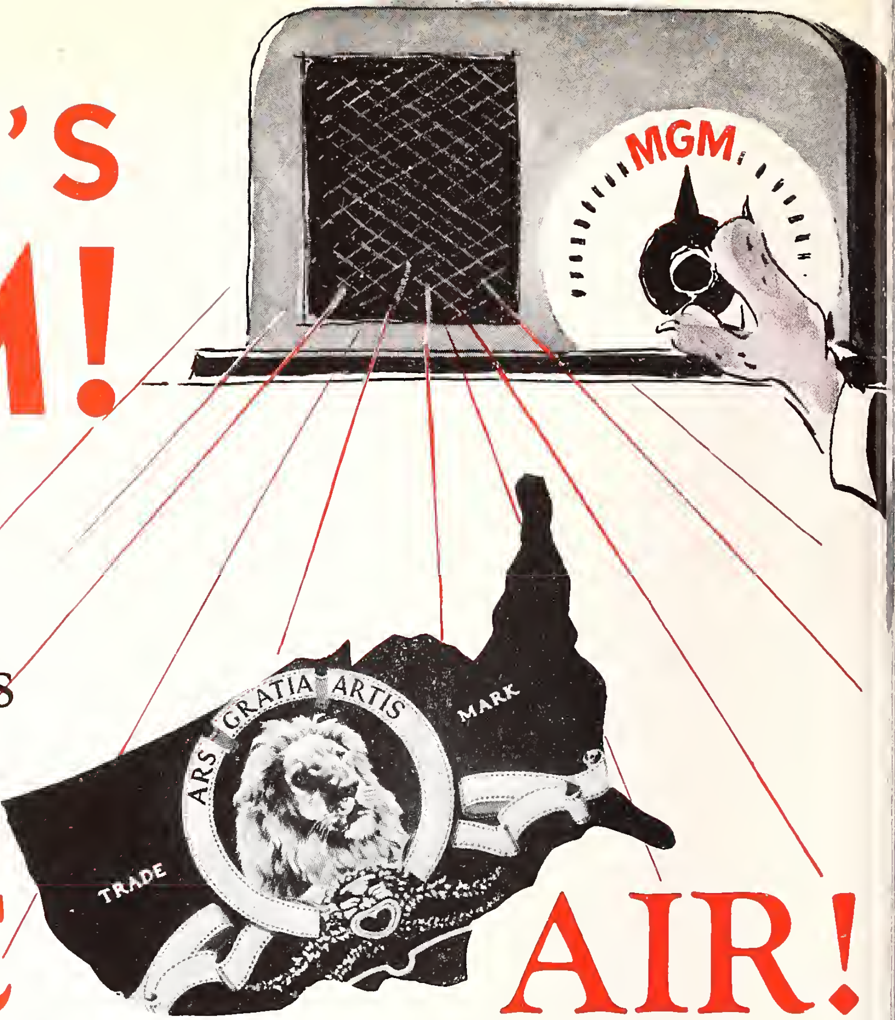
ON THE AIR!

FIRST AGAIN!

A 15-minute ticket-selling radio program
nationwide five nights every week!

Turn the dial to M-G-M (next page)

AGAIN IT'S M-G-M!



First to launch a nationwide program direct to your patrons 5 nights each week!

ON THE AIR!

MUTUAL NETWORK COAST TO COAST!

M-G-M presents

FULTON OURSLER
"THE PEOPLE'S REPORTER"

A great program to sell tickets for M-G-M pictures! Mr. Oursler, noted journalist and editor, answers the most interesting and newsworthy questions submitted by his listeners. His data is obtained from the most authentic sources, which he quotes. Fascinating, inside information that clarifies the news in the public minds.

TIME: 8:15 to 8:30 P. M. Eastern War Time five nights weekly, Monday through Friday. West Coast 7:15 to 7:30 P.M. Pacific War Time.

COVERAGE: 46 Mutual Stations.
(Also WHN, New York City)

RADIUS: 1408 cities of 5,000 or over.

POPULATION: 97,000,000 persons.

HOMES: 25 million radio-equipped.

THEY'RE LISTENING EVERYWHERE!

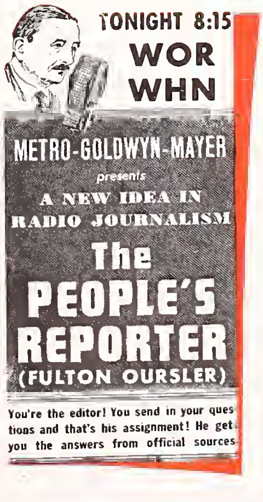
See next page for complete Station list.

M-G-M's NEW RADIO PROGRAM PRE-SOLD!

Your patrons know about it!

NEWSPAPER ADS: 46-city campaign. Special ads on Radio Pages (sample right)—prior to first program and afterwards.

ADVANCE AIR PLUGS: Each station carried announcements for days ahead building up listener interest.



TONIGHT 8:15

WOR

WHN

METRO-GOLDWYN-MAYER

presents

A NEW IDEA IN RADIO JOURNALISM

The PEOPLE'S REPORTER

(FULTON OURSLER)

You're the editor! You send in your questions and that's his assignment! He gets you the answers from official sources

BLANKETS AMERICA!

City	Station	Watts	KC	Cities Over 5,000	Popltn. in Area	Homes with Radio
Boston						
Boston	WNAC	5000	1260	74	2,824,955	705,399
Greenfield, Mass.	WHAI	250	1240	3	49,453	12,764
Holyoke-Springfield	WHYN	250	1400	16	454,021	114,412
Laconia, N. H.	WLNH	250	1340	3	100,627	24,028
Lewiston-Auburn, Me.	WCOU	250	1240	3	95,802	22,812
Lowell-Lawrence	WLLH	250	1400	42	1,467,763	366,381
Providence, R. I.	WEAN	5000	790	15	527,685	132,244
Rutland, Vt.	WSYB	1000	1380	5	222,725	52,531
Worcester, Mass.	WAAB	5000	1440	15	504,470	122,836
Totals (9)	....	....	....	176	6,247,441	1,553,347
New Haven						
Bridgeport	WICC	†1000	600	46	9,970,699	2,614,649
Hartford	*WTHT	250	1230	4	450,189	112,775
Waterbury	WATR	1000	1320	13	446,730	113,787
Totals (3)	....	....	....	63	10,867,618	2,841,211
New York						
New York City	WOR	50,000	710	258	18,495,333	4,730,847
Washington						
Baltimore	WFBR	5000	1300	13	1,830,508	417,511
Norfolk-Portsmouth	WSAP	250	1490	9	343,423	68,614
Washington	WOL	1000	1260	7	1,099,368	251,895
Totals (3)	....	....	....	29	3,273,299	738,020
Philadelphia						
Philadelphia	WIP	5000	610	119	6,096,190	1,490,752
New Orleans						
New Orleans	WNOE	250	1450	4	762,968	136,966
Buffalo						
Buffalo	WGR	†1000	550	7	1,415,698	357,550
Rochester	WSAY	250	1240	5	584,794	153,699
Totals (2)	....	....	....	12	2,000,492	511,249
Cleveland						
Akron	WJW	5000	850	22	1,907,652	498,973
Cleveland	WKW	5000	1420	34	2,298,074	595,636
Totals (2)	....	....	....	56	4,205,726	1,094,609
Detroit						
Detroit	CKLW	5000	800	76	5,971,871	1,530,744
Pittsburgh						
Pittsburgh	WCAE	5000	1250	73	2,680,561	623,526
Cincinnati						
Cincinnati	WKRC	†5000	550	47	2,561,836	637,367
Columbus	WHKC	500	640	34	2,126,676	533,398
Totals (2)	....	....	....	81	4,688,512	1,170,765
Indianapolis						
Indianapolis	WICB	†5000	1070	12	766,276	201,755
Louisville	WGRC	250	1400	3	488,806	114,111
Totals (2)	....	....	....	15	1,255,082	315,866
St. Louis						
St. Louis	KWK	†5000	1880	19	1,632,952	414,929
Dallas						
Dallas	WRR	5000	1310	27	1,925,272	364,919
Kansas City						
Kansas City	WHB	1000	880	18	1,548,034	380,594
Oklahoma City						
Oklahoma City	KOCY	250	1340	5	381,194	85,659
Chicago						
Chicago	*WGN	50,000	720	207	13,522,790	3,490,478
Des Moines						
Rock Island-Davenport-Moline	WHBF	5000	1270	27	1,462,351	382,373
Minneapolis						
Minneapolis-St. Paul	WLOL	1000	1330	12	980,491	262,875
Omaha						
Omaha	KBON	250	1490	3	477,890	111,952
Denver						
Denver	KFEL	5000	950	10	762,094	196,997
Los Angeles						
Los Angeles	KHJ	5000	930	57	3,719,411	1,103,160
Santa Barbara	KDB	250	1490	5	140,240	36,888
San Diego	KGB	1000	1360	4	289,348	84,343
Totals (3)	....	....	....	66	4,148,999	1,224,391
Portland						
Portland	KALE	5000	1330	3	602,857	175,359
Salt Lake City						
Ogden-Salt Lake	KLO	5000	1430	8	414,911	101,719
San Francisco						
Fresno	KFRE	250	1340	3	201,879	48,734
San Francisco	KFRC	5000	610	44	2,604,253	738,471
Totals (2)	....	....	....	47	2,806,132	787,205
Seattle						
Seattle	KOL	5000	1200	4	689,745	207,829
Tacoma	KMO	5000	1360	3	230,969	64,521
Totals (2)	....	....	....	7	920,714	272,350
U. S. Totals (46)	....	....	....	1421	98,131,774	24,989,702

Also WHN, New York City, 50,000 watts, covering 12.851,700 population in 10 States.

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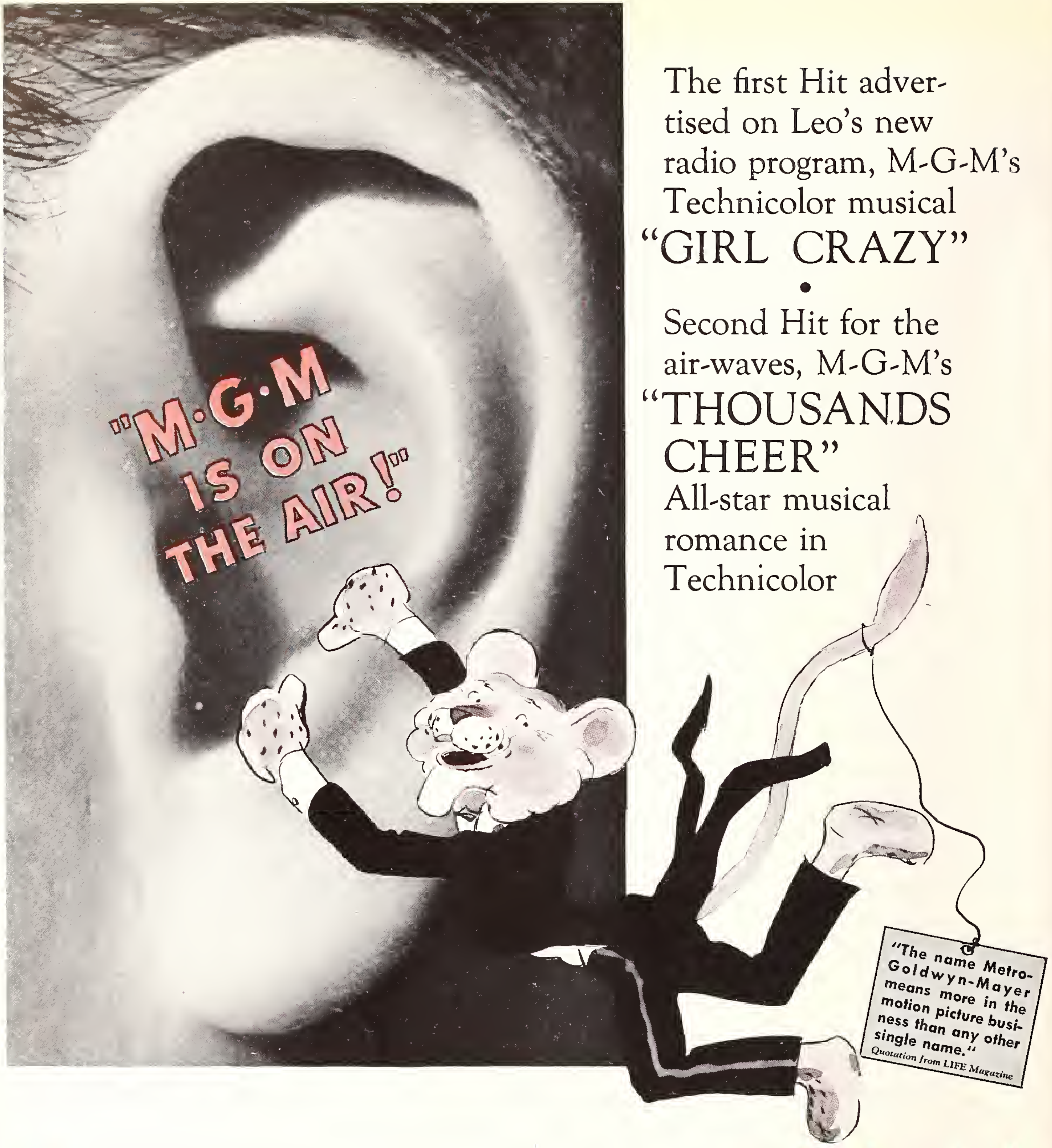
† At night, 500 watts

* Hartford starts 12/6/43; Chicago, 2/21/44.

NEXT PAGE! M-G-M PICTURES ON THE AIR EVERYWHERE!


"M·G·M IS ON THE AIR!"
"The name Metro-Goldwyn-Mayer means more in the motion picture business than any other single name."
Quotation from LIFE Magazine

The first Hit advertised on Leo's new radio program, M-G-M's Technicolor musical

"GIRL CRAZY"

•

Second Hit for the air-waves, M-G-M's

"THOUSANDS CHEER"

All-star musical romance in Technicolor

HE'S GOT AMERICA BY THE EARS!

First in newspapers! First in magazines!
First in radio! Now the Air Waves are
FRIENDLY!

PRINTED IN U.S.A.

Let's All Give! National War Fund—Which Gives To Al

Use Government Films, Rodgers Says on Coast

The first stop by William F. Rodgers, MGM vice-president in charge of distribution, on his national goodwill tour, was in San Francisco on November 8, where he spoke before a group of exhibitors at a luncheon-meeting at the Palace Hotel.

Mr. Rodgers urged local exhibitor committees to play Government war films, and stressed the importance of bringing reluctant or non-cooperative exhibitors into line for using such films. He dealt only with the aspects of the war effort without touching upon the Consent Decree, but during his later meetings with exhibitors in other key cities, it is expected that the topic will come up for discussion.

Mr. Rodgers mentioned his company's sales policies and relations with theatre owners. Among those attending were L. C. Wingham, San Francisco exchange head for MGM; also Al Sturdivant, Herman Hersken, Joseph Blumenfeld, George and Al Nasser, Robert McNeill, Roy Cooper, Lee Dibble, Harry Shipero, George Mann, Mike Naify, Laurence Borg, William David, Ben and Jess Levin, Sid Schuster, Eric Wilson, Charles Thall, Ed Mix, Harry Weaverling and others.

Plan 10-Week Overseas Tours for Film Stars

The board of directors of the Association of Motion Picture Producers at its regular monthly meeting in Hollywood last week pledged cooperation with the USO-Camp Shows in making available leading Hollywood stars for overseas appearances before American troops.

The plan would place the stars at the disposal of the Hollywood Victory Committee and USO with contemplated 10-week tours by leading personalities.

Abe Lastfogel, USO-Camp Shows executive, and Kenneth Thomson, executive secretary of the Screen Actors Guild, stressed the need for the stars' services.

Miller Elected President Of Augusta Amusements

Frank J. Miller, Sr., was elected president and general manager of Augusta Amusements, Inc., at a meeting of the stockholders held in Atlanta recently. Mr. Miller succeeds the late Arthur Lucas as president. He formerly was vice-president and general manager. Present at the meeting were home office representatives of Paramount, with which the corporation is affiliated under a partnership arrangement. William Jenkins, who was elected vice-president and general manager of August Amusements, recently succeeded Mr. Lucas as president of the Lucas and Jenkins circuit.

Navy Officers Like "Merrier"

Thirty-eight Navy officers at a South Pacific air base have signed a scroll endorsing "The More the Merrier" as the "best picture seen to date in the South Pacific." Harry Cohn, president of Columbia, has the endorsement at the studio.

WLB Certifies Union

The Motion Picture Office Employees Union, Local 23169, has been certified by the regional War Labor Board as bargaining agent for white-collar workers of Paramount News in New York, it is understood. Contract negotiations are to get under way shortly.

Industry Still Receiving Belated Bond Reports

The Warner Theatre Circuit in staging special Bond premieres in 15 houses in the Philadelphia area, raised $14,250,000 of the $19,628,445 total War Bond sale at 77 premieres in the city for the Third War Loan, according to Ted Schlanger, Warner zone manager. This is among late reports received.

Warners' Fox theatre in downtown Philadelphia led the list with sales amounting to $4,000,000. Four of the circuit's houses raised more than $1,000,000.

At the Interstate Empire theatre in Fall River, Mass., sales of "E" Bonds for the Third War Loan period of September 9 to October 2 totaled $227,800, William S. Canning, manager of the theatre, announced. Sales of "F" and "G" Bonds at the same theatre for the same period exceeded the three million dollar figure, with Stamp sales amounting to $10,000.

Building Boom in Industry Seen

While in Boston Monday for a conference with Massachusetts contractors, Major General Philip B. Fleming, Federal Works Administrator in Washington, expressed the belief that following the war there would be a great surge of building within the motion picture industry.

Basing his belief upon conversations "all over the country," he declared that there would be not only many changes and improvements, but that new theatres would be constructed, new studios built, and new equipment installed.

The General also told members of the film industry attending the meeting that there would be a great deal of private enterprise in building after the war, and that every encouragement would be given by the Government.

General Fleming endorsed the program outlined by the Associated General Contractors of Massachusetts, stating it should result in furnishing employment to thousands of men returning from the armed services to civilian life. One of the originators of the organization's program is Murray Weiss, a leading member of the Variety Club of Boston.

"Night of Stars" To Have 500 Name Personalities

The "Night of Stars," in its 10th annual program at Madison Square Garden on Tuesday night, will have some 500 name personalities in appearances and an expected audience of 20,000 persons, Robert M. Weitman, chairman of the producing committee, stated this week, adding that many of the entertainers will come to New York from various parts of the country, some of them from service camps where they are entertaining. The proceeds of the show will go to the United Jewish Appeal for Refugees, Overseas Needs and Palestine.

Aid Russian Relief Drive

The industry in Philadelphia will play an active part in the collection of clothing for Russian War Relief. The industry committee cooperating in the drive includes Ben Amsterdam, Jack Beresin, Sam Gross and Dave Barrist. Exhibitors are asked to use the containers, three feet square, which Russian War Relief will provide for theatre lobbies.

Prints for Mexico

President Avila Camacho of Mexico has requested prints of RKO's "Private Smith, U.S.A.," first of the "This Is America" series, from the company's Mexico City branch. They are to be made available to the Mexican War Department for showings at Army training centers.

Pool Film Stocks For Newsreels And Army

Plans were formulated in New York last Friday between representatives of the film industry and the Government to meet the problem of supplying adequate raw stock to industry and Army newsreel men overseas.

A solution was reached with the decision to pool the raw film whereby the newsreel management in the United States will turn over stock to the Army Signal Corps, and the Army in turn will allow the company representatives to draw from these deposits the necessary amount required for covering war fronts.

Lieutenant Colonels Marshall Newton and Curtis Mitchell, Army overseas and motion picture liaisons, respectively, and Claude R. Collins, the industry's newsreel representative in Washington, worked out the arrangements.

The move was found necessary, it was explained, because of the varying conditions under which the newsreel photographers work and the uncertainty of being assured of a continuing supply of film. Shipments which now are being handled by the Army are expected to ease the difficulties of transporting the film supplies to foreign fronts. Formerly, this practice was handled by newsreel companies, which often were confronted with shipping problems.

Jeffrey Named Publicity Manager for U. A.

Arthur Jeffrey has been appointed publicity manager for United Artists, it was announced last week by Paul N. Lazarus, Jr., advertising and publicity director. Mr. Jeffrey has been associated with the company since 1937. He was formerly connected with the publicity departments of Warner Brothers and Paramount.

United Artists has formed a "Special Events Department," designed to "enhance the box office drawing power of forthcoming United Artists releases through varied effective merchandising channels for exhibitors throughout the country, according to another announcement which was made a little later in the week by Mr. Lazarus.

Bernard M. Kamber, who recently received an honorable discharge from the Army, will head the new department under the supervision of Mr. Lazarus.

To Unfurl Service Flag At Ampa Luncheon

The industry's service flag containing more than 28,000 stars will be unfurled during the "Salute to the Heroes" luncheon at the Hotel Astor in New York on Wednesday, November 17. Howard Dietz, Loew's executive, will make the presentation at which Postmaster General Frank C. Walker and Charles Francis Coe, vice-president of the Motion Picture Producers and Distributors of America, will be present. The Associated Motion Picture Advertisers is sponsoring the affair.

Dismiss Fibre Container Case in New York Court

The Fire Department action against several major distributor exchanges, film laboratories and freight forwarders was dismissed last week in New York's Magistrates Court. It involved the use of fibre containers for which summonses had been issued. The favorable decision was based upon the recent ruling by the Bureau of Standards and Appeals approving the use of fibre containers for the duration of the war.

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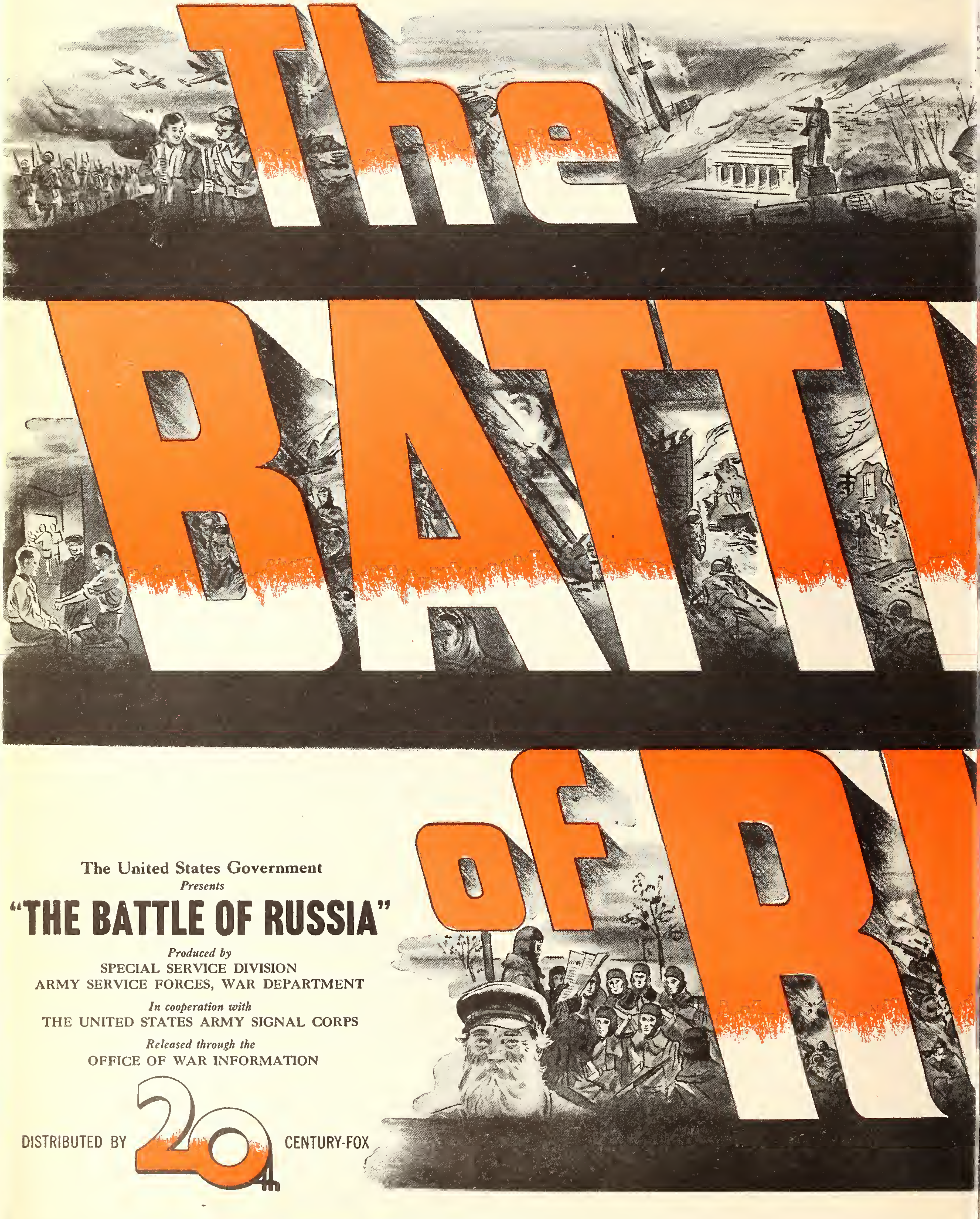


The United States Government
Presents

"THE BATTLE OF RUSSIA"

Produced by
SPECIAL SERVICE DIVISION
ARMY SERVICE FORCES, WAR DEPARTMENT
In cooperation with
THE UNITED STATES ARMY SIGNAL CORPS
Released through the
OFFICE OF WAR INFORMATION

DISTRIBUTED BY 20th CENTURY-FOX

for the War Activities Committee, Motion Picture Industry

OST TIMELY and

talked-about feature ever

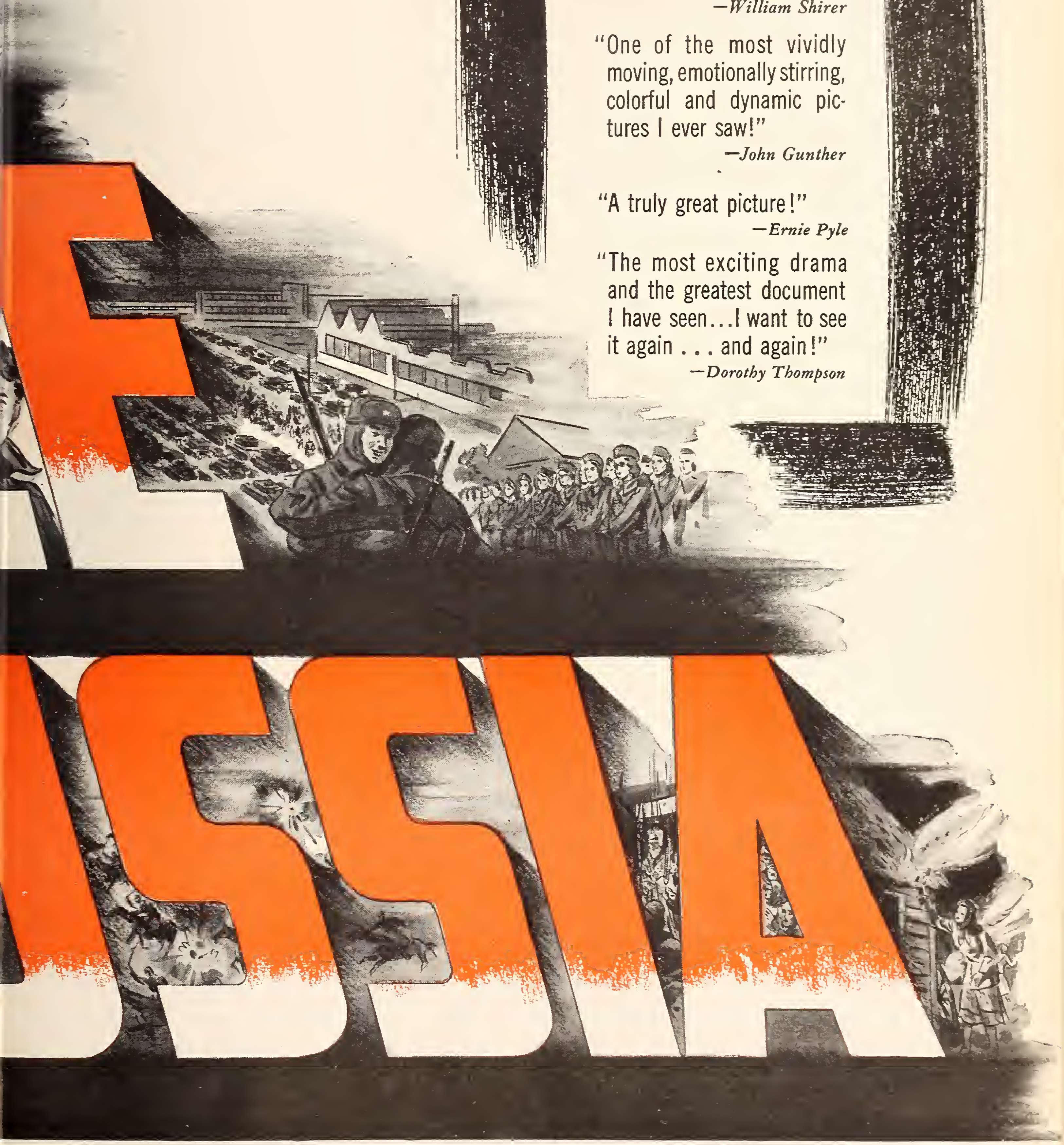
offered to a theatre!

"One of the great motion pictures of our time!"
—*William Shirer*

"One of the most vividly moving, emotionally stirring, colorful and dynamic pictures I ever saw!"
—*John Gunther*

"A truly great picture!"
—*Ernie Pyle*

"The most exciting drama and the greatest document I have seen...I want to see it again . . . and again!"
—*Dorothy Thompson*



Agencies Push Drive To Halt Vandalism

Social Groups Cooperate with Industry; Several Films To Aid Effort

Exhibitor attention to the problem of theatre vandalism, one of the serious manifestations of juvenile delinquency, continues, with increased aid to theatre owners coming from the industry itself, from social workers and civic officials engaged in stemming the tide. A number of feature productions in work in Hollywood on the subject of delinquency are soon to be released and one short, the March of Time's "Youth in Crisis," already is in release.

Several local community welfare groups in recent weeks have launched units to combat delinquency, including the Community Council of New York, and more recently, the Youth Council for the Prevention of Juvenile Delinquency, organized by a group of young people in Manhasset, L. I. Last week in Chicago, the police department announced it had established a training school for women police, who will work to prevent delinquency and will give special attention to theatre vandals. Chicago exhibitors have endorsed the move and have promised cooperation in the drive against vandalism.

Hope for Vandalism Decline Shortly

With city, state and Federal agencies endeavoring to curb the rising tide of juvenile delinquency, and with national social welfare, educational and religious groups developing preventive plans, exhibitors reportedly are hopeful that the next few months will see the decline in vandalism.

According to circuit officials in New York, women managers and assistants in key neighborhood theatres have been doing some of the most competent work in the city in the handling of hoodlums and vandals.

Uproar at Saturday and Sunday matinees and other shows with a large proportion of juveniles in attendance is a greater problem than ever, supervisors at the Loew and RKO officer said. Smaller circuits in the area substantiated their story. But, the operators said, the youngsters have not yet gotten out of control. They give much credit for the successful handling of disturbance to the pattern set by many of the women managers.

Prompt Appeal to Parents Often Successful

At Loew's Lexington, managed by Grace Niles, one of the first women to take over operation of a key New York theatre, a special plain clothes officer is employed on busy matinee days to keep the youngsters in order. The chief disturbance is shouting, Mrs. Niles reported. Vigilance by ushers and the special officer, plus prompt action, have effectively curbed seat slashing, fighting and serious rowdyism.

A prompt appeal to the parents is the technique followed by Mildred Fitzgibbons, manager of the Skouras Roosevelt in Flushing, Long Island, when a young troublemaker is caught. Parents almost always are glad to cooperate and after a few weeks enforced absence the youngster generally returns to the theatre a model patron.

Broadway houses, a check of the first runs reveals, also have had their problems with youngsters. It is chiefly the teen age group that causes disturbances, managers said. In several instances recently groups of five or more have been aprehended breaking their way into the theatre through fire doors with crowbars, hammers, or other heavy tools.

Film Inspires Youths To Fight Vandalism

A local youth movement formed to combat juvenile delinquency was organized in Manhasset, L. I., recently following a screening of "Youth in Crisis," the March of Time film dealing with the subject. The new group is called Youth Council for the Prevention of Juvenile Delinquency and it is expected that youngsters in other communities throughout the country may set up similar organizations.

Vandalism and hoodlumism in theatres were prominent among the subjects discussed by the group, members of which range in age from 14 to 18 years.

In New York last Thursday night, at the Waldorf-Astoria Hotel, 200 leaders of national social welfare agencies saw a special screening of "Youth in Crisis," released by Twentieth Century-Fox. A number of agency representatives pledged support of the film through their organizations.

Last Friday in New York, the children's division of the Domestic Relations Court issued a report showing that the number of children charged with juvenile delinquency in the first 10 months of 1943 had risen by 1,452, compared with the same period last year, and by 1,850 against the 10-month period in 1941. However, the report said that allegedly neglected children brought into court in the 10-month period in 1943 numbered 139 fewer than in the same period of 1942, although there were 201 more than in the same period in 1941.

YOUTHFUL ADVISER FOR RKO JUVENILE FILM

Ruth Clifton, 18-year-old high school girl from Moline, Ill., who originated the "Moline Plan" to combat juvenile delinquency and created quite a stir among social workers, arrived in Hollywood last week to take up her duties as technical adviser to RKO Radio in connection with its feature film, "Are These Our Children?". Bonita Granville, Kent Smith and Jean Brooks are to be featured in the film. Miss Clifton was welcomed to Hollywood by student delegations and civic officials engaged in combating juvenile delinquency.

Keough Swears Threats Forced Bioff Payment

The decision to pay off Willie Bioff and George E. Browne was a desperate choice, reached in fear of personal violence and strikes that might have crippled the industry, executives testified this week at the extortion trial of "the boys from Chicago" in Federal District Court at New York.

"We were dealing with desperate men," Austin Keough, vice-president and general counsel of Paramount, testified on Tuesday. For the first time he linked the names of the six defendants with "the Capone gang." Judge John Bright retained this testimony over the violent objections of defense counsel.

"It was my understanding and belief that Bioff was connected with other people who, by reputation, were gangsters," Mr. Keough said, "and that if I went out and volunteered to give information that would lead to Bioff or anybody else being charged with extortion two things might occur:

"First: a disastrous strike might be framed or called in the Paramount theatres throughout the country and in the Paramount studio.

"Second: I might have directed vengeance upon myself so that I might never have been a witness."

Mr. Keough said that Bioff and Browne had been identified as associates of the Capone gang by the late Sidney R. Kent, president of Twentieth Century-Fox.

Mr. Keough testified that he paid $100,000 in two years. Bioff, he added, had demonstrated his power to carry out threats by strikes called in Chicago theatres in 1935.

On Tuesday Harland Holmden, first vice-president of the International Alliance of Theatrical and Stage Employees, said he believed that Louis Compagna, one of the principal defendants, was the "Mr. Cook" who had come to Los Angeles in 1937. Bioff, he said, had telephoned ahead to instruct the IA officials in Hollywood to receive "Mr. Cook" cordially.

Earlier in the week Boris Kostelanetz, special Assistant Attorney General in charge of the prosecution, called to the stand a parade of industry witnesses who described the payments.

Harry Warner Describes Payments in 1937

The two former union men are leadoff witnesses for the Government case. They now are under 10 and eight year sentences for their part in the extortion of more than $2,000,000 from the industry.

Harry M. Warner described demands in November, 1937, by Bioff for special Christmas funds to "take care of the boys." He said $7,500 was paid from studio funds.

Earlier Major Albert Warner explained how he had made payments to Bioff in New York of more than $80,000. He admitted that he had been greatly afraid of the consequences if the money was not paid. "A strike of even a few days would have ruined us," he said.

Samuel Carlisle, comptroller for Warners, following the executives to the stand, explained how the payments had been concealed on the company books. James E. Coston, midwest manager of the Warner circuit, corroborated earlier testimony on the power of Bioff and Browne over the Chicago local.

Details of payments by Twentieth Century-Fox were supplied from the witness chair by William C. Michel, vice-president of the company. Hugh Strong, former New York policeman, and one time bodyguard to Mr. Kent, described hotel room payoffs to the union leaders.

Harry Cohn, Columbia president, late Wednesday testified concerning his friendship with John Rosselli, a defendant.

Columbia Profit For Year Rises To $1,802,279

Columbia Pictures Corporation and subsidiaries last week announced net profit of $1,802,279 for the fiscal year ending June 30, 1943, a record total. The 1942 profit was $1,611,659; 1941, $552,743, and 1940, $512,185.

The net profit figure is after provisions for Federal income, excess profits and capital stock taxes amounting to $3,679,562, as compared to the previous year's figure of $1,163,617.

The company also announced to its stockholders that the capital position of the corporation was approximately $14,219,000, and the ratio of quick assets to liabilities at the close of the fiscal year was 4.3 to 1.

The announcement, signed by Harry Cohn, president, stated that the unusual volume of business had made it mandatory that the corporation carry an increased inventory of pictures, and that the company was negotiating changes in the five-year bank loan agreement, dated March 26, 1941, as amended June 3, 1942, making available during a period of five years a maximum of $5,000,000 during the first year, which is progressively reduced.

The report also stated that as a result of an agreement with the British Government, moneys owed the corporation by its English distributing subsidiary were released during the fiscal year, including dollars previously frozen in Australia, India and New Zealand.

During the fiscal year the corporation declared the regular dividends on its preferred stock and a dividend of 50 cents per share on the common stock, and since the close of the fiscal year declared another dividend of 50 cents on the common, paid September 22.

While the report views the coming fiscal year optimistically, it warns of the uncertainties of the times, and the probable effect on all business of sudden developments incident to the war.

RCA Reports Nine-Months Income of $7,435,025

The net income of Radio Corporation of America and subsidiaries for the first nine months of 1943 was $7,435,025, an increase of $435,898 over the corresponding period in 1942, David Sarnoff, president, announced this week. The total gross income from all sources was $218,240,901, compared to last year's figure of $136,477,537, an increase of $81,763,364.

Provision for Federal income taxes amounted to $20,877,900 for the first three quarters of 1943, as compared with $14,009,600 for the corresponding period of 1942, an increase of $6,868,300.

After payment of preferred dividends, earnings applicable to the common stock for the period were 36.3 cents per share, compared with 33 cents per share in the first nine months of 1942.

Consolidated Film Profit $381,938 for Nine Months

In a financial report released this week, Consolidated Film Industries, Inc., showed a profit of $381,938 for the third quarter of 1943 ending September 30, before Federal tax provision. The estimated Federal normal and surtax amounts to $160,414, or a net profit of $221,524, as compared to $104,450 in the corresponding period of 1942. Per share earnings for the third quarter of 1943 are equivalent to 50 cents on the 400,000 preferred shares outstanding, and four cents on the 524,973 common shares outstanding, which compares with 26 cents per share earned on the preferred in the same quarter of 1942.

LATE REVIEW

Women in Bondage

(Monogram)

Hitler Versus Virtue

Originally titled "Hitler's Women," this painstakingly produced melodrama compares, in theme, treatment and execution directly to "Hitler's Children," adding to the sum of that picture's revelations regarding Nazi policy for German womankind. Exploitation in similar vein would appear to promise similar box office results.

The screenplay by Houston Branch, based on a story by Frank Bentick Wisbar, transpires inside Germany, tracing the disillusionment of a Nazi's officer's wife back after a long absence. She and her associates experience the application of Nazi rules regulating marriage, baptism, enforced motherhood, deputization of fatherhood, encouragement of promiscuity, racial discrimination, sterilization and regimentation. In the final sequence she violates the blackout while Allied bombers are overhead so they can obliterate the unnamed city in which the story is laid.

Gail Patrick, Nancy Kelly, Gertrude Michael, Anne Nagel are standouts in the large cast, all performances taking a somewhat measured pace from Steve Kelly's direction which is geared to a script heavily underscored for purposes of documentary effect.

Produced for executive director Trem Carr by Herman Millakowsky, with Jeffrey Bernerd in association, the film reflects extreme care and an expanded budget.

The subject matter restricts the picture to adult audiences.

Previewed at the Filmart theatre, Hollywood, to an invited audience which appeared earnestly interested throughout. Reviewers' Rating: Good.—WILLIAM R. WEAVER.

Release date, December 24, 1943. Running time. 72 min. PCA Certificate No. 9617. Adult audience classification

Margot	Gale Patrick
Toni	Nancy Kelly
Heinz	Bill Henry

Tala Birell, Gertrude Michael, Alan Baxter, Maris Wrixon, Rita Quigley, Felix Basch, H. B. Warner, Anne Nagel, Mary Forbes, Frederic Brunn, Roland Varno, Ralph Linn.

Goldman Anti-Trust Suit Trial Starts Monday

Preliminary hearings in the anti-trust suit of William Goldman, independent circuit operator in the Philadelphia territory, against Warner theatre circuit and the major distributors, will start on Monday in the U. S. District Court in Philadelphia. Filed on December 8, 1942, and seeking triple damages of $1,350,000 because of his alleged inability to obtain suitable first run product for his Erlanger theatre, it is the first anti-trust suit of its kind against the Warner circuit involving the center-city first run houses. Mr. Goldman, in his complaint, claims that he is deprived of access to a free and open market to buy pictures based upon his ability and willingness to pay a fair and reasonable film rental as a result of alleged monopolistic conditions, and claims that he has been relegated to a last run on product.

Postpone Chicago Trust Case to January 24

Hearing of the Jackson Park theatre $360,000 anti-trust suit in Chicago against Balaban and Katz, Warner Bros. Theatres and the five distributing companies who are parties to the Consent Decree, has been postponed from November 1 to January 24.

In order to save time at the trial, attorney Thomas C. McConnell has taken depositions from Walter Immerman, Balaban and Katz; Allen Usher, Paramount; Sam Gorelick and Jack Osserman, RKO, and James Coston and Jack Shumow, Warner Bros.

Crescent Hits Second U. S. Appeal Petition

Crescent Amusement Company and affiliated defendants in the Nashville anti-trust suit on Friday challenged the validity of the second appeal to the Supreme Court filed by the Department of Justice October 27.

George H. Armistead, Jr., Crescent counsel, in a petition entered in behalf of the circuit and Anthony Sudekum and Kermit C. Stengel, individual defendants, attacked the revised Government appeal on the ground that the District Court at Nashville had no jurisdiction to grant the appeal. Also he charged that the second Government appeal demand raised "no substantial question."

The Government on July 16 asked the Supreme Court to remand the Crescent case to Judge Elmer Davies with instructions to add to the District Court's decree a requirement that the circuit obtain court approval for all future theatre acquisitions. This would require affirmative proof that each purchase would not unreasonably restrain competition.

The contention that Judge Davies lacked power to accept the Government's expanded appeal last month was based on the fact that he had granted the July petition and certified the case to the Supreme Court in Washington.

Several Supreme Court cases were cited by Mr. Armistead to sustain the defense contention that "after an appeal has been granted by the District Court and citations issued, the District Court loses jurisdiction until the appeal is dismissed or abandoned" by the higher court.

With reference to the defense contention that the Government's appeal "does not raise a substantial question," the petition cited the "acquisition clause" in the amended and modified decree filed by Judge Davies on August 30. That provided "that each exhibitor defendant may acquire additional theatres if no coercive or predatory practices are used."

Crescent also claimed that "the injunctive remedy granted is wholly adequate and it would be outside the scope of the decision to require the court to pass upon the acquistion of other theatres where the sale is purely voluntary."

"If such an injunction is appropriate in the case at bar, it would be appropriate in the case of every small independent circuit of theatres in the United States and would simply mean that the district courts of the country would be giving approval or disapproval to transactions of an ordinary business nature without any rule or standard to guide them. It would appear from the statement of jurisdiction filed by plaintiff that the idea is to prevent defendant exhibitors from purchasing competitive theatres. The Government assignment of errors contains no such limitation and the decree presented to the court by the plaintiff contains no such limitation," Mr. Armistead said.

Filing of the petition was acknowledged by Assistant U. S. District Attorney Horace Frierson in the absence of Judge Davies who is in Washington.

Inaugurate Stage Policy

The 3,300-seat RKO Albee in Cincinnati inaugurated a policy of stage shows and pictures November 12, opening with Glen Gray's orchestra and acts. The combination policy originally was set for the 2,150-sea RKO Shubert. Weekday matinee scale will be 44 cents until 1 P.M. and 50 cents thereafter, with an evening rate of 75 cents for all seats.

Leaves Warner Post

Robert Eliano, Warner manager in Torrington, Conn., for the past 10 years, has resigned to operate his recently acquired 499-seat Alhambra, Waterbury.

Paul Hunter, Publisher of **LI**

The North Star is mor
thrilling motion picture
document particularly ne
ent time. Every America
self to see it.

Another Editorial Tribute To

SAMUEL GOLDWYN'S

Greatest Production

THE NORTH STAR

Directed By LEWIS MILESTONE
Original Story and Screen Play By LILLIAN HELLMAN
RELEASED THROUGH RKO RADIO PICTURES, INC.

RTY *says:*

than a great and
It is a human
ded at the pres-
owes it to him-

LET'S ALL GIVE TO THE
NATIONAL WAR FUND,
WHICH GIVES TO ALL

PEACE BETWEEN PEOPLES RESTS ON UNDERSTANDING

ANY real hope the world has for a future peace of long duration must rest upon a more solid foundation than the good will of individuals and governments.

Individuals are mortal, governments change. The peoples of the world who fight the wars have too much at stake to depend upon the wisdom or durability of either. What is really needed is a broad and deep understanding among the peoples themselves. Once this is brought about, leaders may pass and governments may fall, but true understanding between peoples, once joined, is unlikely ever to be severed into a clash of interests divergent enough to lead to war.

At the present time it is vital for the American people and the Russian people to come to a knowledge of each other. We need to know the Russians not as queer individuals living under some peculiar form of government, not as mighty fighters and rugged defenders of their land, but as men and women like ourselves—fathers and mothers of children, keepers of homes, residents of towns and villages.

We need to know what a great people they are. We need to know how they work and play, love and marry, think and talk. We need to know them as we know ourselves. And they need to know us.

Fortunately, through the medium of the motion picture and the genius of Mr. Samuel Goldwyn, expert practitioner of the motion-picture art, the Russian people have been brought to life before us as living, breathing human beings.

In his great picture The North Star, based on an original story by Lillian Hellman, we "live" in a Russian town. We know the people, we share their peace and contentment as it was before war came. We reel with them under the first onslaught. We live through their bitter suffering and stony defiance under the cruel heel of the conqueror. We fight with them from the hills and go on with them to the glorious redemption of their land and homes.

It is impossible for any American to see this magnificent picture and fail to acquire a deeper understanding of the Russian people—to come away without at least the first small beginning of that mutual respect and confidence on which the future peace of the world will rest. Let us hope the Russians see to it that America and its people are as faithfully portrayed so they may truly understand us.

The North Star is more than a great and thrilling motion picture. It is a human document particularly needed at the present time. Every American owes it to himself to see it.

Paul Hunter

Hold Premiere Of "Diary" in Philadelphia

Twentieth Century-Fox's "Guadalcanal Diary" had its world premiere at the Fox theatre in Philadelphia on Wednesday. A banquet was held on the same evening at the Hotel Bellevue-Stratford celebrating the 168th anniversary of the founding of the U. S. Marines in that city on the occasion of the film's opening.

Attending the banquet were prominent civic officials, representatives of the Marine Corps, company executives of 20th-Fox, and Preston Foster, who has one of the leading roles in the film. A private screening was held at the hotel following the banquet.

Mayor Bernard Samuel of Philadelphia was host at the banquet, with State Supreme Court Justice Carroll master of ceremonies. Among the company executives present were Spyros P. Skouras, president; Tom Connors, vice-president in charge of world-wide distribution; Larry Kent, executive assistant to Mr. Skouras, and Hal Horne, advertising and publicity head.

Last Wednesday at the Criterion theatre in Oklahoma City, the world premiere of Republic's "In Old Oklahoma" was held as a benefit for the Oklahoma City Milk and Ice Fund, all receipts being turned over to that charity. Governor Robert S. Kerr of Oklahoma and Mayor Robert A. Hefner participated. The picture, starring John Wayne and Martha Scott, is based on Thomson Burtis' story, "War of the Wildcats."

Columbia's "Sahara" opened at the Capitol theatre in New York on Thursday for its New York premiere, while Metro-Goldwyn-Mayer's "I Dood It" had its premiere in that city at the Paramount on Wednesday.

Circuits Fear Coal Shortage

Circuit operators throughout the country, according to reports, are viewing their coal supplies with considerable alarm. Although the mine labor disputes appear to be at least temporarily settled, the recent strikes seem to have brought on a critical situation.

Last year many of the houses, now facing a coal shortage verging on a famine, converted their heating systems to coal from oil, and are lacking materials or oil ration coupons to make re-conversion possible.

In New York, the Century Circuit reported that most of its houses had been converted to coal, and at the time of the strikes in the mines had only limited supplies of the fuel.

Reports also indicated that the Brandt circuit houses were in the same predicament, with Fabian and Randforce circuits reporting that a sufficient supply of coal is on hand to carry them through "a temporary" emergency period.

William England of RKO Theatres reported that coal was ordered for the theatres and delivered last summer, according to the normal practices of the company, with the result that supplies carried them through the emergency. Warner theatres, according to Harry Goldberg, are still using oil for fuel.

Join Publicity Staff

Leonard Gaynor and Pat Powers have joined the Twentieth Century-Fox home office publicity staff. Mr. Gaynor will handle special publicity-exploitation tasks under Jack Goldstein, publicity manager, while Mr. Powers will do promotion work on the New York run of "Song of Bernadette."

PROPOSE HIGHER SEAT TAX IN CHICAGO

A proposal to tax Chicago theatres $1 per seat or three per cent of the gross, as a means of raising additional revenue, has been made to the Revenue Committee of the City Council by Alderman Walter J. Orlikoski. This is much higher than the present license fee, which is based both on admissions and seating capacity.

Many Situations Have Holdovers

Warners' "Old Acquaintance" starring Bette Davis and Miriam Hopkins, broke the opening day's record previously held by "This Is the Army" at the Hollywood theatre on Broadway, New York, last Tuesday. However, the Irving Berlin picture's first week's gross was not exceeded.

"This Is the Army" continues strong in holdover situations, entering its fourth week last Wednesday at the Imperial theatre in Toronto. Another Warner film, "Princess O'Rourke" is being held over in its first 25 openings. Some of these include a fourth week at the Mastbaum in Philadelphia; third week in St. Louis and Hartford; second week in Allentown, Tampa, Providence, Milwaukee, Worcester, Columbus and three theatres in Los Angeles.

Metro-Goldwyn-Mayer's "Lassie Come Home" has been held over in each of its first four key city openings following the four-week run at the Radio City Music Hall in New York. The cities are Atlanta, Richmond, Cleveland and Baltimore, where extended runs are in progress. RKO Radio's "A Lady Takes a Chance" started its third week at the Brandeis theatre in Omaha on Wednesday. After getting one week on a simultaneous booking at the Stanley and Warner theatres in Pittsburgh, additional time was established at the Ritz. Extended playing time for the picture also has been reported from Cleveland, Columbus, Des Moines, Los Angeles.

Twentieth-Fox's "Claudia" started a second week at the Music Hall in New York on Thursday. Also, at the 55th Street Playhouse in that city, "The Great Mr. Handel" entered its ninth week on the same day. Paramount's "For Whom the Bell Tolls" is in its 18th week of an indefinite run at the Rivoli. Columbia's "Sahara" has been held over in Milwaukee, Denver, Seattle, Kansas City and Providence.

General Surles To Attend Picture Pioneer Dinner

Major General A. D. Surles, chief of public relations, War Department, will attend the Annual Harvest Dinner of the Picture Pioneers at the Waldorf-Astoria Hotel in New York on November 19. The invitation was extended by the organization's executive committee because of his understanding of and sympathy towards the problems confronting the industry in wartime, according to Jack Cohn, house manager. It was said that producers had been able to obtain cooperation from the War Department largely through General Surles' efforts.

Urges Power Conservation

George W. Erdmann, secretary of the Cleveland Motion Picture Exhibitors Association, has mailed members a bulletin requesting voluntary curtailment of electric power to conform to the recent War Production Board order.

House Action Expected Soon On Tax Bill

The new 1943 revenue bill with its 20 per cent admission tax was expected to go to the House Ways and Means Committee on Thursday, where members were to deliberate over possible revisions before submitting it to the House.

However, while it is not believed that another concession will be made because of the necessity of speedy preparation of the new tax bill for presentation to the House of Representatives, the reduction from the initially proposed 30 per cent tax has been well received in the industry.

According to a general bulletin from the Motion Picture Theatre Owners of America, the saving will approximate $163,500,000 yearly if the 20 instead of 30 per cent tax rate is imposed. It was pointed out, however, that a tax burden of $327,000,000 per year would still remain.

Circuit and independent exhibitors in Minnesota and the Dakotas have allied their forces in registering mutual opposition to the tax increase as it now stands. At an emergency meeting in Minneapolis last week following receipt of a telegram from Abram Myers, chairman of the board and general counsel of Allied States Association, the exhibitors present voted to present a solid front in an attempt to lower the proposed rate of taxation. Mr. Myers' telegram indicated that only such procedure could bring reconsideration of the tax measure.

Judge Universal Shorts Contest

Judging of Universal's second annual Featurette Exploitation Contest was to have been held on Friday at the Astor Hotel in New York, where a group of prominent industry members were to decide the winners of approximately $4,000. R. J. O'Donnell was principal speaker.

Those who were to be judges included Edward Alperson, Harold Mirisch and Max Fellerman, RKO; George Skouras and John Benas, Skouras Theatres; Alfred Burger and T. Dennie Boardman, Telenews; S. H. Fabian and Bernie Brooks, Fabian Theatres; Gus Eyssell, Radio City Music Hall; Leonard Goldenson, Paramount; Ben Joel and Eugene Picker, Loew's; Sam Rinzler and Irving Kaplan, Randforce; Irving Lesser, Roxy Theatre, John Shea and Richard Kearney, Shea Circuit; Arthur Mayer and Lou Metzger, WAC; Harry Rosenquest, Warners and representatives of the trade press.

Paramount To Pre-release Two Films for Holidays

Paramount will pre-release "True to Life" on November 25, and "Riding High" Christmas week, it was announced this week by Neil Agnew, general sales manager. The pictures will go to important key accounts as holiday attractions and numerous engagements already have been set.

Gets "White Fury" Rights

Edward Finney Productions has acquired distribution rights to "White Fury," a drama of the Far North. Major Knox Manning has been engaged to do the narration of the Swedish-made feature-length production which was directed by Lieutenant Thor Brooks.

THE *HOLLYWOOD* SCENE

From HOLLYWOOD BUREAU

A War Department directive has resulted in a dilemma at three studios. Studio censorship executives have been told to clamp down on scenes depicting Jap atrocities in an apparent move against over-emphasis on enemy brutality, leaving M-G-M, Twentieth Century-Fox and Universal holding bags of censorable scenes from pictures now in the shooting stages.

The action is in reverse of the War Department's previous attitude towards productions based on or relating to enemy atrocities, with the best explanation being that such films may aggravate treatment of American prisoners of war. It is still not clear whether scenes depicting Nazi atrocities are to be included in the directive, the original text covering only the Japanese. Watterson Rothacker, director of the Officer of Censorship in Hollywood, said: "No new instruction on this point has been received from Mr. Price." Mr. Rothacker was refering to Byron Price, Director of Censorship, in Washington.

Among pictures now before the cameras and affected by the new directive are the "Purple Heart" at 20th Century-Fox studios, M-G-M's "Dragon Seed" and Universal's "Gung Ho."

52 Features Shooting

The weekend saw 52 pictures in the shooting stage, following the completion of ten and the start of camera work on six.

The standout among the new undertakings is "Greenwich Village", Twentieth Century-Fox musical, presenting Don Ameche, Carmen Miranda, William Bendix and Vivian Blaine.

Paramount launched "Incendiary Blonde" with Betty Hutton, Arturo de Cordoba and Barry Fitzgerald.

Monogram started "Raiders of the Border" with Johnny Mack Brown and Raymond Hatton.

RKO Radio turned the cameras on "Gildersleeve, Detective", with Harold Peary in the title role, supported by Marian Martin, Richard LeGrand and Amelita Ward.

Republic went into production with "Pistol Packin' Mama", presenting Bob Livingstone, Ruth Terry, Wally Vernon, Jack LaRue, Joel Kirk and the King Cole Trio.

Universal started "Weekend Pass", with Martha O'Driscoll, Noah Beery, Jr., and Mayris Chaney.

The scene at the weekend:

COMPLETED

Columbia
Racket Man

Monogram
Voodoo Man
Arizona Whirlwind
Where Are Your Children?

Paramount
Man in Halfmoon Street

PRC
Jungle Terror
Texas Wildcats
Career Girl

Republic
Casanova in Burlesque

Universal
When Ladies Fly

STARTED

Monogram
Raiders of the Border

Paramount
Incendiary Blonde

RKO Radio
Gildersleeve, Detective

Republic
Pistol Packin' Mamma

20th Century-Fox
Greenwich Village

Universal
Weekend Pass

SHOOTING

Columbia
Nine Girls
Beautiful But Broke
Curly
Cover Girl

MGM
Dragon Seed
Two Sisters and a Sailor
Kismet
Mr. Co-Ed
Canterville Ghost
Gaslight
Andy Hardy's Blonde Trouble

Paramount
Tomorrow's Harvest
Hitler Gang
When I Come Back
Rainbow Island
Double Indemnity

RKO Radio
Show Business
International Zone
Falcon in Texas

Republic
Monster
Rhythm Revelry
Fighting Seabees

20th Century-Fox
Four Jills and a Jeep
Purple Heart
Sullivans
Eve of St. Mark
Home in Indiana
Lifeboat

UA
It Happened Tomorrow (Pressburger)
Bridge of San Luis Rey (Bogeaus)
Knickerbocker Holiday (PCA)
Since You Went Away (Vanguard)

Universal
Moonlight in Vermont
Three Cheers for the Boys
Calling Dr. Death
Gypsy Wildcat
Patrick the Great
Her Primitive Man
Impostor

Warners
Mr. Skeffington
One More Tomorrow
Passage to Marseille
Outward Bound

RKO Pairs Kent Smith With Bonita Granville

RKO Radio again is teaming Bonita Granville and Kent Smith, two of the leading players in "Hitler's Children," and has assigned them roles opposite each other in "Are These Our Children?" The story deals with the youth problem in wartime America. Smith, who portrayed a school teacher in the picture about Nazi Germany, will be seen this time as a returning war hero. Joan Brooks also has been assigned a featured part.

The company last week started production on "Marine Raiders." Pat O'Brien co-stars with Ruth Hussey. It will be her second assignment for RKO while on loan from Metro-Goldwyn-Mayer, having recently completed an assignment in "Tender Comrade." The Marine base at San Diego will be used for approximately half the scenes in the picture.

Work Started on Film Of Sister Kenny Story

Preparations for the filming of the Sister Kenny story by RKO are under way and Edward Dmytryk, assigned to direct, is to confer with Sister Kenny and Rosalind Russell, who has the title role, on various aspects of the story. The film is to be known as "Elizabeth Kenny." The nurse has won worldwide recognition for the development of a successful treatment of infantile paralysis. Dmytryk arrived in New York Tuesday for the discussions and will stop at the Kenny institution in Minneapolis on his way back to the coast.

Reports on production matters concerning Samuel Goldwyn's "North Star" bring these figures to light: The Russian village depicted in the film covered 10 acres; labor costs for the construction of sets amounted to $260,000, including the actual materials which, of course, were held to the established ceiling prescribed through Government order; 144 cases of dynamite were used in the explosion scenes, also 44 drums of gasoline; the picture was two and one-half years in the making, of which two years were spent in preparation and six months in the actual production. This, said to be the most costly film undertaken by Goldwyn, required in various scenes a 10-car freight train, a radio station, hospital, school, assembly hall and railroad depot.

The Condos Brothers, Nick and Steve, tap-dancing team, who appeared with Tommy and Jimmy Dorsey, have been signed by Charles R. Rogers for his United Artists musical, "Song of the Open Road." The producer announces, also, that he completed a deal via the long distance telephone with Ina Ray Hutton and Benny Goodman, who will appear in the film. Edgar Bergen and Charlie McCarthy, Bonita Granville, Sammy Kaye and his band, and Rose Hobart, together with several new screen personalities, have already been signed as cast headliners. S. Sylvan Simon directs the film.

In an unusual talent search, Arnold Pressburger is looking for a voice that will approximate that of the late Australian operatic soprano, Nellie Melba. The voice is to be heard in an opera house sequence of the 1890's in Rene Clair's "It Happened Tomorrow," which Pressburger is producing and which will be released through United Artists.

Topeka Theatre Is Bought

Dickinson, Inc., owners of a score of theatres in the Topeka, Kan., area, has announced the purchase of its fifth Topeka house, the Crystal from J. E. Pennington.

WHERE

YOUR C

The
FIRST Drama of
Juvenile Delinquency
to reach th

ARE

ILDREN

screen!

A *Monogram* PRODUCTION

LETTERS FROM HERALD READERS

EXHIBITOR SAYS NOW IS TIME TO END DUALS

To the Editor of the Herald:

Each and every one of us owning and operating motion picture theatres is confronted with many problems created directly or indirectly by the war effort. Looming ahead of us, and moving toward us in great strides is a most important one—the shortage of product.

Each company announces fewer pictures. And we of the double feature situations are in the best spot ever, to correct and eliminate this type of entertainment.

If one glances down the list of releases, we find reissues, repeats and rivivals included among the future "new product releases" and which to my way of thinking are cluttering up the market and providing a barricade before the box office. Occasionally a repeat or revival gets additional money for us, but with theatres almost forced to book same in order to maintain a policy it is not going to prove itself a healthy condition.

Let the film companies produce fewer pictures—and good ones. Let them shelve these repeats and offer them only when an exhibitor feels that he has a definite reason for running same, which is his privilege. Take advantage of time and it's changes—because now is the time to drop double features and get away from something that even your own public are being annoyed with.

Shows Too Long; Public Pressed for Time

In order for us, as we think, to continue our present policies, changes and be competitive, we must put in repeats at intervals so that we can preserve film product for future dates. Today with the American public definitely pressed for time, regardless of whether it be a housewife or a factory worker, they want to be entertained in the quickest possible manner and are not as favorable to the double feature as they were a year ago. They do not have time to sit three and four hours in a theatre. To them that is not relaxation any more. True it may be for the children, but they too must be corrected, for as they grow older and become more accustomed to motion picture entertainment, they will be harder to correct than right at this time.

A good two-hour show properly balanced with short subjects has more of an appeal today than the best double bill you can put together, because it is short and to their time allocation and sends them away from the theatre well pleased and relaxed. Today they rush out of the theatre, glance at the clock in the lobby and shout, "Good grief, look what time it is." That one remark has taken the joy out of the entire evening for them. They have to rush home, either to prepare lunch for a night shift or get to bed in order to be up and on the job the next day. Usually they do not rush into the theatre. You see them strolling leisurely toward the theatre, and they should be able to leave in the exact same manner, thoroughly relaxed.

Would Come Out as Well At End of Week

My personal observation prompts this letter. If we are to preserve our future patronage, we must anticipate it in advance and while we may be able to pick up a dozen or more repeats we get hurt on them, and eventually we will return to single features and get hurt again. But we will not get hurt as much today, than if we continue for another six months to a year and then find we must make the change, and conditions may not be as favorable to us as it is right at this time.

Extended playing time in many instances will solve this "shortage of film" problem but all of us cannot benefit by extended time. I cite myself making three changes weekly, using six pictures weekly and I certainly must be one of many. I could still make three changes or four if necessary on a single policy, give out a better bill of entertainment and come out just as well at the end of the week. I anticipate the change from double to single will have a certain amount of reaction at the box office, but to the majority today, it will be a blessing and it won't take very long to have your theatre grosses back where they were when you were offering doubles. I have tried two changes weekly, but this hurts more in box office, than the cost of the third change, and changes the habits of my patrons.

If we could just sum this whole thing up to its definite possibilities as are available at this particular time, I am certain that we could slip into the single feature policy without fanfare or back sliding and solve a problem not only for ourselves, but our motion picture producers as well. They all could make fewer pictures and good ones and which we would find easier to schedule and better in entertainment presentation.

There never was a better time than now. —*BILL EXTON, Roosevelt Theatre, Kenosha, Wis.*

FILM DISPLAY MATERIAL SHOULD BE REVISED

To the Editor of the Herald:

It is a big order to give decided views on what is wrong or right or how it can be improved. I thought I could just jot down some items, mostly wrongs, and send it off. However, sleeping over my first thoughts I believe I would be most vain to think that I knew what was wrong or right. On the right side, there must be a great many rights, for how could so many millions get real cheap high class entertainment if motion pictures were not right.

I look about and see people spend 50 cents to $2 in one hour pushing pin ball machines. A glance over to the bar indicates that three small drinks in 30 or 40 minutes sets one back 75 cents. And here in my theatre men, women, girls and boys get three to four hours of high class visual and hearing enjoyment, thrill and education for from 15 cents to 40 cents as the age may require.

Finds Industry Has Lot to Its Credit

Now any form of recreation that can fill the leisure hours, four of them for 40 cents, has a lot to its credit, not to speak of the Bonds and Stamps that are sold in evening off-hours of business, the records, books and radios collected for the soldiers and the millions advanced toward the research field of infantile paralysis and care of victims every year. In fact, toward the right side I find that people look upon my theatre as they would a public library or the post office—something that the town provides as a public necessity, and quite impersonally they criticize the theatre as an institution if something does not please them.

Then of course there is the wrong side. I am inclined toward speaking for the public and I suppose as an exhibitor, to give high praise to the end of the business which includes the directors, artists, actors, writers, set craftsmen and those producers who conceive the ideas behind the pictures. They are really tops and my little word of praise is not required to assure them of this. I find that the pictures displayed upon my screen excel in photographic composition and tone quality, that the historical and architectural backgrounds for the acting often exceed that romance and beauty of the original it portrays.

But once the finished product leaves Hollywood and is placed upon the market block and the display board, then the world of make-believe ceases, and all that is vulgar, cheap, false and crude comes to the surface. It is my opinion that the entire display end of the pictures, posters, paper, lobby boards, lobby methods for selling pictures, inserts 40x60's, banners, ideas are conceived as catering to the lowest intellect in our movie-going population.

Relation of Seller to Buyer Is Full of Friction

The most unfortunate phase of the industry is the contempt the exhibitors and sales departments of the industry hold for each other. The entire relation between the sales departments and the buyers is one of constant friction, unethical practices, unfair dealings. As a general over-all criticism it is my opinion that without the constant protection of the Government through the Department of Justice, sales methods and greed on the part of producers would gradually destroy all independent business until the ultimate and final score would be the five or so large producers through their banking interests owning or controlling all of the major key theatre situations in the U. S.—*WILLIAM I. GARREN, Albany Theatre, Albany, Cal.*

URGES QUICK ACTION TO FORESTALL TAX

To the Editor of the Herald:

Unless the industry takes some quick action, we are going to have as a reward for our war effort, a neat little package wrapped up with a tax of 20 per cent. The "Georges" better start doing something immediately, as this is one thing that no one will be able to sit back and say: "Well, let George do it," and it will be stopped.

I would like to suggest that we take off our coats and show the politicians that we can fight just as hard against something we don't like as we can to sell Bonds. There should be a trailer or slide on every screen in the United States telling our patrons of this proposed tax, and unless they are for it they had better write their Senators and Representatives protesting this 20 per cent increase which they are "socking on them."

In addition to this we have drawn up a petition in each theatre in our city, asking our patrons to sign same, protesting the tax.

National Screen as well as all other companies making trailers should get out some snappy trailers for this purpose pronto. With such a plan carried out nationwide we can flood Congress with millions of names in protest against this tax.

Every exhibitor, as well as his employees and family, should write his Representatives, too. For good measure, I told mine if the bill is passed, it was my intention to run on our screen a trailer telling my patrons:

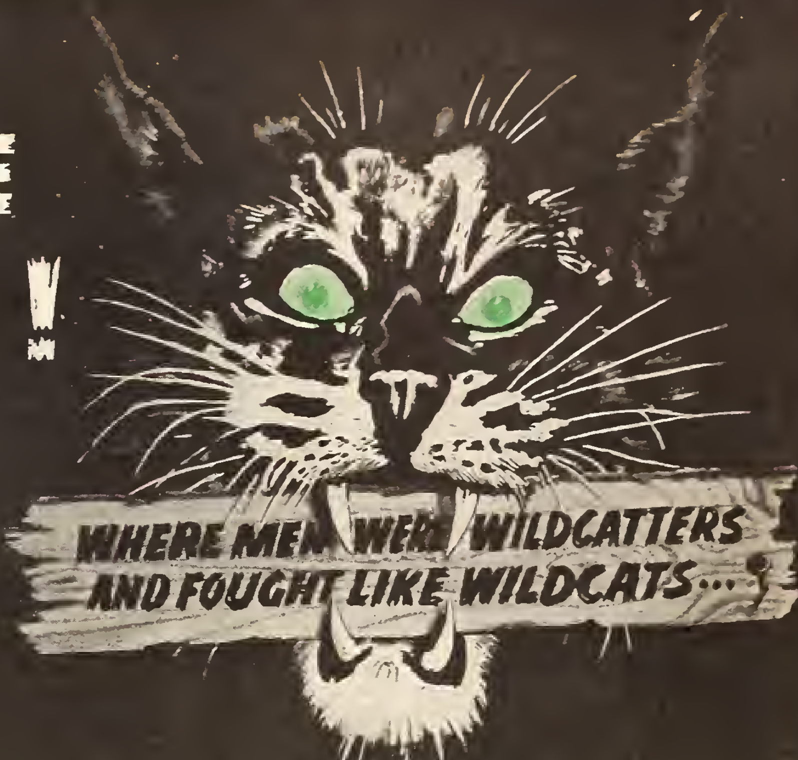
Blame your Senators and Representatives.

Don't blame us for this 100 per cent increase.

And I'll name every one who voted in favor of it.

I for one am tired of being a political football and every time that Congress needs funds, a new tax is put on the theatre industry.—*A. H. KAUFMAN, Fountain Theatre, Terre Haute, Ind.*

BOYS, WE'VE STRUCK OIL!


WHERE MEN WERE WILDCATTERS
AND FOUGHT LIKE WILDCATS...!

"IN OLD OKLAHOMA"

Based on THOMSON BURTIS' story "WAR OF THE WILDCATS"

JOHN WAYNE • MARTHA SCOTT

ALBERT DEKKER

MARJORIE RAMBEAU • GEORGE "Gabby" HAYES

DALE EVANS • GRANT WITHERS

ALBERT S. ROGELL, *Director*

Adaptation by THOMSON BURTIS

Screenplay by ETHEL HILL *and* ELEANORE GRIFFIN

Associate Producer, ROBERT NORTH

It's a Republic Triumph!

Open Hearings To Amend FCC Control Act

Washington Bureau

Amid charges by Federal Communications Commission Chairman James L. Fly that the National Association of Broadcasters was a tool of the two senior networks, hearings on the White-Wheeler bill to amend the Communications Act got under way in Washington last week.

At about the same time the special House committee investigating the FCC held an executive meeting to consider its budget and found that under former Chairman E. E. Cox of Georgia, who stepped down when the propriety of his conducting an investigation which he had sponsored threatened to become an issue, it had spent $58,000 of the $60,000 appropriated by the House for the inquiry.

Chairman Clarence F. Lea of California, who succeeded Mr. Cox, disclosed that he would ask the House for another $75,000 this week, preparatory to resuming hearings at which FCC officials are expected to be the first witnesses. No decision, it was indicated, had been reached regarding the retention of Eugene L. Garey, appointed special counsel to the committee by Mr. Cox, whose conduct of the investigation was the subject of attack by commission members last summer.

Streamlining of the Communications Act may be accompanied by legislation giving the standing of law to the FCC's chain regulations, which National Broadcasting Company and Columbia Broadcasting System unsuccessfully challenged in the courts. During the interrogation of Mr. Fly, Senator Wallace White of Maine disclosed he was writing such a measure.

Court Decision Favors Circuit Employees

In a decision expected to set an important precedent, the Appellate Division of the New York Supreme Court unanimously affirmed a decision of a lower court upholding the claim that a union's contract with a theatre applies to subsequently acquired theatres by the same ownership. The issue arose as a result of the Strassberg Circuit's acquisition of the Uptown theatre in New York. The circuit has contracts with projectionists' Local 306, IATSE, and claimed that it was not bound by contract in the case of the Uptown workers, and that Local 306 had no jurisdiction over them.

Strassberg allegedly cut the wages of Uptown projectionists, refused to arbitrate, and the union sued. The court's decision held that the circuit was bound by its contract with Local 306 for every newly acquired house, and directed the circuit to arbitrate the wage slash in accordance with the terms of the Local 306 contract.

According to a spokesman for the union, the decision establishes a precedent which will facilitate collective bargaining, contract observance and the establishment of standard rates when changes in ownership are effected.

Acquire Unfinished Play

"An Errand for Uncle," new play now being completed by Clifford Odets, has been acquired by Warners. The company has signed Elia Kazan to direct the film version, with Jerry Wald as producer.

Hold Festivities for Sailors

A Thanksgiving party for 1,000 sailors will be given by the Chicago *Daily Times* and Warner Brothers at the Naval Armory in Chicago. A film and stage show will be presented.

JACK G. LEO

Leo Is Named NSS Treasurer

At a special meeting of the board of directors of National Screen Service Corporation this week, Jack G. Leo was named treasurer.

Mr. Leo entered the industry with the Greater New York Film Rental Company in 1909 and later became identified with Fox Film Corporation as one of its chief executives, when it was organized and absorbed the Greater New York Film Rental Company in February, 1915. He was with Fox Film Corporation in important executive positions until 1930, when at the time of the reorganization he resigned and temporarily withdrew from film activities.

In 1933, Herman Robbins, president of National Screen Service Corporation and formerly associated with Mr. Leo in Fox Film Corporation, invited him to take an advisory post in the corporation.

Since then, Mr. Leo has been successively director, vice-president and secretary, and now treasurer of National Screen, taking the post vacated by Toby Gruen, who has withdrawn because of ill health.

Allied Setting Program For Milwaukee Meeting

Allied States Association has reported that numerous representatives from various exhibitor organizations will be present in Milwaukee from November 15 through November 20 when meetings are scheduled to discuss, among other things, the Consent Decree and the new proposed taxes in the revenue bill.

The Allied Caravan Committee will be in session November 15 and 16, followed by the Allied board of directors' meeting November 17 and 18. The annual meeting of the Independent Theatre Owners Protective Association of Wisconsin and Upper Michigan will be held November 18 and 19.

Among exhibitor leaders expected to attend are W. L. Ainsworth, Maxwell Alderman, Ray Branch, Harry Chertcoff, H. A. Cole, Irving Dollinger, Dr. J. B. Fishman, Louis Gold, Roy Harrold, Harry Loewenstein, Abram Myers, M. A. Rosenberg, Sidney Samuelson, Martin G. Smith and Harry Walker.

F. & M. Gives Marine Party

The Fanchon & Marco Service Corporation of St. Louis honored the Marine Corps at a midnight birthday party at the Fox theatre in that city Wednesday with admission free to Marines and their wives.

House Approves $5,000,000 for OWI Overseas

Despite sharp attacks in the House of Representatives against the overseas propaganda activities of the Office of War Information, the House Appropriations Committee last week approved in full the additional $5,000,000 sought by the OWI to carry on its "psychological warfare" against the Axis for the remainder of the fiscal year. The bill is now before the Senate.

Last June, vigorous opposition of some members of Congress resulted in the abandonment of the domestic OWI film division. The total annual appropriation for the OWI overseas branch approved by Congress was $29,000,000, of which approximately $5,000,000 was to be used for motion pictures.

It was learned in Washington this week that the expressed views of high military officials that the OWI, directed by Elmer Davis, was definitely contributing to the psychological warfare waged against the enemy in connection with military operations resulted in the House approval of the $5,000,000 for the OWI. At least $1,500,000 of this sum is to be used for films.

At hearings before a House appropriations committee it was disclosed that the OWI, in cooperation with the Navy, is making an historical picture of the war in the Pacific which Mr. Davis told the committee "is needed in Europe and throughout the world where the great achievements of our Navy against Japan are insufficiently known." He said that while this film would be "exceedingly valuable" abroad and was being produced especially for distribution outside the United States, it was probable there would be a demand for its domestic exhibition.

A supplemental appropriations bill offered by Rep. John Taber of New York, which would have allowed the overseas branch only $1,000,000 of the $5,000,000 requested, was defeated in the House last Friday by a vote of 146 to 139. Administrative supporters warned that failure of the House to make the funds available would endanger American lives and perhaps prolong the war. Mr. Taber's principal attack on the OWI during the debate was that the agency had been conducting a fourth term boom among the troops abroad.

Lust MPTOA Representative Of Theatre Owners' Unit

The Motion Picture Theatre Owners of Maryland, District of Columbia and Virginia last week elected Sidney List, independent theatre operator, as representative to the Motion Picture Theatre Owners of America.

The executive board was reduced from nine members to six and includes John J. Payette, Warner Theatres; Carter Barron, Loew's; Louis Bernheimer, Lloyd Wineland and Abe Lichtman, independent theatre operators, and Mr. Lust.

Julian Brylawski, recently reelected president, presided at the meeting at which the other officers, Fred Kogod, vice-president; Nat Browne, secretary, and Abe Tolkins, treasurer, were formally inducted.

Fire Causes $20,000 Damage

An estimated $20,000 damage was caused by a fire which started in the projection booth at the Strand theatre in Superior, Mont., last week.

Monogram Sets High Quota

Monogram's "Where Are Your Children?" has a $1,000,000 sales quota, according to W. Ray Johnston, president. A $100,000 appropriation for advertising has been set.

TWO ALL-TIME HIGHS

WITH millions of feet required by our Armed Forces for training and other military purposes, the total production of Eastman motion picture films has pushed into new high ground. And the all-around quality of this huge output has never been excelled. Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., ***Distributors***
Fort Lee Chicago Hollywood

EASTMAN FILMS

War Fund Drive Is Launched In New York

Sam Rinzler, Greater New York chairman for the industry's National War Fund campaign, addressed more than 100 Paramount executives and department heads, including Adolph Zukor, Barney Balaban and Neil Agnew, last Friday at the home office. He urged that complete cooperation be given in the fund-raising drive to make it an outstanding success.

There are three teams representing the industry in the "door-to-door" campaign which consists of visiting exchanges, circuits, distributing companies and others in the industry. The purpose is to enlist their aid, through personal contact, in the National War Fund campaign. The "A" team comprises Adolph Zukor, the Fund's national chairman, and S. H. Fabian. The "B" team is Arthur Mayer and Harry Brandt and the "C" team, Mr. Rinzler and Fred Schwartz. On Tuesday the "C" team visited Monogram and on Wednesday, United Artists and Warners.

Mr. Zukor last week sent a letter to all exhibitors in which he said: "The vital relief work of the 26 organizations served by the National War Fund is another important and indispensable link in the support of our fighting men. Contributions from each of us, and all of our employees; from every corporation, large and small, all added together will reach a figure that will bespeak again the great generosity and patriotic consciousness of our industry."

He praised the exhibitors' efforts in past accomplishments in the advancement of the war program, lauding the wide assistance given to the local campaign committees.

Schenck to Head 1944 Dimes Drive

Nicholas M. Schenck, president of Loew's, will direct the industry's 1944 March of Dimes campaign on behalf of the infantile paralysis fund for the fourth successive year. Mr. Schenck is giving his services in response to a direct, personal request from President Roosevelt.

The drive will last one week, starting on January 24 and ending on January 30, the President's birthday anniversary. Collections again will be taken up from theatre audiences and it is anticipated that even more theatres than last year will cooperate in the drive. More than 11,000 participated in 1943, with a total collection of $2,116,539.

Mr. Schenck is expected to announce local and national committees shortly.

Monogram Holds Sales Meeting in Chicago

Monogram franchise holders and sales personnel from Chicago, Milwaukee, Des Moines, Minneapolis and Indianapolis were to hold a meeting on Saturday, November 13, in Chicago with Harry Thomas, Eastern sales manager, presiding. Part of the session was to include screenings of two of the company's pictures, "Where Are Your Children?" and "Women in Bondage."

Warners Promote Kaliski

Joseph Kaliski, formerly on the sales staff of Warners' Cleveland exchange, has been promoted to branch manager, succeeding Bert M. Stearn, resigned.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 19—U. S. bombs Germany in record raids. . . . Germans leave Italy in turmoil. . . . Nazi bomb explosion in Naples. . . . Women pilots help airmen. . . . Test amphibious tanks. . . . *Normandie* sails again.

MOVIETONE NEWS—Vol. 26, No. 20—Allied commanders in Far East. . . . Burma fighting. . . . Japs cleaned out in New Guinea. . Italian front. . . . Theatre tickets free to servicemen. . . . Prisoners of U S. and Germany exchanged. . . . Saturday football games.

NEWS OF THE DAY—Vol. 15, No. 217—Flying fortresses smash Germany. . . . New York elections. . . . *Normandie* sails again. . . . Oakes murder trial. . . . Sheep cross Coulee Dam.

NEWS OF THE DAY—Vol. 15, No. 218—New Guinea battlefront. . . . U. S. and German prisoners exchanged. . . . Five million tickets free to service men. . . . General Eisenhower in Italy. . . . Lord Mountbatten in India. . . Saturday football games.

PARAMOUNT NEWS—No. 20—Demonstration of anti-gas chemical. . . . *Normandie* moves again. . . . Sheep cross Coulee Dam. . . . Hitler's fighters destroyed. . . . Oakes trial. . . . Naples bomb explosion.

PARAMOUNT NEWS—No. 21—Notre Dame tops gridiron teams. . . . Five million tickets to theatres free to service men. . . . Wounded Yanks return. . . . Air Corps trainees flee burning ships in practice. . . . New Guinea and Burma fronts. . . . Lord Mountbatten in India.

RKO PATHE NEWS—Vol. 15, No. 22—*Normandie* rides again. . . . Eighth Air Force in battle. . . . Naples explosion. . . . President Roosevelt votes. . . . Jungle dance by Yanks in South Pacific.

RKO PATHE NEWS—Vol. 15, No. 23—New Guinea battle continues. . . . Southwest Asia commanders pictured. . . . Prisoners exchanged between U. S. and Germany. . . . Notre Dame-Army football contest.

UNIVERSAL NEWSREEL—Vol. 16, No. 239—Nazi horrors in Naples. . . . Eighth Air Force on raid. . . . Election Day pictures. . . . Broadway lights up. . . . Sheep cross Coulee Dam. . . General's wife a riveter. . . . *Normandie* sails again. . . . Wasps tow targets.

UNIVERSAL NEWSREEL—Vol. 16, No. 240—Leaders in Southeast Asia. . . . War in Burma. .. . Eisenhower with Fifth Army. . . . German massacres. . . . Repatriated Yanks. . . . Cycling in Sahara. . . . Five million theatre tickets given service men. . . . Notre Dame beats Army. . . . Airmen practice safety in water.

ALL AMERICAN NEWS—Vol. 2, No. 55—Negro ground crews display skill. . . . Joe Louis' wife starts stage career. . . . Theatre receipts to relief by Galveston woman theatre-owner. . . . Harlem boys' club finest. . . . Tuskegee beats Wilberforce on gridiron.

New York WAC Meets to Solve Carrier Problems

Representatives of the War Activities Committee of the New York exchange area met late last week to discuss what appears to be a serious possibility of a breakdown in the handling of film deliveries this winter. A committee composed of exhibitors, distributors and WAC representatives has been named to investigate the situation and report findings to the WAC.

The members named to the committee were: H. M. Richey, Harry Brandt, Irving Dollinger, Robert Wolff, Ralph Pielow. Several additional members of the committee are to be designated by the carriers. The problem they face revolves around the refusal of the War Production Board to give truckers priorities for the purchase of new trucks and new parts.

Also discussed at the meeting was the best method of handling the War Department feature, "Battle of Russia," being distributed for the WAC by Twentieth Century-Fox.

Exhibitors To Honor Fabian And Mayer for War Work

The theatre owners of Greater New York will honor S. H. Fabian and Arthur Mayer, active in the industry's War Activities Committee, for their efforts in campaigns on behalf of the war at a luncheon on Tuesday, November 16 at the Astor Hotel in New York. James J. Walker will be toastmaster. David Weinstock is in charge of arrangements.

Rank Forms New Company to Sell Films Abroad

Following the conferences in recent months between British producer-distributors and officials of the British Board of Trade for post-war expansion in the foreign market, it was announced in London last week that the British Film Producers' Association had formed the British Commonwealth Film Corporation to undertake overseas distribution of British pictures. The association is a mutual aid organization to which most producers belong.

Directors of the new company are J. Arthur Rank, president of BFPA, and England's leading producer-distributor; Michael Balcon, Sam Smith and W. G. Hall.

In September, MOTION PICTURE HERALD reported that two officials of the British Board of Trade had sat in on a BFPA meeting and had promised that the Government would do all it could to assist them to break into the export market. The industry was advised, however, not to sit back and let the board do all the work.

It was said at that time the prime purpose of the officials' visit to the BFPA was to clarify the Government's intentions.

Warners to Hold Five Meetings

Roy Haines, western and southern division sales manager for Warner Brothers, and Norman H. Moray, short subject sales manager, are en route to the coast in connection with the company's forthcoming 21-week sales drive and will hold meetings in Chicago, Memphis and Kansas City before concluding in San Francisco and Los Angeles, to make a total of five regional sessions.

Mr. Moray has been designated as drive captain by Ben Kalmenson, general sales manager. He already has completed a tour of the eastern division with Jules Lapidus, sales manager for that territory.

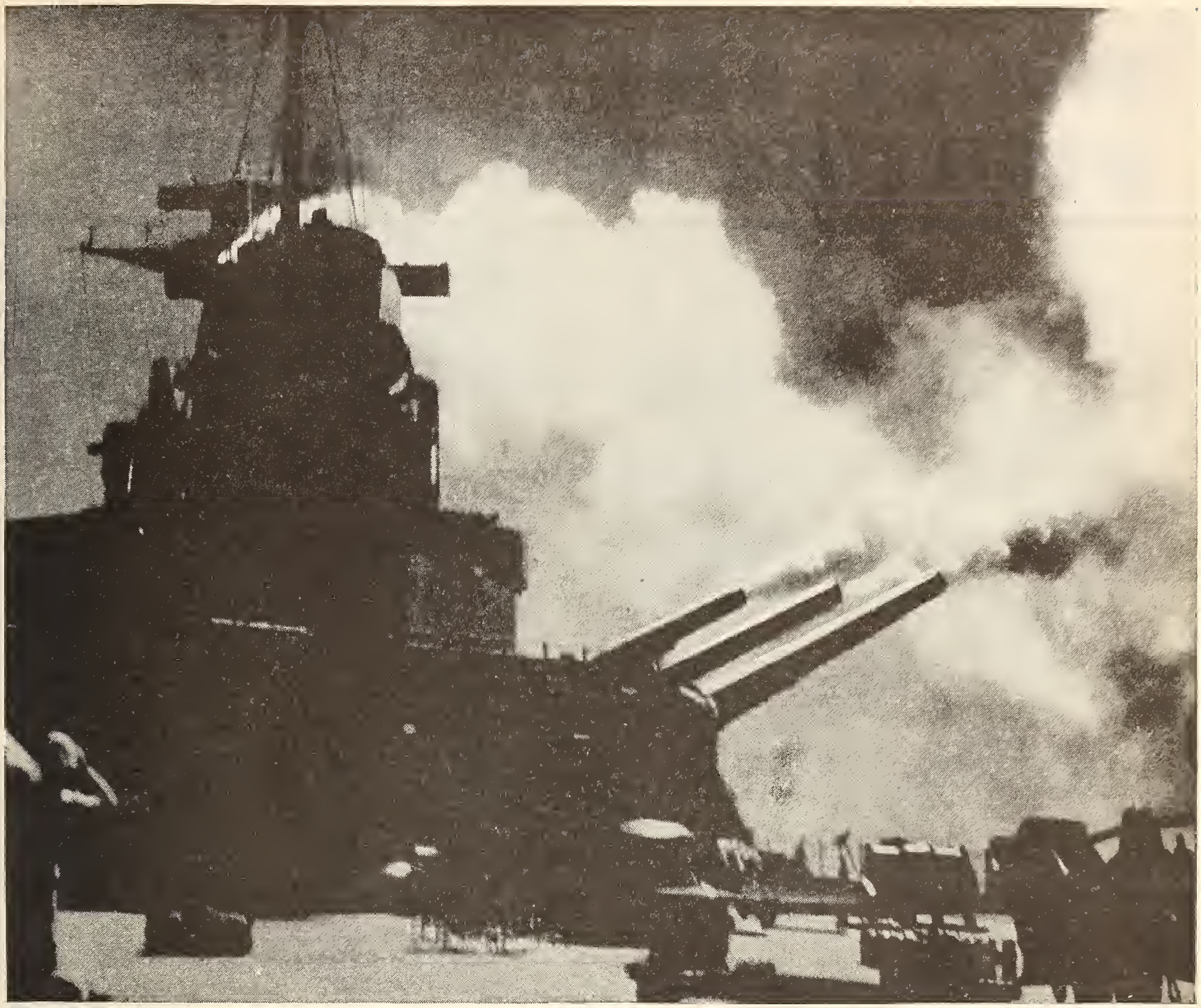
In Toronto, Wolfe Cohen, the company's Canadian district manager, presided at an eastern sales conference which was attended by branch managers Joseph Plottel, Isaac Coval, and Lewis McKenzie, representing Toronto, Montreal and St. John, respectively.

Two Releases from 20th-Fox Are Set for December

Tom Connors, vice-president in charge of world wide distribution for Twentieth Century-Fox, has announced that the company will release two pictures in December. "Happy Land," an adaptation from a best-selling novel by MacKinlay Kantor, will be released December 3. "The Gang's All Here," a musical in Technicolor, will be released December 24.

Joseph M. Levenson, New England Exhibitor, Dies

Joseph M. Levenson, an owner of the Levenson circuit of New England, died early Wednesday morning in Boston, where he had been a guest of the Variety Club, and had played cards with friends. He died in an automobile, riding home. Mr. Levenson operated the Levenson circuit with his brother, Max. The circuit includes the Coolidge Corner and the Brookline Village, in Boston suburbs. He leaves a son, in the Army Air Corps; and a daughter, in the Filene's Department Store advertising division.



U. S. Navy Official Photo

SOUND...*in war and peace*

Strange as it may seem, the same principles learned in recording and reproducing sound for motion pictures are today being applied by scientists to speed the winning of the war.

Naturally the engineers at Bell Telephone Laboratories and Western Electric—who gave the screen its voice—are actively engaged in the development of these new weapons.

Many of their new discoveries and improved techniques—hastened by the pressure of war—will be utilized in the development of equipment to provide still finer sound in post-war pictures.

Electrical Research Products Division
OF
Western Electric Company
INCORPORATED
195 BROADWAY, NEW YORK, N. Y.

★ SPEED THE DAY OF VICTORY BY BUYING WAR BONDS—MORE WAR BONDS—AND STILL MORE! ★

"WHAT THE PICTURE DID FOR ME"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.

Columbia

BOY FROM STALINGRAD: Bobby Samarzich, Conrad Binyon—This picture is outstanding, especially the kids in it. You will be surprised; play it. Played Tuesday, Sept. 28.—Jess L. Cooper, Oklahoma Theatre, Antlers, Okla.

COMMANDOS STRIKE AT DAWN: Paul Muni, Lillian Gish—This was a good war picture which brought many good comments. Business only fair. Played Sunday, Oct. 10.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Rural and small town patronage.

DESTROYER: Edward G. Robinson, Marguerite Chapman—A grand picture, thoroughly enjoyed by all. Edward G. Robinson sure suits this type of picture. Played Friday, Oct. 22.—F. A. Falle, F/S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

DESTROYER: Edward G. Robinson, Marguerite Chapman — Good action picture. Robinson always good.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MORE THE MERRIER, THE: Jean Arthur, Joel McCrea—A good comedy picture; many good comments. Business only fair. Played Wednesday, Thursday, Oct. 13, 14.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Rural and small town patronage.

MY KINGDOM FOR A COOK: Charles Coburn, Isobel Elsom—Excellent picture, thoroughly enjoyed by everyone. Played on a Friday night which is usually a poor night, still we packed them in. Played October 8.—F. A. Falle, F/S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

REVEILLE WITH BEVERLY: Ann Miller, William Wright—Grand little musical. Didn't expect much from the title, but what a pleasant surprise. This is the kind my patrons like.—Marina Theatre, St. Andrews, N. B. Small town patronage.

SOMETHING TO SHOUT ABOUT: Don Ameche, Jack Oakie, Janet Blair—Another picture that should be cut out.—Jess L. Cooper, Oklahoma Theatre, Antlers, Okla.

Metro-Goldwyn-Mayer

ABOVE SUSPICION: Joan Crawford, Fred MacMurray—Good war story. We hope the distributors will heed our pleas and make pictures so people may forget the war when they go to the theatre.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

ABOVE SUSPICION: Joan Crawford, Fred MacMurray—An excellent picture. Not too much of the impossible as most spy pictures are. No complaints against this type of picture. Played Wednesday, Oct. 13.—F. A. Falle, F/S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

AIR RAID WARDENS: Laurel and Hardy—This picture got an extra boost by advance ticket sales, but backed with good shorts seemed to satisfy almost everyone. Laurel and Hardy bring out the laughs as well as of old. Played Tuesday, Wednesday, Oct. 19, 20.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

CABIN IN THE SKY: Ethel Waters, Rochester—Very good crowd enjoyed this thoroughly. Swell music and good comedy. No objections to all-Negro pictures here.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and army patronage.

CROSSROADS: William Powell, Hedy Lamarr—This picture was out of the "common" in a number of ways. It is only in the final minutes that Powell becomes convinced that he is being victimized and trips up his blackmailers in true "Thin Man" style. Picture well acted and very enjoyable throughout. Played Saturday, Sunday, Oct. 2, 3.—A. W. Bates, Director of Motion Pictures, State Prison, Raiford, Fla.

HUMAN COMEDY, THE: Mickey Rooney, Frank Morgan—Great picture. Mickey in a different role—and good. Business good. You can't go wrong on this one. Played Saturday-Monday, Oct. 23-25.—M. Bailey, Strand Theatre, Dryden, Ont., Canada. Small town patronage.

HUMAN COMEDY, THE: Mickey Rooney, Frank Morgan—Swell show. Mickey Rooney grand in this one; also Frank Morgan. Sad in parts, but well enjoyed by all. A real heart rending story.—Marina Theatre, St. Andrews, N. B. Small town patronage.

PILOT No. 5: Franchot Tone, Marsha Hunt—Very good. Different from most war pictures, but everyone seemed to enjoy it. Play it any day of the week.—Marina Theatre, St. Andrews, N. B. Small town patronage.

REUNION IN FRANCE: Joan Crawford, Philip Dorn, John Wayne—Not very good. No comedy, no action and no draw.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

SLIGHTLY DANGEROUS: Lana Turner, Robert Young—A swell show that brought out lots of lost patrons. We need more pictures like this one. Many good comments. Business fair. Played Wednesday, Thursday, Oct. 20, 21.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Rural and small town patronage.

SOMEWHERE I'LL FIND YOU: Clark Gable, Lana Turner—Above average at the box office. We advertised it as Gable's last for the duration and the Gable fans all turned out. Played Thursday-Saturday, Oct. 14-16.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Canada. Rural and small town patronage.

STRANGER IN TOWN, A: Frank Morgan, Jean Rogers—A very good little picture that failed to draw a good attendance for us. Many favorable comments from those who came. Played Tuesday, Wednesday, Oct. 5, 6.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

STRANGER IN TOWN, A: Frank Morgan, Jean Rogers—This was a good little picture, but did not draw so well. The few who did see it said it was good. It is really a small town politics picture. Played Monday, Tuesday, Oct. 11, 12.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Rural and small town patronage.

SWING SHIFT MAISIE: Ann Sothern, James Craig—Everyone enjoyed this picture. Ann Sothern seems to be the real McCoy for service personnel. Wish there were more pictures of this type. Played on Wednesday night near a large dance hall, and still it drew in the crowd. Played Oct. 6.—F. A. Falle, F/S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

TENNESSEE JOHNSON: Van Heflin, Ruth Hussey—A very good picture for adults. Drew good average business for us. Played Saturday, Sunday, Oct. 9, 10.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

THREE HEARTS FOR JULIA: Ann Sothern, Melvyn Douglas—Very good show. Everybody likes "Maisie" here and who can blame 'em? She sure can pack 'em in. Good entertainment.—Marina Theatre, St. Andrews, N. B. Small town patronage.

YOUNGEST PROFESSION, THE: Virginia Weidler, Edward Arnold and Guests—Just fair. If it weren't for the guest stars, this picture would have been a flop. The kids enjoyed it, but that's all.—Marina Theatre, St. Andrews, N. B. Small town patronage.

Paramount

AERIAL GUNNER: Chester Morris, Richard Arlen—Nice action picture. We double billed it with a Western and everybody seemed to enjoy it. Personally, I think war pictures are being overdone. Played Thursday-Saturday, Oct. 28-30.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

CHINA: Alan Ladd, Loretta Young—Good picture in any town. Business good. Play it on good time; it will do extra business for you.—Jess L. Cooper, Oklahoma Theatre, Antlers, Okla.

HENRY ALDRICH SWINGS IT: Jimmy Lydon, Charlie Smith—Good for kids and double bills.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SALUTE FOR THREE: Macdonald Carey, Betty Rhodes—A pretty good show that drew average, with some nice musical numbers and a fair story. Nothing seems to draw midweek since we got more rationing and less gas in the middle west. Played Wednesday, Thursday, Sept. 29, 30.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SO PROUDLY WE HAIL: Claudette Colbert, Paulette Goddard—Even though we do not like war pictures, this was very well done and very impressive. All the actors were splendid.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Republic

BELLS OF CAPISTRANO: Gene Autry, Smiley Burnette—Very good. This one, I think, is the best one made yet. Plenty of action, songs and comedy.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

FLYING TIGERS: John Wayne, Anna Lee—A war picture with plenty of action and a powerful love story. Played Saturday, Sunday, Oct. 23, 24.—A. W. Bates, Director of Motion Pictures, State Prison, Raiford, Fla.

HI NEIGHBOR: Lulubelle & Scotty, Jean Parker—These Republic musicals are okay. Plenty of laughs and also plenty of receipts at the box office. Played Wednesday, Thursday, Oct. 13, 14.—Imperial Theatre, Windsor, N. S. Small town patronage.

KING OF THE COWBOYS: Roy Rogers—Good Western with lots of action and singing. Played Friday, Saturday, Oct. 15, 16.—Imperial Theatre, Windsor, N. S. Small town patronage.

SLEEPY LAGOON: Judy Canova, Dennis Day—Quite silly. Suitable for young crowd.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SONG OF TEXAS: Roy Rogers — Good musical Western. Played Friday, Saturday, Oct. 15, 16.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Rural and small town patronage.

SONG OF TEXAS: Roy Rogers—Rogers is well liked in our town, and this fast moving Western did not disappoint any fans as far as I could tell. I do think many fans like to see Roy with Frog. Played Tuesday, Wednesday, Oct. 26, 27.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

THUNDERING TRAILS: Three Mesquiteers—Another Western. Billed with "Aerial Gunner" and sent our patrons home happy. Played Thursday-Saturday, Oct. 28-30.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

RKO

BOMBARDIER: Pat O'Brien, Randolph Scott, Anne Shirley—Good action picture. Women stayed away.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

FALCON STRIKES BACK, THE: Tom Conway, Harriet Hilliard—Very good. These are the best type of mystery features—comedy, suspense and a good looking detective.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

FOREVER AND A DAY: British and American Stars—At the start of the picture the announcer said that it takes more than stars alone to make a picture. This sure holds in this case, as we had more walkouts on this than we have had in a long time. It seems

(*Continued on page 48*)

FAME

IN PREPARATION

THE TENTH ANNUAL EDITION

■

BOX OFFICE CHAMPIONS OF 1943

Presented with complete analysis and personnel credits.

THE STARS OF TOMORROW

Exhibitors' selection of the young film players destined for stardom.

THE SEASON'S MONEY-MAKING STARS

Evaluated and reported upon by the exhibitor showmen of the world.

THE RADIO CHAMPIONS OF 1943

As polled by Motion Picture Daily among the editors of the daily newspapers of America.

One Dollar the Copy

EDITED BY TERRY RAMSAYE

QUIGLEY PUBLICATIONS
ROCKEFELLER CENTER, NEW YORK (20)

(*Continued from page* 46)

that this was a case of too many cooks spoiling the broth. Played Sunday, Monday, Oct. 25, 26.—O. E. Simon, Roxy Theatre, Menno, S. D. Small town patronage.

HERE WE GO AGAIN: Fibber McGee, Edgar Bergen, Charlie McCarthy—I don't know how they do it, but this outfit draws plenty of business every time we show them, and we are just about the last in these parts to get a playdate. We were closed during harvest and set this back, but it didn't hurt a bit. Outgrossed the big super dupers and everyone liked it. Played Sunday-Tuesday, Sept. 12-14.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

LEOPARD MAN, THE: Dennis O'Keefe, Margo—Horror pictures for our situation are not so popular. We never have had business with this type of picture, but if your audiences like thrills, this picture certainly has them. Played Sunday, Oct. 24.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

LEOPARD MAN, THE: Dennis O'Keefe, Margo—A thriller. Very good, if your audience likes this type. Seemed to go over here.—Marina Theatre, St. Andrews, N. B. Small town patronage.

MAYOR OF 44th STREET: George Murphy, Anne Shirley—A story idea of freshness and a novelty in itself sustains this combination of melodrama, comedy and music designed to interest all. Freddy Martin and his orchestra supply important musical content. Songs by Mort Green and Harry Revell sent them away singing. We all liked it. Played Saturday, Sunday, Oct. 16, 17.—A. W. Bates, Director of Motion Pictures, State Prison, Raiford, Fla.

MR. LUCKY: Cary Grant, Laraine Day—Good feature with a different story. Grant and Day are a good team.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SEVEN DAYS LEAVE: Victor Mature, Lucille Ball—Great show. Swell entertainment for young and old. Lots of laughs in this one; just what the doctor ordered.—Marina Theatre, St. Andrews, N. B. Small town patronage.

SEVEN DAYS LEAVE: Victor Mature, Lucille Ball—We did allright with this picture by advertising the radio names and programs above the feature itself. Drew pretty good on our Bargain Night and pleased them all. Worth no more than any program picture, even with the extra names. Played Wednesday, Thursday, Sept. 15, 16.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SKY'S THE LIMIT, THE: Fred Astaire, Joan Leslie—Played on Friday night which is usually a poor night. Majority of personnel did not care for this type of picture. Fred Astaire's type never draws the real crowd. Played Friday, Oct. 1.—F. A. Falle, F/S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

TARZAN TRIUMPHS: Johnny Weissmuller, Nancy Kelly—We used to play these on our best time to standout business, but this one just lacked the drawing power of its predecessors. It was about as good as any, had about as much production value, but it didn't click on our weekend double bill. Maybe the polio scare hurt. Played Friday, Saturday, Sept. 24, 25.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

THIS LAND IS MINE: Charles Laughton, Maureen O'Hara—Very good, and the trade tells it to everyone. This is no common war picture, but the war is used as a background.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

THIS LAND IS MINE: Charles Laughton, Maureen O'Hara—A very good occupied-country picture that some will like and others will think is too slow. Attendance was not bad. Probably comes under the heading of a "class" picture.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and army patronage.

Twentieth Century-Fox

BERLIN CORRESPONDENT: Dana Andrews, Virginia Gilmore—Very hard on the imagination, but there were no complaints. Played Friday, Saturday, Oct. 22, 23.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

BOMBERS' MOON: George Montgomery, Annabella—Several walkouts; picture did not stand up to its advertisement. This type of picture for an Air Force Camp is taboo. Played Saturday, Oct. 10.—F. A. Falle, F/S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

CRASH DIVE: Tyrone Power, Anne Baxter—We did a nice business with this picture of the submarine service. It held up pretty well all three days, showing that word-of-mouth helped out some. The battle scenes are not drawn out and the story moves along at a right lively clip. Worth a date on your best playing time. Played Sunday-Tuesday, Oct. 3-5.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

GIRL TROUBLE: Don Ameche, Joan Bennett—Business poor, but the picture was entertaining. Played Wednesdav, Thursday, Oct. 20, 21.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

HEAVEN CAN WAIT: Don Ameche, Gene Tierney—One of those fantasy things. Take it from me, if they miss the opening explanatory message, your audience will be punch drunk trying to catch up with the picture. It also is dialogued to death and drags. I can't hand it much, and neither did the audience.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

IMMORTAL SERGEANT, THE: Henry Fonda, Maureen O'Hara—Business was way off on this feature. The acting was good, but entertainment and box office value very low. Played Sunday, Monday, Oct. 24, 25.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

JITTERBUGS: Laurel and Hardy—One of their best in a long time and had my patrons laughing all through the picture. It is just right for the weekend double and makes a swell program that draws the farm trade. Played Friday, Saturday, Sept. 17, 18.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

JUST OFF BROADWAY: Lloyd Nolan, Marjorie Weaver—Plenty of action and laughs. Not bad for a weekend double bill. Played Friday, Saturday, Oct. 22, 23.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

MY FRIEND FLICKA: Roddy McDowall, Preston Foster—Excellent for a small town. Color grand, acting swell, box office terrific. Played Monday-Wednesday, Sept. 6-8.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Canada. Rural and small town patronage.

MY FRIEND FLICKA: Roddy McDowall, Preston Foster—One of the best draws so far this autumn, and the picture sure went over with a bang. Color was swell and with the natural outdoor setting made this a thing of beauty; the down-to-earth story was a winner. Played Sunday-Tuesday, Sept. 19-21.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

OX-BOW INCIDENT, THE: Henry Fonda, Dana Andrews—A pretty gruesome story that didn't make us any friends. Played on a weekend double and got by, but could have passed it without anyone missing the picture. I'd advise you to trade it for something that will satisfy more people. Played Friday, Saturday, Oct. 1, 2.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

OX-BOW INCIDENT, THE: Henry Fonda, Dana Andrews—Something different to offer Western fans; a good picture which ought to be seen, then sold. Capably cast, well produced and entirely satisfactory from the audience viewpoint. Business good. Doubled with "Get Hep to Love." Played Friday, Saturday, Oct. 22, 23.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

OX-BOW INCIDENT, THE: Henry Fonda, Dana Andrews—Had some complaints and walkouts on this Western. They said it was too gruesome, or they couldn't understand it. Business was light. Played Wednesday, Thursday, Oct. 20, 21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

QUIET PLEASE, MURDER: George Sanders, Gail Patrick—Just the picture for a double bill. Kept the audience interested from the very beginning. Played Friday, Saturday, Oct. 15, 16.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Rural and small town patronage.

STORMY WEATHER: Bill Robinson, Lena Horne—A picture that might rate in spots, but not for us. There is some swell singing and music, but when Cab Calloway starts the people leave for home, and I don't blame them. We played the picture on our best time and didn't do too good. We don't have any Negroes up in our town which might account for the poor draw.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

THEY CAME TO BLOW UP AMERICA: George Sanders, Anna Sten—Don't make the mistake I did and play it two days. Double bill it. It was a good picture, but no draw. Business poor. Played Monday, Tuesday, Oct. 18, 19.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Rural and small town patronage.

United Artists

BUCKSKIN FRONTIER: Richard Dix, Jane Wyatt—A very good Western that pleased our action fans on the weekend double bill. Drew average or better and seemed to keep up a fast pace for the entire length. One of the better Westerns. Played Friday, Saturday, Sept. 24, 25.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

JACARE: Animal Feature — Not worth running. Despite the fact that it is an animal picture, a lot of the shots looked phoney.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

LADY OF BURLESQUE: Barbara Stanwyck, Michael O'Shea—You are led to believe that this is a greater picture than it really is. It will draw well for one day. Played Sunday, Oct. 17.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Rural and small town patronage.

LOST CANYON: William Boyd—On a par with most of the Hopalongs and drew average or a little better. With "Jitterbugs" as the companion feature, we had an excellent double bill. Played Friday, Saturday, Sept. 17, 18.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

STAGE DOOR CANTEEN: Stage and Screen Stars—One of the biggest things in celluloid. Tremendous grosser here, with everyone satisfied. Played Sunday, Monday, Oct. 24, 25.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

VICTORY THROUGH AIR POWER: Disney Aviation Feature—A grand picture for one interested in aviation. Airmen on this station thoroughly enjoyed it. Not the type to suit airwomen. Favorable comments from most of the personnel. Played Monday, Oct. 4.—F. A. Falle, F/S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

Universal

BOSS OF HANGTOWN MESA: Johnny Mack Brown—A pretty good Western that seemed to satisfy the action fans, and Fuzzy Knight takes care of the comedy. Exceptional photography and the action moved right along. Play it, even if the print is full of moths.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

CAPTIVE WILD WOMAN: Evelyn Ankers, John Carradine—Not enough "horror" and too short, yet it drew some favorable comments.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

EAGLE SQUADRON: Robert Stack, Diana Barrymore—This is the best war picture we have played in this house. Box office receipts were good. Played Monday, Tuesday, Oct. 11, 12.—Imperial Theatre, Windsor, N. S. Small town patronage.

FRANKENSTEIN MEETS WOLF MAN: Lon Chaney, Bela Lugosi—A very good show for this type of picture. Many favorable remarks and also good attendance. Universal is doing very well this year. Played Friday, Saturday, Oct. 22, 23.—O. E. Simon, Roxy Theatre, Menno, S. D. Small town patronage.

GET HEP TO LOVE: Gloria Jean, Donald O'Connor—A fairly entertaining picture. Everyone liked it. We had previously passed it up earlier this season. After we played "Mr. Big" we found we would do well to play up Donald O'Connor in this one and cash in. Doubled it with "Ox-Bow Incident" to good Friday-Saturday business. Played Oct. 22, 23.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

HERS TO HOLD: Deanna Durbin, Joseph Cotten—A good picture which pleased average business. Played Sunday, Monday, Oct. 17, 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HI YA, SAILOR: Donald Woods, Elyse Knox—Very good small budget musical show which pleased all. Played Tuesday, Oct. 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

IT AIN'T HAY: Abbott and Costello—Not the best Abbott and Costello by any means. The attendance wasn't bad as the soldiers wanted something to do. Usually this pair is weak here.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and army patronage.

IT AIN'T HAY: Abbott and Costello—Abbott and Costello have made better pictures than this one. This was far from a big picture with us. Played Monday-Wednesday, Oct. 25-27.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

IT COMES UP LOVE: Gloria Jean, Donald O'Connor—This is a dandy, snappy little picture; the kind that takes well in small towns. Everyone that saw it raved about it. It had everything that goes to make a show—comedy, pep and a good story. It goes right along without a dull moment and that's what we call entertainment. Played Friday, Saturday, Oct. 22, 23.—O. E. Simon, Roxy Theatre, Menno, S. D. Small town patronage.

RIDE 'EM, COWBOY: Abbott and Costello—Abbott and Costello go over big here. Played this one late, but got very good results at the box office. Played Monday, Tuesday, Oct. 18, 19.—Imperial Theatre, Windsor, N. S. Small town patronage.

STRANGE DEATH OF ADOLF HITLER: Ludwig Donath, Gale Sondergaard—Entertaining little picture which pleased on Friday-Saturday. Don't expect too much and don't over-advertise it. Played Oct. 22, 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WHITE SAVAGE: Maria Montez, Jon Hall, Sabu—Typical South Sea thriller in nice color. It did all right, too. Fantastic, but certainly keeps your mind off the war.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and army patronage.

WHITE SAVAGE: Maria Montez, Jon Hall, Sabu—Very good business on this and mostly good comments. It's what they want now. Technicolor and tropical settings could have been improved with music and comedy.—Charles H. Richelieu, Tarpon Theatre, Tarpon Springs, Fla. Small town patronage.

(*Continued on opposite page*)

Warner Bros.

ACTION IN THE NORTH ATLANTIC: Humphrey Bogart, Raymond Massey—This picture sure lives up to its title in action. This had action aplenty. It is one of the best action war pictures of the year. The only comeback we have is that it did not draw as it should. The women stayed away; seems they are fed up on war pictures. Played Sunday, Monday, Oct. 18, 19.—O. E. Simon, Roxy Theatre, Menno, S. D. Small town patronage.

CASABLANCA: Humphrey Bogart, Ingrid Bergman—This was a truly great picture, another of Warners' triumphs. It has everything, including Claude Rains; be was great.—Marina Theatre, St. Andrews, N. B. Small town patronage.

GAY SISTERS, THE: Barbara Stanwyck, George Brent—Somehow, this one seemed to miss. The few that came to see it did not seem very impressed. It will not stand up alone. Played Thursday-Saturday, Sept. 9-11.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Canada. Rural and small town patronage.

THANK YOUR LUCKY STARS: Warner Stars Revue—A real good entertainer. Played to a full bouse; heard nothing but favorable comments from personnel. Played Sunday, Oct. 3.—F. A. Falle, F./S. Theatre No. 1, B & G School, Jarvis, Ont., Canada.

WATCH ON THE RHINE: Paul Lukas, Bette Davis—Very well received by those who saw it. Our patrons stay away more and more when a war picture comes along. People want to go to the movies to forget the war.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Short Features

Metro-Goldwyn-Mayer

FILM THAT WAS LOST, THE: Passing Parade—Like an old time newsreel, this is "oddity" material of first rank, and pleased a large crowd which came to see "Stage Door Canteen."—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

INCA GOLD: Miniatures—Sepia rounds out this short very nicely. A good story.—Edward H. Belz, Community Theatre, Athens, Wis.

THE LONESOME MOUSE: Technicolor Cartoons—An excellent new laugh-getter in the Tom and Jerry series of color cartoons. Play it by all means.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

LONESOME MOUSE: Technicolor Cartoons—This is really very funny; enjoyed by kids and adults.—Edward H. Belz, Community Theatre, Athens, Wis.

MEXICAN POLICE ON PARADE: Fitzpatrick Traveltalks—A colorful short which is interesting throughout.—Edward H. Belz, Community Theatre, Athens, Wis.

PICTURESQUE MASSACHUSETTS: Fitzpatrick Traveltalks—Very good. Interesting and educational travelogues are very popular with my customers.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Canada.

THAT'S WHY I LEFT YOU: Passing Parade—If you want a real quiet house during the suspense, book this one. It will please.—Edward H. Belz, Community Theatre, Athens, Wis.

Paramount

JOHNNY LONG AND ORCHESTRA: Headliners—Good musical reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO

DER FUEHRER'S FACE: Walt Disney Cartoons—Another Disney masterpiece.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

DONALD GETS DRAFTED: Walt Disney Cartoons—Very good. One of the best.—Ralph Raspa, State Theatre, Rivesville, W. Va.

DONALD'S SNOW FIGHT: Walt Disney Cartoon—Excellent. This was praised by everyone who saw it. In fact, best I've ever seen.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Q-MEN: Sportscope—We haven't had a billiard and pool reel lately, so they developed quite a little interest in this one.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

PRETTY DOLLY: Leon Errol: This comedy proved very entertaining on a feature bill with "Heaven Can Wait." You can always depend on Errol for some laughs. This was well done.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

ROUGH ON RENTS: Edgar Kennedy—We played this with "Mr. Lucky" on Sunday and Monday and it filled its spot on our program very adequately. Many good laughs from Edgar Kennedy, who is a big favorite here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SHORT PRODUCT PLAYING BROADWAY

Week of November 8

ASTOR	
Over the Andes	MGM
Feature: Thousands Cheer	MGM
CAPITOL	
Family Feud	Columbia
Feature: Phantom of the Opera	Universal
CRITERION	
Family Feud	Columbia
Boogie Woogie Man	Universal
Feature: Corvette K-225	Universal
GLOBE	
Hit Parade of the Gay Nineties	Vitaphone
Feature: The Iron Major	RKO
HOLLYWOOD	
Corny Concerto	Vitaphone
Cavalcade of Dance	Vitaphone
Fighting Engineers	Vitaphone
Family Feud	Columbia
Feature: Old Acquaintance	Warner Bros.
MUSIC HALL	
Fall Out, Fall In	RKO
Youth In Crisis (March of Time)	20th Cent.-Fox
Feature: Claudia	20th Cent.-Fox
PARAMOUNT	
Mardi Gras	Paramount
Family Feud	Columbia
Feature: True to Life	Paramount
RIALTO	
Superman in the Underground World	Paramount
Feature: Son of Dracula	Universal
STRAND	
Behind the Big Top	Vitaphone
Women of Britain	British MOI
Family Feud	Columbia
Feature: Princess O'Rourke	Warner Bros.

SKY TROOPER: Disney Cartoon—A dandy Disney. Donald Duck is a great favorite among our kid customers.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

Twentieth Century-Fox

BILL JACK VS. ADOLF HITLER: March of Time—A very interesting reel on how Bill Jack runs his war plant. This is off the beaten track, so be sure to play it.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

Universal

ARMLESS DENTIST, THE: Person-Oddities—Stranger than Fiction short. Very interesting.—Imperial Theatre, Windsor, N. S.

CANINE COMMANDOS: Color Cartune—A good color cartoon, above this company's average turnout.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

HUNGRY INDIAN: Variety View—Just a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PASS THE BISCUITS, MIRANDY: Swing Symphonies—Good color cartoon with hillbillies.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RATION BORED: Color Cartune—Very good. Had some good laughs.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SWING THAT BAND: Musicals—Some good acts and some bad acts in this average orchestra and vaudeville reel—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

United Artists

INSIDE FIGHTING CHINA: World in Action—We ran this on the anniversary of the Chinese Republic. It proved timely to our audience as the newspapers were full of the Chinese stories of the war, etc. Well done two-reeler.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Victory Film

WINGS UP: Victory Film—Clark Gable announces and this turns out to be one of the best of the free reels.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

WOMEN AT WAR: Victory Film—Two reels of Technicolor about the WAC. It pleased.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Vitaphone

ARMY AIR FORCE: Melody Master Bands—Very good band reel; played many lovely pieces.—Imperial Theatre, Windsor, N. S.

FLOP GOES THE WEASEL: Merrie Melodies Cartoons—This is one of the lesser lights in the Merrie Melodies series; nothing much in it, and little reaction from a Friday-Saturday audience.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

HISS AND MAKE UP: Merrie Melodies Cartoons—Similar to the Tom and Jerry feud; bere a cat and dog have a try at it. This is full of swell laughs and I recommend more with the same characters.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

MAN KILLERS: Broadway Brevities—A fair short.—Edward H. Belz, Community Theatre, Athens, Wis.

PIGS IN A POLKA: Merrie Melodies Cartoons—A good cartoon. Was enjoyed by the children.—Imperial Theatre, Windsor, N. S.

SCRAP HAPPY DAFFY: Looney Tunes Cartoons—Good black and white cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WEST OF THE ROCKIES: Broadway Brevities—Good two-reeler. Helps to build up a short feature.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Canada.

Serial

Universal

DON WINSLOW OF THE COAST GUARD: Serial—Have run seven chapters. The serial seems to give satisfaction, although I believe the war background hurts it some.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

Shift San Francisco Managers

The old Tivoli theatre in San Francisco, which recently reverted to legitimate attractions after a try at first run films and then subsequents, now has Richard Marshall, formerly with Henry Duffy Productions, as manager. Eugene Poplack has succeeded H. W. Sherburne as manager of the Esquire, downtown first run house. At the St. Francis, another first run, Paul Milladin has succeeded Alistaire Dunn as manager, the latter joining the house staff of the RKO Golden Gate.

Takes Allentown House

Carl E. Weber's Orbett Theatres, Inc., has taken over the operation of the Towns theatre, Allentown, Pa. The company operates a group of independent houses in eastern Pennsylvania, and takes over the operation from George Kurlansik, who also owns and operates the Transit theatre in Allentown.

Acquire Cincinnati Theatre

The Mont Ridge Corporation has acquired the 700-seat Ridge theatre in Cincinnati. Under different corporate names, the company also operates the Shar, Emery and Monte Vista in that city.

Adds Two More Theatres

Charles Lindau, owner of the Farfield and Lewis theatres in the Chicago area, has acquired the Kedzie and Kedzie Annex theatres in the same territory.

"Canteen" Gets Repeat Bookings

Repeat bookings for "Stage Door Canteen" are hitting new high levels, according to United Artists, distributor of the Sol Lesser film.

Carl Leserman, general sales manager, said that the picture was getting more return engagements than any previous UA release and was playing twice instead of once in first run houses throughout the country.

"In practically every section of the country, major circuits are re-booking 'Stage Door Canteen' in their entire group of 'A' theatres, and at the same admission prices as charged during the picture's first engagements," Mr. Leserman said.

He pointed out that playing the same picture twice in theatres where it had been booked only six weeks before constituted a record in the exhibition field.

The M. A. Shea circuit, Butterfield Theatres and the Harris Amusement Company are circuits which only recently booked the picture for repeat engagement in all "A" theatres.

Discuss Proposed Tax

Allied Theatre Owners of Connecticut, meeting Tuesday, discussed the proposed 20 per cent admission tax. Also on the agenda was the shortage of pictures. Metro was praised for its revival of 10 pictures to relieve the situation.

Ugast to Columbia

Edward Ugast, until recently a member of Paramount's New York sales staff, has joined the Columbia exploitation department under Frank P. Rosenberg, Columbia announced last week.

Send your Christmas Gifts before...

DEC. 10TH

Because of the limited equipment and the heavy burden placed on all transportation services, the Office of Defense Transportation is urgently requesting you to *ship your gifts and packages before December 10th.*

Help us keep the vital transportation lines of the nation flowing smoothly over the Christmas period by shipping before December 10th.

RAILWAY EXPRESS AGENCY

NATION-WIDE RAIL-AIR SERVICE

Says Gifts of Film Vital to Morale

Contributions of 16mm films by the industry to the War Department have been acknowledged as being "of extreme importance to morale."

Lt. General Millard F. Harmon of the South Pacific theatre of operations in a statement released by the War Department last week praised the industry for its donations.

He said: "The entertainment and relaxation provided by the motion pictures is one of the greatest morale building factors in this theatre of operations, where entertainment, other than that provided by members of the armed forces, is seldom available. I wish to take this opportunity to express appreciation to the motion picture industry for its generous donation of films to the War Department, which has tremendously enhanced the value of this entertainment."

Lt. General Harmon was impressed particularly, he said, with the three weekly changes at the houses where screen entertainment drew large audiences each time. He noted on several occasions that large gatherings attended the open theatres even during heavy rains. General Harmon described motion pictures as the form of entertainment most appreciated.

"Additional projection equipment," he said, "is expected in the near future and upon its distribution the troops in this area will be able to enjoy four new movies weekly if the present supply of films can be maintained."

National Decency Legion Classifies Eight Films

The National Legion of Decency reviewed eight films for the current week, classifying five as unobjectionable for general patronage, one as unobjectionable for adults and two as objectionable in part.

Warners' "Old Acquaintance" was rated Class B for "reflecting the acceptability of divorce," and RKO's "North Star," Samuel Goldwyn picture, was disapproved for the "deliberate killing of doctors." The listing follows:

Class A-1, Unobjectionable for General Patronage: "Cowboy in the Clouds," "Deerslayer," "Lost Angel," "Mystery of the 13th Guest," "So's Your Uncle." Class A-2, Unobjectionable for Adults: "Find the Blackmailer." Class B, Objectionable in Part: "Old Acquaintance," "North Star."

Columbia Announces Nine Shorts for November

Columbia has announced that nine short subjects are set for November release. They include "You Dear Boy," "Phony Express," "Way Down Yonder in the Corn," "The Cocky Bantam," "Ten Pin Aces," and four others, among which are a Phantasy Cartoon, the third in the Film-Vodvil series, a Screen Snapshot short and a new Community Sing.

White Succeeds Libson In Circuit Management

Ben L. Heidingsfeld, president of the United Theatres Company, in Cincinnati, operating Keith's as well as a number of other houses there and in the Midwest area, has announced the appointment of Maurice White as general manager, succeeding the late Isaac Libson.

Send Checks for Christmas

Sixty members of the New York Film Exchange Employees Union Local B-51, IATSE, who are now in service will receive Christmas checks of $5, it was decided at the organization's meeting at the Hotel Capitol in New York last week.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

Restrictions

A news bulletin echoes our recent warning that civic officials will not permit constant or too frequent policing of theatres by paid city officers.

In Toronto, Canada, managers formerly called for police aid to patrol street lines and keep exterior traffic lanes open. A new order places this responsibility directly upon theatre managers, and policemen will no longer be assigned to this duty.

It is a problem for Toronto exhibitors because they cannot hire extra help under Selective Service regulations with entertainment classed as non-essential for the duration.

■ ■ ■

Real Community Spirit

Most of the larger circuits around the country encourage the managers to participate in the community activities. Down in Dallas, our old friend, Louie Charninsky, is on the executive committee of the Citizens' Traffic Commission.

Just how solidly his employers, Bob O'Donnell and Karl Hoblitzelle of Interstate, are behind these community projects is illustrated by the fact that each year Louie is sent to Chicago to attend the National Safety Congress—at company expense.

■ ■ ■

From the Mailbag

We had a note the other day from Charlie Pincus, out in Salt Lake City. Charlie handles the Paramount Utah theatre and, while he has been only an occasional contributor to the Round Table, he writes that he is forwarding a campaign which we will be running as soon as Uncle Sam delivers the mail.

Getting a campaign from Charlie Pincus promises to be quite an event, as for many years he has had a reputation as an exploiteer. There's a story of his aggressiveness now old enough to be told.

About 20 years ago, when he was a cub manager, he wanted to make a good showing with a Paramount super-dooper booked in his theatre in Houston, Texas. In his enthusiasm, he stayed up all one night posting lithos on the picture all over the windows of the downtown shopping section. He pasted 24-sheets on all the main streets. He also suspended mounted 6-sheets between the overhead power cables of the street car lines.

Carl Egan, assistant manager at the Palace theatre, in Calgary, Alberta, Canada, writes:

" . . . I have been sending in material for the past three years but haven't gotten around to becoming a qualified member of the Round Table. I would certainly appreciate it if you would enroll me. My father has been in the business for over 25 years, and so you can see I have lived, eaten and slept theatre business since I was born. As long as I can remember, there has always been a copy of MOTION PICTURE HERALD either at home or on the office desk.

"My ambition . . . to become as good a showman as the Old-timers were—and are. All too few of us seem to realize that a real showman works seven days a week, three hundred and sixty-five days a year, being just that . . . a showman. If we fail to realize this, we are no longer showmen . . . we are merely exhibitors."

Trolley traffic was paralyzed for several hours the next morning until the 6-sheets were removed. When the irate shopkeepers and transportation officials caught up with Charlie, he glibly pointed out that the advertising was for the picture and did not mention the theatre. He calmly announced that a New York press agent was responsible.

The authorities advised a change of climate for Charlie for the sake of his health and we doubt if he has ever returned to Houston. To his credit, however, it must be stated that the picture broke records.

We assume that he now asks permission before pasting up windows and the like.

■ ■ ■

A THOUGHT suggested by a member who wishes to remain anonymous sounds like a real nice way of having the local community extend Christmas Greetings to the President, at the same time boosting War Stamp sales at the theatres.

The idea is to provide a large scroll in the form of a Christmas card on which patrons can sign their names. In order to qualify, a patron must affix a 10 or 25 cent Stamp next to his name. It is quite certain that the President would make some worthy disposition of the Stamps.

—CHESTER FRIEDMAN

DISPLAYS THAT ATTRACT

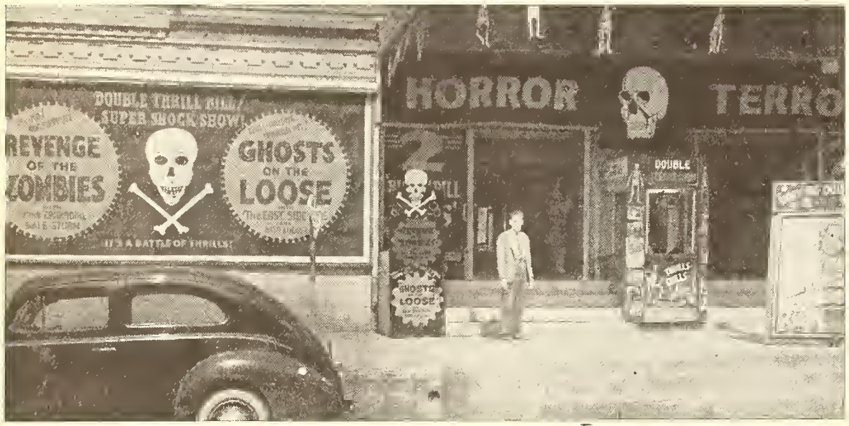
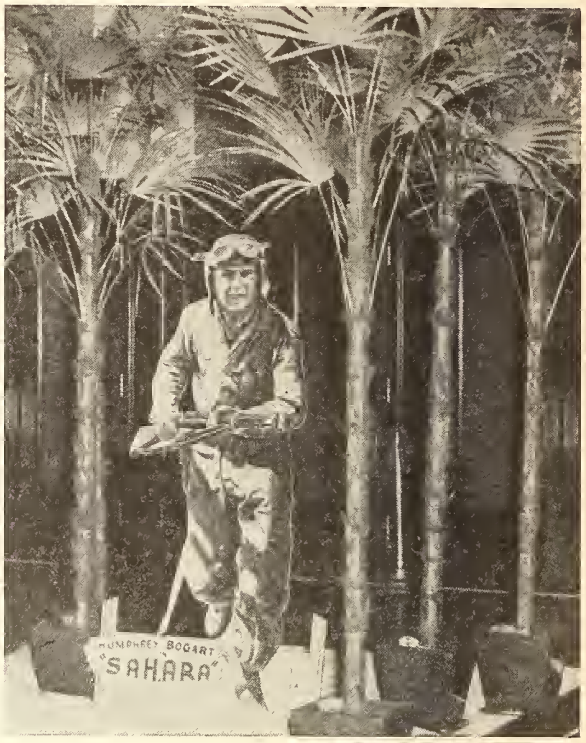
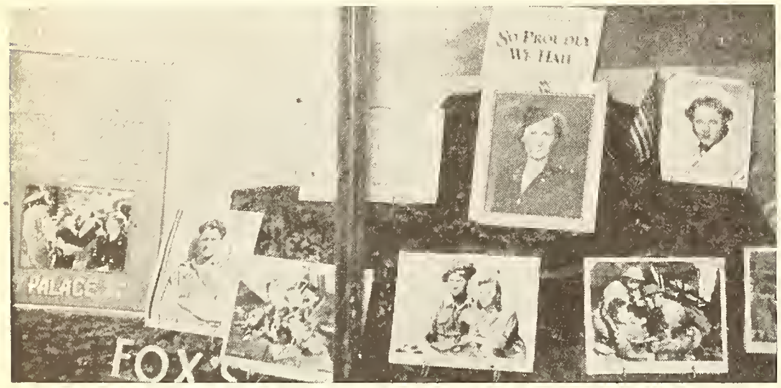

DOUBLE THRILL BILL! SUPER SHOCK SHOW!
REVENGE OF THE ZOMBIES
GHOSTS ON THE LOOSE
IT'S A BATTLE OF THRILLS!
HORROR
TERRO
DOUBLE

Photo by Cecil Thomson Studios

False fronts help to sell the attractions at the Palace, Houston, Texas, for manager Al Johnson. This one, built for a "Horror Show", was colorful and stopped passersby. Amplifier mounted over box office gave out horrifying noises.

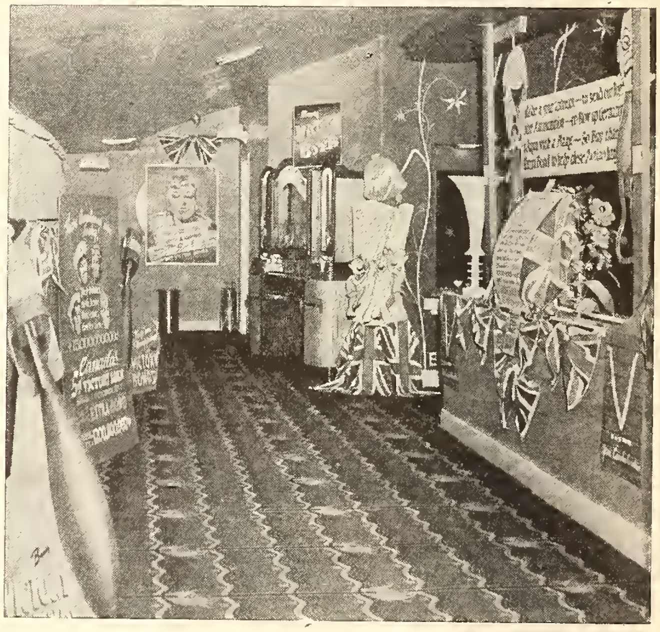

HUMPHREY BOGART
"SAHARA"

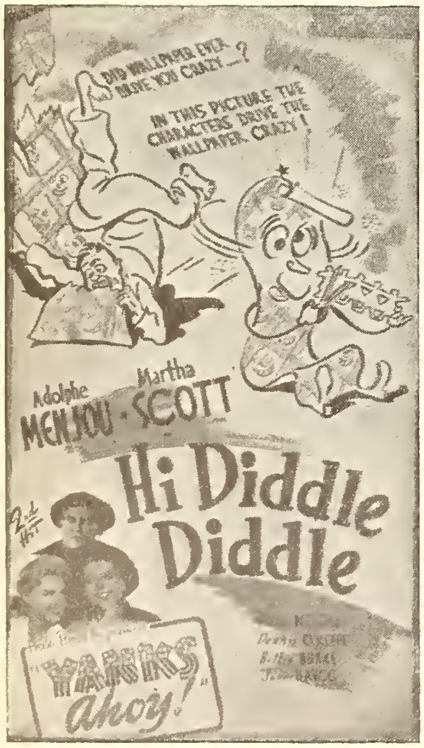
John F. Rogers, manager of the State, Harrisburg, Pa., used real sand and palm trees to enhance lobby display on "Sahara".


SO PROUDLY WE HAIL
PALACE
FOX

Tying in a photo of a local girl in Army Nurse Corps with current picture, "So Proudly We Hail", at Loew's, Meriden, Conn., Joe Samartano arranged this window display.

In Canada, Louis Simons, manager of the Park theatre, Windsor, Ont., decorated entire foyer with appropriate signs and banners plugging the Fifth War Loan Drive. Louis tied in his coming attractions with copy reading: "Heaven Can Wait", War Bonds Can't . . . etc.




DID WALLPAPER EVER DRIVE YOU CRAZY...?
IN THIS PICTURE THE CHARACTERS DRIVE THE WALLPAPER CRAZY!
Adolphe MENJOU
Martha SCOTT
Hi Diddle Diddle
Ahoy!

Setpiece which Steve McManus used to exploit "Hi Diddle Diddle" at the Elgin theatre, Ottawa, Ont.

During the National Scrap Drive, Carl Rogers, manager of the Granada, in Cleveland, gathered all the scrap from the theatre out front and put this Red Skelton cutout on top reading: "I Dood It".

SWING SHIFT Maisie

QUIGLEY AWARDS CONTENDERS

The showmen listed below are those whose campaigns received during the last two weeks make them eligible for consideration for the Fourth Quarter Quigley Awards.

ELMER ADAMS, JR.
Yucca, Midland, Tex.

JOSEPH BOYLE
Broadway, Norwich, Conn.

LEWIS BREYER
Strand, Holyoke, Mass.

LIGE BRIEN
Kenyon, Pittsburgh, Pa.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

L. V. CAMPBELL
Strand, Trail, B. C., Canada

LOU COHEN
Poli, Hartford, Conn.

BERT DETWILER
Manos, Latrobe, Pa.

BILL ELDER
Loew's, Indianapolis, Ind.

SAM FITZSIMMONS
Rialto, Rochester, N. Y.

SAM GILMAN
Loew's, Harrisburg, Pa.

ARTHUR GROOM
State, Memphis, Tenn.

AL HATOFF
Park, Brooklyn, N. Y.

MEL JOLLEY
Marks, Oshawa, Ont., Canada

JAMES KING
Keith Memorial, Boston, Mass.

GEORGE LABY
Palace, Pittsfield, Mass.

RITA MORTON
RKO Albee, Providence, R. I.

JESSIE PULCIPHER
Capitol, Washington, D. C.

R. E. RUSSELL
Poli, New Haven, Conn.

J. G. SAMARTANO
Palace, Meriden, Conn.

H. N. SCOTT
Orpheum, St. Louis, Mo.

J. A. SIMONS
Loew's State, Providence, R. I.

BOYD SPARROW
Park, Cleveland, Ohio

MOLLIE STICKLES
Strand, Waterbury, Conn.

VAUGHN TAYLOR
Rialto, Phoenix, Ariz.

TED TESCHNER
Valentine, Toledo, Ohio

OTTO WHITTAKER, JR.
Grandin, Roanoke, Va.

Groom Promotes "Marine Week" Proclamation

SALUTE TO THE MARINES
LOEW'S STATE

Arthur Groom erects an eye-arresting window display for "Salute to the Marines" at Loew's State, in Memphis.

Mayor Walter Chandler, of Memphis, issued a formal proclamation to the effect that the period during which Arthur Groom was showing "Salute to the Marines" would be known as "Marine Week." The papers carried the story and the Mayor's proclamation was on exhibit at the Marine headquarters. Permission was also granted for the hanging of four 12-foot banners across the busiest intersections of the city. These were used one week in advance and during the two-week engagement.

Opening night, women of the Marine Corps drilled in front of the theatre and later on stage. The Mayor was introduced and publicly declared the Marine Week. Radio stations ran announcements two days in advance and on the opening day, giving several gratis plugs. Numerous window displays were promoted and Groom also received permission to use the entire group of Marine Recruiting boards for copy on the picture.

For his date on "Wintertime," Arthur distributed orchestrations of the music to the various hotel band leaders, who played the tunes and mentioned the picture and playdates. One of the leading department stores came through with an effective window display of wintertime toggery, five and dimes used still displays and imprinted paper napkins were widely distributed.

Four-Leaf Clovers Admit Patrons to "Rosie O'Grady"

In connection with his opening of "Sweet Rosie O'Grady" at Loew's Poli, in Hartford, Conn., Lou Cohen offered free admissions to those presenting four leaf clovers at the box office. One of the local columnists came through with a story on the offer tied to "the luck of the Irish."

Another highlight of Lou's campaign was the search for a local girl with a good voice. The winner received a week's engagement at one of the local clubs which Lou had promoted for the contest. A transcription of the girl's voice was made and sent to the 20th-Fox talent department on the coast. This entire tieup was well publicized in the papers, at the theatre and the cooperating night club.

Long Married Couples Hosted By RKO on "Holy Matrimony"

In connection with the playing of "Holy Matrimony," 30 RKO Theatres conducted a search for the longest married couples in their locality who were then invited to see the picture as guests of the theatres and to participate in special fetes celebrating their "holy matrimony."

The human interest value of the contest prompted many local papers to cover the contest with their own photographers as well as using photographs taken by the management. A number of theatres presented gifts to the winning couples which were donated by local merchants.

Brown's Co-op Campaign On "Best Foot Forward"

Canton, Ohio, is a one-newspaper town and free space is not too easy to obtain. William Brown, manager of Loew's theatre there, solved the problem of extra publicity to exploit "Best Foot Forward," by promoting some exceptionally fine co-operative ads from local merchants.

Bill tied up a local drug store which ran a full-page spread giving the theatre and the picture a swell plug. In addition, he promoted ads from other merchants which combined to the staggering total of 1856 free lines.

White Plains Celebrates "Chapman Week"

Manager Arthur "Whitey" Egberts of Loew's theatre, White Plains, N. Y., turned his Westchester town topsy-turvy to herald his engagement of "Destroyer" and "My Kingdom for a Cook," in which Marguerite Chapman, a local girl, is starred.

The week was designated as "Marguerite Chapman Week" with merchants, newspapers and radio getting behind the celebration to pay tribute to the star, whose parents live in the community. A full page of cooperating merchant's ads broke the day before opening. When the Navy printing plant, located in White Plains, selected Miss Chapman as their favorite "pin-up girl," the local press splashed the photo across three columns.

The star's mother was interviewed on the "Women in the News" program on Station WFAS. Through the courtesy of a local jeweler, 3,000 autographed photos were given to patrons on opening night. Mr. and Mrs. Chapman were greeted on the stage of the theatre opening night before an audience which included a good representation of Naval officers.

Boyle Promotes Book Window

In advance of "Above Suspicion" at Loew's Poli Broadway, in Norwich, Conn., Joseph S. Boyle promoted a window display in one of the leading book stores. Book jackets carried tiein copy which included theatre name and playdates.

SPEED! Is What You Want When You Need a Trailer QUICK . . . That's Why We're Famous For SAME DAY SERVICE
Our Work is of the Best
FILMACK TRAILER CO. 1327 So. Wabash Chicago

The Selling Approach
ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

GUADALCANAL DIARY (Twentieth Century-Fox): The tremendous circulation of the pictorial serialization which ran in over 100 newspapers throughout the country and the best-selling rating attained by the novel have already established this vehicle firmly in the minds of prospective patrons. It remains for the showman to publicize and advertise the attraction, and there is no doubt as to the approach. Numerous patriotic angles are presented, with recruiting, inductions, blood-donor drives and having local Marine heroes appear in conjunction with Bond drives. The author of the novel has mentioned many actual Marines who took part in the Guadalcanal attack, along with their respective home towns. You may just find that one of these chaps lives in your town. Betty Grable is depicted as a pin-up girl in the picture, which opens the way for a pin-up contest to determine your town's favorite. A contest may also be worked out along quiz lines with questions pertinent to Guadalcanal. Newspaper ads are very effective, as are lithos.

CORVETTE K225 (Universal): Here is another war picture which must be sold by its own merit as entertainment. Howard Hawkes' name as the producer will give added stimulus at the box office. There is a variety of newspaper ads to select from, some stressing action, others the cast, and still others with a romantic background. Here again the manager can tie in with all types of patriotic and service organizations connected with the Navy. Try to get a torpedo in your lobby. Some half-size oil drums, painted aluminum, will look like depth bombs and also make a good lobby attraction. Dust off those old pennants and hang them out, and revive the marquee stunt of a sailor wig-wagging with flags.

Trust Cashes in on Rogers Popularity

Ted Trust of the Brooklyn Strand took advantage of the promotional opportunities offered by the personal appearance of Roy Rogers, as guest-star of the Rodeo at Madison Square Garden, to publicize his showing of "Man From Music Mountain."

In cooperation with Republic's Director of Publicity, Steve Edwards, feature stories on Rogers were carried in the newspapers. Attention was attracted to Rogers through Brooklyn Day, which was also heralded in a box topping the 1000-line ads which appeared in the papers.

Heralds and tickets for the Rogers Contest conducted in collaboration with the Garden were distributed not only at the Strand, but at the Paramount and Fox Theatres in Brooklyn as well. A drawing was held on the stage of the Strand, and holders of the lucky-numbered tickets were hosted by Rogers at a luncheon and at the Rodeo.

McManus' 30 Ft. Banner On "Stage Door Canteen"

Steve McManus stretched a 30-ft. banner across the side of the Elgin theatre, Ottawa, as an advance plug for "Stage Door Canteen." The banner made an effective eye-catcher which was visible for blocks away. Four-foot cutout letters were also used to advertise the attraction, and Steve covered both sides of the upright sign with cloth banners reading "It's Here" when the picture opened.

An extensive newspaper campaign was used in the dailies and extra publicity and art stories were obtained. American News trucks were bannered and several window displays were garnered.

Marine Heroes Attend "Salute to the Marines"

Ten days prior to the showing of "Salute to the Marines" at Loew's State and Orpheum theatres, in Boston, Joe Longo arranged a showing of the film at a press luncheon for 14 Marine heroes, who were later presented from the stage of the State on the night the War Bond premiere was held. This resulted in cuts and stories in all Sunday papers. Supplementing this was another appearance on the Bondstand of the Boston Common, which also brought newspaper coverage.

The highlight of the evening's activities at the Bond show was the induction of a male and female Marine on the stage. The Marine Bugle Corps made an appearance on both the Boston Common and the State stage, with a reception accorded this unit on both occasions. Numerous windows were promoted, spot announcements landed on the radio and a song guessing contest of Marine, Army and Navy songs was landed over WOOP.

Hoyle Issues Stage Money

To better sell "Mr. Lucky" at Lichtman's Lincoln theatre, in Washington, D. C., Bill Hoyle circulated stage money all over town. The money was overprinted with the picture title and playdate; also, a number of these were distributed with copy advising holders to exchange the bill at the boxoffice for a free admission.

Walking Street Bally Exploits "Come Lately"

CAGNEY
JOHNNY COME LATELY
NOW
VALENTINE

Photo by Righter Studio

Ted Teschner's walking book ballyhoo ahead of "Johnny Come Lately" at Loew's Valentine, Toledo, attracted considerable attention.

A well-rounded campaign was accorded "Johnny Come Lately" at Loew's Valentine, in Toledo, when Ted Teschner, arranged a promotion with one of the dailies, whereby the paper and theatre gave tickets for the best suggestions offered to combat absenteeism and tardiness. The tieup included the use of posters in all plants. A War Bond show, which Ted reports as a sellout, was also held the night before opening, while for opening day the papers ran stories to the effect that those "Johnnie Come Latelies" who couldn't get to buy a Bond for the previous drive would be given a chance to buy one and still attend a free show.

Displays were landed in bookstores, libraries, radio coverage was landed and the newspapers came through with stories.

Giant Setpiece Attracts For "Constant Nymph"

As an advance for his date on "Constant Nymph" at the Kenyon theatre, in Pittsburgh, Pa., Lige Brien built a special lobby display which consisted of the title and star heads. The overall size was 20 feet high by 22 feet long with cutout letters covered with metallics. The title was painted white with the "C" and "N" done in blue. The star names were done in yellow and all letters were painted on a blue background. In addition to the display, Brien had two six-foot cutouts of Boyer with Fontaine, and Boyer and Smith.

Program heralds were distributed, window cards planted about town and for outfront attraction, Lige again used life size cutouts of the stars with 3 by 5 foot hanging signs giving title and stars' names.

Negro Theatre Sets Record In War Bond Drive

The Grand theatre in West Palm Beach, Florida, came to the fore during the recent Third War Loan Drive as a real center of community life.

A negro house operated by Wometco Theatres, the Grand sold Bonds totaling $4,600 in the last five days of the drive. The Bond record was due to the combined efforts of Manager Eugene Racz, German refugee and former Berlin theatre owner, and Dr. Vyett, Dr. Terrell, J. J. "Cracker" Johnson, Nurse Brown of the Negro Welfare Board and other leaders.

The campaign revolved around Racz's idea of giving negro Bond buyers recognition for their part in the war effort.

Brien Ties Scrap Drive To Current Attraction

Lige Brien, manager of the Kenyon theatre, Pittsburgh, Pa., obtained valuable publicity for his showing of "Action in the North Atlantic," by running a scrap drive in conjunction with the picture.

Every child who attended the opening and brought four pounds of scrap for the drive was admitted free. The kiddies paraded about town before seeing the show with banners announcing the drive and plugging the picture. Photos were taken and run in the *Pittsburgh Press.*

May Had Big Campaign For Free Movie Day

Edward C. May used an extensive campaign to exploit Free Movie Day at the Russell theatre, Maysville, Ky. The theatre lobby was especially decorated with American flags and pennants. The regular Bond booth was placed on the sidewalk and was manned by members of the local Bond committee. Four-foot by seven-foot boards were built, which read, "Free Show Today," etc. These were placed out front facing in both directions. An "A" board was also placed near the curb carrying similar copy.

Free newspaper publicity obtained included a two-column scene cut on the current attraction, three readers totaling 20 inches and one advance story on page one.

Gow Is Local Publicity Director for Bond Drive

J. Mel Gow, manager of the Capitol theatre, in Nanaimo, B. C., was appointed publicity director by the local committee for Canada's Fifth War Loan Drive.

Mel arranged a series of displays in shop windows of prominent downtown stores. Sidewalks were stencilled with wing shaped V's reading, "Speed the Victory." Boy Scout units aided with the stencilling. Chinese and Italian societies were contacted for the purpose of pledging their support.

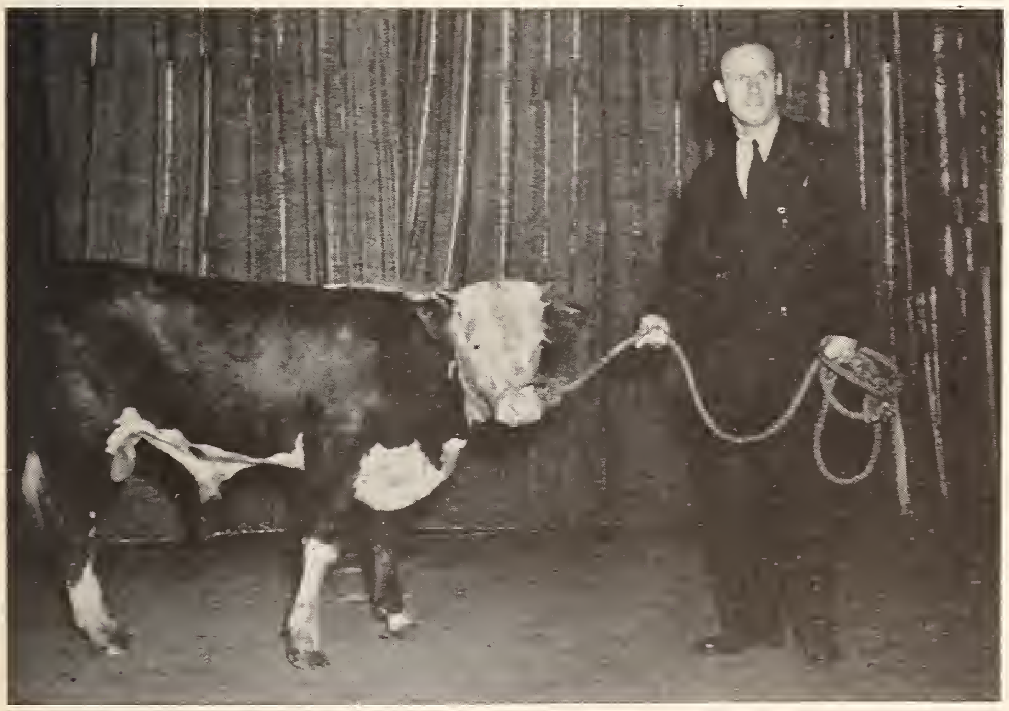
A unit of the Royal Canadian Navy Band, composed of 55 pieces was lined up for a two-day visit to the town. The superintendant of schools arranged a show to boost Stamp sales and Mel induced him to set the date to coincide with the general activities.

Mel contacted Army officials who provided tanks, guns and other equipment which was displayed at a nearby sports field. Radio station CKWX of Vancouver gave free publicity to many of the events, the first time this type of cooperation was obtained.

For a grand climax to the Drive, the Army staged special maneuvers.

Hillhouse Adds Glory to Drive

During the recent Bond drive, J. D. Hillhouse, manager of the State, Galveston, erected a huge board over his Bond booth with a picture of the American flag, captioned, "Let's Add New Glory to Old Glory." Back the Attack, etc.



J. D. Hillhouse, manager of the State theatre, Galveston, obtained extra funds for Army Emergency Relief by promoting this 600-lb. calf, which was auctioned from the stage. The event was staged in conjunction with the premiere showing of "This Is the Army." Merchants, newspapers and Army officials cooperated.

Theatre Manager Sparks Alaskan Bond Drive

Governor Ernest Gruening, of Alaska, presents Homer Garvin with cigar in recognition of his services in the Bond Drive.

Homer Garvin, manager of the Capitol theatre, in Juneau, Alaska, was placed in charge of publicity for the Third War Loan Drive by the local War Finance Committee.

Homer turned to the task with a will and largely as a result of the program he prepared and executed, the local goal was oversubscribed.

Special Bond booths were manned by 30 organizations in the city. Posters were displayed in every store and trailers were shown on the theatre screens. The *Alaska Daily Empire* and the *Press* cooperated in advance and during the drive with stories and information. Ministers and teachers aided by making speeches and talks.

The campaign opened with a huge parade made up of units of the Army, Coast Guard, Alaska Territorial Guard, school children and floats entered by civic and patriotic organizations. A rally was staged at one of the theatres at which entertainment was furnished by members of the armed forces.

Tents were set up in vacant lots and Army equipment was displayed to the general public by officers and men who explained their uses and effects. Jeep rides were furnished by the Army for purchasers of Bonds.

During the Drive, total sales amounted to $417,342.50. The population of Juneau is 7,000 and employees working for contractors in the area are required to purchase bonds through the War Department.

C. B. Taylor Stages Third Red Cross Graduation

Charles B. Taylor, director of advertising and publicity for the Shea theatres in Buffalo, recently staged a Red Cross Graduation Exercise, the third to be arranged by him, at the Buffalo theatre.

Highlight of the occasion was the presentation of a chevron to one of the Red Cross workers in recognition for 2,000 hours of volunteer service in the local chapter.

LETTER FROM READER

JACK STODEL

To the Editor:

The reason I have been out of touch is that I left the practical side of theatre management to become superintendent of the company, and in the course of time I received further promotion and am now in charge of African Consolidated Theatres Limited in the Cape with a big circuit of theatres and African Consolidated Films Limited supplying films to A.C.T. Limited houses as well as independent showmen in the Cape.

Though South Africa is apparently a small country compared to other parts of the world in which the film industry is interested, I must say that the showmanship side of theatre management rates very high out here. In our organization we constantly promote ideals and ideas of a major type in order to keep our go-getters on the go.

For some years prior to the war we conducted a quarterly Bonus Quota Competition throughout our houses in South Africa, and the prize money each quarter amounted to £150 sterling which, in your country, would be $3,000 annually. The innovation goes to the credit of the general manager of the company, Mr. A. E. Harmel, who is a veritable spark of dynamic enterprise and energy. He has played a very big part in the development of the Schlesinger interests in this country, especially in regard to African Consolidated Theatres Limited.

In fairness to our theatre managers who enlisted in the Army in large numbers we abandoned the Bonus Quota Competition for the duration of the war, but it will be revived in due course, as it was certainly a great stimulant not only to the business but to the managers themselves.

In order to keep the interest of the Bonus Quota Competition sustained we produced our own monthly newspaper entitled "ACTION", and all the various exploitation ideas were given full credit.

Today we are restricted in our innovations where exploitation is concerned due to the paper controller, and such items as newspaper spreads, handbills, novelty throw-aways, etc., are off the list.

A development of importance, however, has been stage attractions in conjunction with pictures, these attractions being provided mainly by men and women of the Army with their concert parties and even full stage shows.

Microphones have been installed in all theatres so that managers can make full use of announcing forthcoming attractions to their audiences.

South Africa at the present time is suffering desperately on account of shipping problems, the biggest difficulty being the importation of projectors and accessories, rectifiers and carbons.

Our organization has played a very big part in raising money for war funds. All in all, I have no doubt that we can take credit for raising at least half a million pounds sterling since the war began, which is a terrifically high figure. Mr. Schlesinger has placed all our resources at the disposal of General Smuts and the Government in the interests of propaganda, recruiting and fund raising, and our record is a very honourable one.

I have written two war songs which have brought in thousands of pounds to the funds. One is about General Smuts, and the other about his wonderful wife, who is affectionately known to everyone in this country as "Ouma."

The trend of things indicates without any doubt that the United Nations are now well on the road to victory, and we are all praying that the happy day is not far distant.—Jack Stodel, in charge, African Consolidated Theatres, Capetown, South Africa.

Singing Contest Aids "Sweet Rosie O'Grady"

In advance of "Sweet Rosie O'Grady" at Loew's Poli, in Hartford, Lou Cohen staged a singing contest at his theatre. The winner was awarded the opportunity to sing professionally at a cooperating local night club for one week and over one of the local broadcasting stations. A transcription of her voice was sent to the Twentieth-Fox studio. The stunt brought notices and art in the local papers.

Variety of Stunts Helps Sell "Johnny Come Lately" Date

Printed novelties, newspaper and radio coverage were among the highlights of Jack Simon's campaign on "Johnny Come Lately" at Loew's State, in Providence. "Luminous lips" heralds with teaser copy were distributed throughout the city, special window cards were placed in local stores and imprinted shopping bags were given out at retail stores.

Hotels and newsstands carried cards playing up the attraction and similar cards also were landed at local colleges and libraries. Numerous window displays were promoted and station WJAR came through with three daily spot plugs and a transcription, which was tied appropriately to the picture and opening.

Distributes Pin-Up Heralds

Cashing in on all the publicity about "pin-up girls," D. M. Dillenbeck at the Rialto theatre, in Bushnell, Ill., for his advance exploitation on "Coney Island" distributed bookmark size heralds carrying an attractive cut of Betty Grable. Copy on the herald read "Pin me up as a reminder that you've got a date with riotous romance," etc., etc. This was followed by playdates and cast.

Groom Lands Extra Publicity On "Claudia" Engagement

Ever alert for an opportunity to gain a little extra publicity for a date, Arthur Groom at Loew's State, in Memphis, Tenn., gained just that recently when he was playing "Claudia." When Andy Devine and Mary Elliott, who were forced off of a plane in that city due to priorities, spent the time seeing the picture at his house, Arthur immediately landed a story in the *Press-Scimitar* to that effect.

A special screening was held, imprinted paper napkins used profusely, 10,000 bookmarks distributed and window cards placed in advantageous locations about town. Numerous window displays were landed in addition to a special victory window in one of the leading stores showing Dorothy McGuire saving tin cans with a large display card plugging the picture.

Store Tieups Help Sell "Best Foot Forward"

Leading department stores in Baltimore, cooperated with Gertrude Bunchez at Loew's Century to help exploit "Best Foot Forward." Wise Shoe store, located near the theatre, devoted two large windows and an inside display to the picture with appropriate tiein copy.

Music tieins were prominent, one of the stores using larger than life-size cutouts of Harry James in their window in addition to profuse use of scene stills. The front page cover of a hotel weekly was entirely devoted to the picture, and art and stories were planted in the newspapers well in advance.

Teaser Campaign Opens "Princess O'Rourke"

Two weeks in advance of the opening of "Princess O'Rourke" at Warner's Mastbaum, in Philadelphia, Al Reh arranged attractive displays in 22 full windows of beauty shops, tieing in with cosmetics, in central city and neighborhood spots. Each display carried an enlarged still of Olivia de Havilland, flanked by five stills of stars and set highlights mounted on easels.

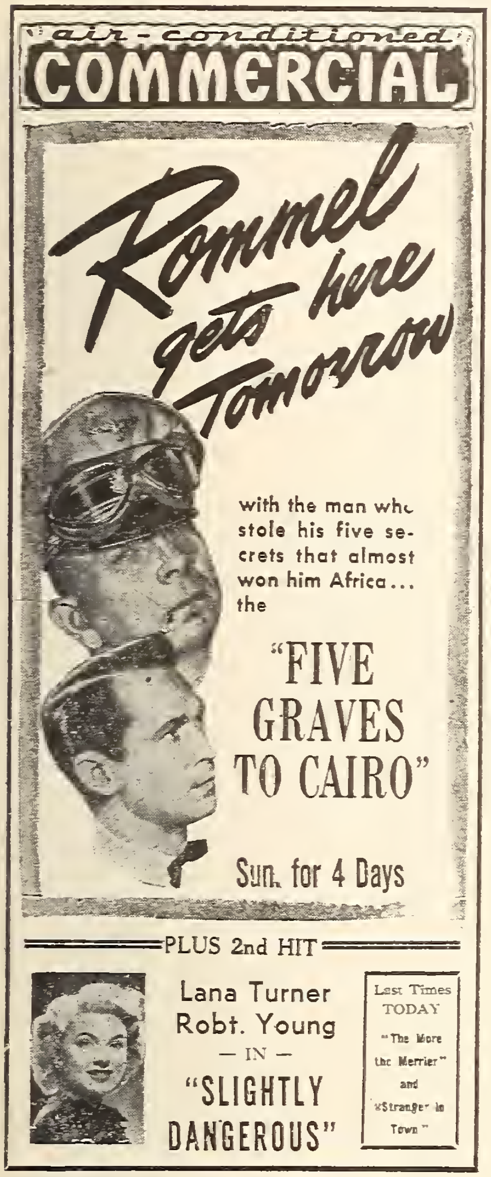
In addition, a teaser newspaper advertising campaign was held to tie in with the window displays. Spot announcements were used with 26 breaks on local radio stations, and 1,500 posters were set in nearly 500 war plants in the territory, stressing an after-midnight show schedule on opening day for war workers.

Teasers Highlight Boyle's "Wintertime" Campaign

Joseph Boyle of Loew's Poli-Broadway, in Norwich, Conn., staged an attention-getting campaign for "Wintertime." He promoted co-op ads with local leading department stores and record shops featuring musical hits from the production and arranged for clothes co-op ads in local newspapers.

Distribution was arranged for 500 calling cards with the following teaser copy: "Are You prepared for Wintertime?" A classified ad tieup with the hidden name featured obtained some good spot notices in the papers. A trick "C" gasoline rationing card was also distributed with copy advising folks to use gas wisely, share their cars and C "Wintertime."

NOVELTY DISPLAY ADS



air-conditioned

COMMERCIAL

Rommel gets here Tomorrow

with the man who stole his five secrets that almost won him Africa... the

"FIVE GRAVES TO CAIRO"

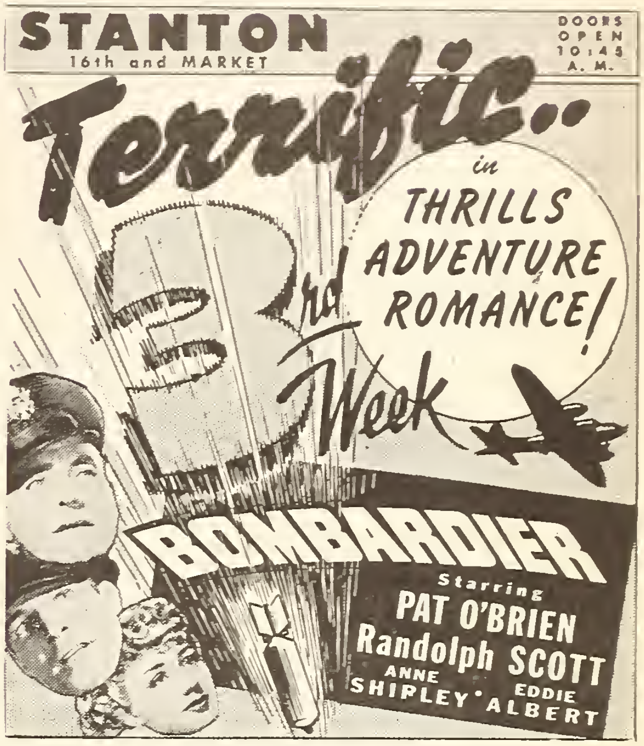
Sun. for 4 Days

PLUS 2nd HIT

Lana Turner
Robt. Young
— IN —
"SLIGHTLY DANGEROUS"

Last Times TODAY
"The More the Merrier"
and
"Stranger in Town"

Bill Galligan used this effective teaser in advance of his showing of "Five Graves to Cairo", at the Commercial theatre, in Chicago.



STANTON
16th and MARKET

DOORS OPEN 10:45 A. M.

Terrific..

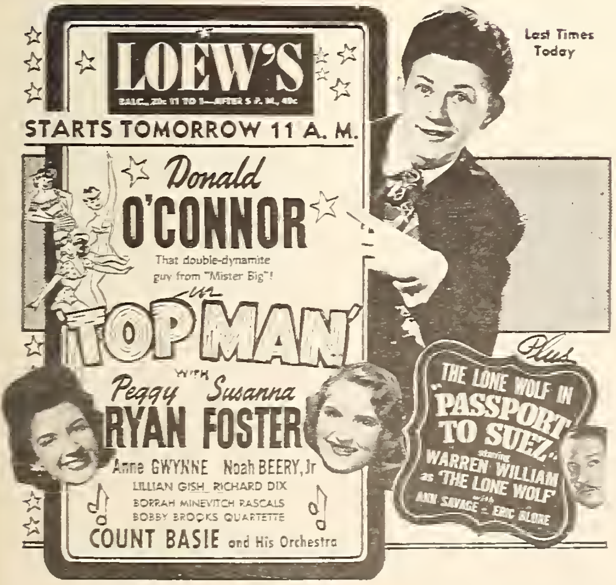
3rd Week

in THRILLS ADVENTURE ROMANCE!

BOMBARDIER

Starring
PAT O'BRIEN
Randolph SCOTT
ANNE SHIRLEY · EDDIE ALBERT

This attractive hold-over was created by Irving Blumberg, advertising director for the Warner Bros. theatres, in the Philadelphia area.



LOEW'S

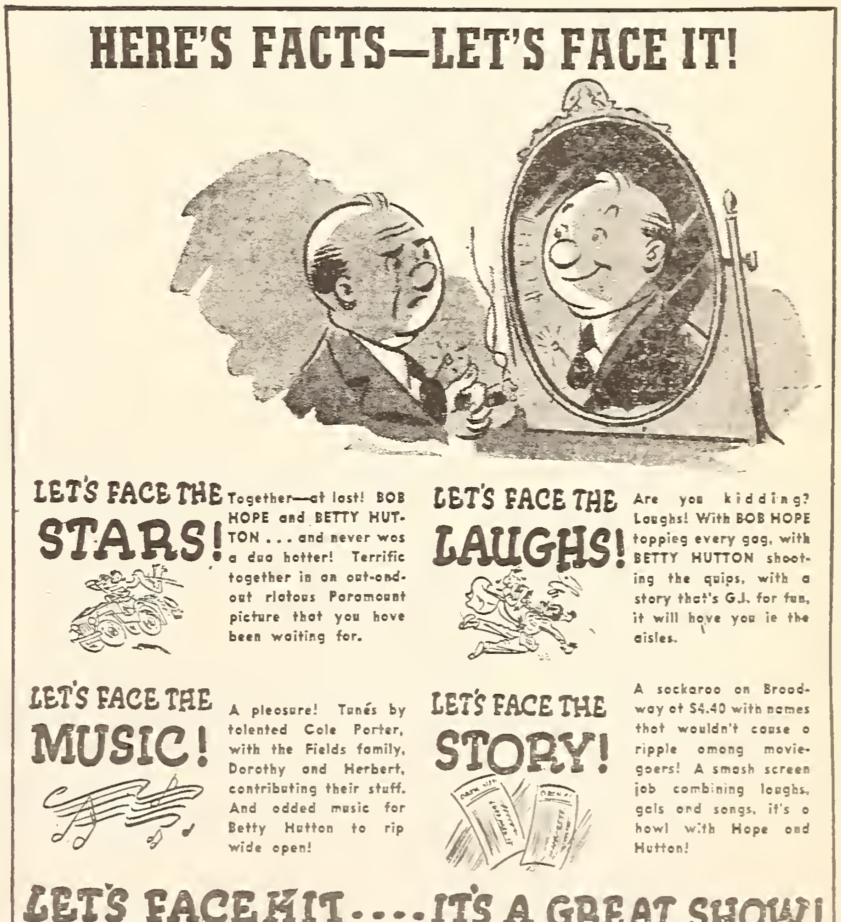
STARTS TOMORROW 11 A. M.

Donald
O'CONNOR
That double-dynamite guy from "Mister Big"!
in
'TOP MAN'
with
Peggy RYAN
Susanna FOSTER
Anne GWYNNE Noah BEERY, Jr
LILLIAN GISH RICHARD DIX
BORRAH MINEVITCH RASCALS
BOBBY BROOKS QUARTETTE
COUNT BASIE and His Orchestra

Last Times Today

Plus
THE LONE WOLF IN "PASSPORT TO SUEZ"
starring
WARREN WILLIAM as 'THE LONE WOLF'
with
ANN SAVAGE · ERIC BLORE

Lester Pollock, at Loew's, Rochester, N. Y., commanded attention with this striking ad on "Top Man" with reverse inset on the co-feature.



HERE'S FACTS—LET'S FACE IT!

LET'S FACE THE STARS! Together—at last! BOB HOPE and BETTY HUTTON . . . and never was a duo hotter! Terrific together in an out-and-out riotous Paramount picture that you have been waiting for.

LET'S FACE THE LAUGHS! Are you kidding? Laughs! With BOB HOPE topping every gag, with BETTY HUTTON shooting the quips, with a story that's G.I. for fun, it will have you in the aisles.

LET'S FACE THE MUSIC! A pleasure! Tunes by talented Cole Porter, with the Fields family, Dorothy and Herbert, contributing their stuff. And added music for Betty Hutton to rip wide open!

LET'S FACE THE STORY! A sockaroo on Broadway at $4.40 with names that wouldn't cause a ripple among moviegoers! A smash screen job combining laughs, gals and songs, it's a howl with Hope and Hutton!

LET'S FACE HIT....IT'S A GREAT SHOW!

UTAH THEATRE - STARTS SAT. AT 10:30 A. M.

Injecting novelty for relief from regular ads, Charlie Pincus revamped the inside press-book cover on "Let's Face It", at the Utah in Salt Lake City.

PERSONALITIES ON SHOWMEN

Mitchell Wrote and Produced Comedy Tab Shows on His Own

Carman A. Mitchell, manager of the Palmer Park theatre, in Highland Park, Mich., formerly owned and operated the old Liberty theatre, in Detroit, with musical comedy tab shows. Mitch has also written a few tab plays himself. Among the theatres which Carman has managed are the Family, at Romulus; the Caluson, at Clawson; the Parkside, in Detroit, and the Majestic, in Detroit. At the Palmer, the Round Tabler buys, books, handles advertising and manages the independent house.

Graduates From Jazz Bands To Theatre Management

William Voorheis, manager of the Nortown theatre, in Flint, Mich., one of the Associated Theatres chain started his theatre career with W. S. Butterfield, then joined Lester Mott theatres and later returned to Butterfield. Bill managed the Highland Park, in Detroit, for Associated and then went with Alexander Film, in North Dakota. Vorheis has managed and played in top jazz bands, having just left Harry Goldfield in Paul Whiteman's outfit to return to theatre work where he is presently engaged. Bill was born in Saginaw, Mich., and is married.

JACK FLEX, former manager of Schine's Keith theatre, in Syracuse, has succeeded Harry Unterfort, now in the Army, as city manager. He still headquarters at the Keith, Richard Feldman, former manager of the Paramount, has been promoted to manager of the Keith and Ed J. Kearney of the Empire, goes into the Paramount as manager.

E. STUTZ, manager of the Circle in Cleveland, has reopened the Penn Square theatre.

HERMAN COMER, manager of Warners Capitol, in Philadelphia, has been promoted to manager of the circuit's Allegheny theatre. Charles Ramb, manager of the Family, moves to the Capitol.

JACK PAVER is the new manager of the Eastward theatre, in Hartford, Conn., succeeding Frank Weinstein, who is now working in a defense plant.

WILLIAM MORTENSEN, managing director of the Bushnell Memorial, in Hartford, was nominated by the Republican Committee as its candidate for Mayor of the City of Hartford.

ALFRED LOWENTHAL has been named manager of Warner's Northwestern theatre, in Philadelphia, succeeding Albert Rubinow, resigned.

RAYMOND HODGDON, manager of the RKO Bushwick, in Brooklyn, has been transferred to the Madison. Other RKO changes include: Harry Pavda, manager of the Shore Road, to manager of the Bushwick; Joseph Quinn, assistant manager at the Tilyou, promoted to manage the Shore Road; Arthur Plafke, assistant at the Prospect, to a similar post at the Tilyou; John Thomas, relief assistant to assistant at the Prospect.

CONGRATULATIONS

November 6th
William Exton
E. E. Johnson
Leslie Paine
Raymond J. Mellien
George L. Peppler
P. E. Fenelon
Frank H. Harrington
James E. Aaron
Lionel Hansher
Frank L. Cronon

7th
Harvey Hanreddy
Jack Bonomo
H. C. D. Main
Harry G. Rawlins
Nels Warner
Paul M. Herring

8th
George Brainos
Harold Leand

9th
Ned Wright
Robert L. Dodson
M. A. Cowles
William Glackin

November 9th
Harry W. Crull
David Kamsky
Don Johnson
Don Ballard

10th
Harold Lloyd
Mac McCarthy
Julius Myska
Lawrence Robiczek
John R. Ludy
Harry Knoblauch

11th
Reinhold Wallach
M. J. Cruz
Howard Berg
F. W. Zimmerman
Paul Fasshauer
William Markwell
Marvin R. Rosen

12th
Murray Lafayette
James Knox
V. W. Fisk
Joe Ruddick
Harold King

JACK HAMILTON, manager of the Island theatre, in Hollis, L. I., has been inducted into the Army. He is succeeded by Charles Barron.

JOHN L. NEILL is the new manager at the Paramount, in Toledo, succeeding Elmo Schausten, now manager of the State.

GEORGE KRASKA is now managing the Loew Poli College, in New Haven, succeeding Robert Portle, who goes to the Loew Poli, Elm Street, Worcester, Mass. Joe Anstead, former manager of Elm Street, has resigned.

RODNEY WHITE, manager of Proctor's 125th Street, New York, has been named manager of the Jefferson on 14th St. Philip Nemirow, assistant at the 86th Street, has been promoted to manager of the 125th St. George Bingham, assistant at the Royal, is now assistant at the 86th Street. Caroline Clevenger, relief assistant, is now assistant at the Royal. Joseph Steiner has been named manager of the Capitol, in Union City, N. J., replacing Jerome Baker, who has been inducted. Nathan Hern is now assistant at the Capitol in the Bronx, replacing Harry Jacobs, resigned.

JUNIOR SHOWMEN

DOUGLAS DEAN, born October 9, at the Condell Memorial Hospital in Libertyville, Ill., to Mr. and Mrs. Ralph Armstrong. The father manages the Liberty theatre.

STEPHEN MILLER, on Monday, October 25, to Mr. and Mrs. F. M. Westfall. Dad manages the Colonial theatre, in Salem, Va.

Freeman Has Spent Entire Period with Paramount

William H. Freeman manages the Bardavon theatre, in Poughkeepsie, N. Y., for the Netco Theatres Corp. He started at the Staten Island Paramount when it opened October 1930 as an usher. Bill spent four years in the post of usher, doorman, secretary, until 1934, when he was out of showbusiness for a year. From August 1935 to February of 1940, Freeman was assistant manager at the Bardavon, 1940 to 1941 acting manager of the Stratford in Poughkeepsie, and in March of that year went to the Juliet theatre there as manager for two months before shifting to his present post. Bill is married and the father of three children.

Engel's Career Has Centered In the Cleveland Territory

Starting at the Ritz theatre, in Cleveland, as an errand boy, Ben Engel, now manager of the Heights theatre there for Associated Theatres, worked at odd chores and part time usher until 1934, at which time he was made regular and their chief usher working up to doorman. In June, 1940 when Ben left the Ritz, he was assistant manager. At that time he joined Warner's as assistant at the Ohio and later went to the Uptown in a similar capacity from which spot he moved to the Hippodrome, leaving there in August of this year to take over his present post.

FLOYD FITZSIMMONS, former manager of the Laurel theatre, in Long Beach, N. Y., has joined the MGM exploitation staff, in Albany, N. Y.

JOSEPH ROSSI, former manager of the DeWitt theatre, in Bayonne, N. J., is now stationed at the Army air field, at Santa Rosa, Cal., where he is in charge of entertainment activities at the base.

JOHN MATHEWS, formerly of the Circle theatre, in Manchester, Conn., has been transferred to the Empress, in Danbury, Conn.

FRED A. BEIN is the new general manager of the State theatre in Cincinnati, Ohio. Al Shane is the assistant manager and exploitation and advertising director.

ELIHU GLASS, formerly with Fabian theaters, in New York, has taken over the management of the Majestic theatre, in Springfield, Mass., succeeding Warren Brown.

HARVEY EISENBERG, manager of the Proven Pictures theatres, in Hartford, has been transferred to Boston, where he will supervise the Normany, Tremont and Bijou theatres. Replacing Eisenberg is Bernard Levy, who has recently been discharged from the 605th Coast Artillery AA, Charleston, Mass., where he was in Special Service.

LT. (j.g.) SONNY SHEPHERD, formerly of the Lincoln theatre, in Mimia, Fla., is recuperating at the Naval Hospital, Key West, Fla.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

FOR WHOM THE BELL TOLLS (Para.)

Final Reports:

Total Gross Tabulated	$2,015,700
Comparative Average Gross	1,206,100
Over-all Performance	167.1%

BALTIMORE—Keith, 1st week, AA	257.3%
BALTIMORE—Keith, 2nd week, AA	155.4%
BOSTON—Metropolitan, 1st week, AA	109.8%
BOSTON—Metropolitan, 2nd week, AA	108.7%
BOSTON—Fenway, MO, 1st week, AA	172.4%
BOSTON—Paramount, MO, 1st week, AA	238.0%
BUFFALO—Great Lakes, AA	147.5%
BUFFALO—Great Lakes, AA	182.9%
CHICAGO—State Lake, 1st week, AA	265.5%
CHICAGO—State Lake, 2nd week, AA	199.1%
CHICAGO—State Lake, 3rd week AA	195.1%
CHICAGO—State Lake, 4th week, AA	172.5%
CHICAGO—State Lake, 5th week, AA	150.4%
CHICAGO—State Lake, 6th, week, AA	141.5%
CHICAGO—State Lake, 7th week, AA	119.4%
CHICAGO—State Lake, 8th week, AA	123.9%
CINCINNATI—RKO Capitol, 1st week, AA	370.9%
CINCINNATI—RKO Capitol, 2nd week, AA	185.4%
DENVER—Denham, AA	254.1%
INDIANAPOLIS—Circle, 1st week, AA	245.4%
INDIANAPOLIS—Circle, 2nd week, AA	119.0%
KANSAS CITY—Newman, 1st week, AA	201.8%
KANSAS CITY—Newman, 2nd week, AA	128.4%
KANSAS CITY—Newman, 3rd week, AA	100.9%
LOS ANGELES—Carthay Circle, 1st week AA, Reserved Seats, Road Show	235.7%
LOS ANGELES—Carthay Circle, 2nd week AA, Reserved Seats, Road Show	245.5%
LOS ANGELES—Carthay Circle, 3rd week AA, Reserved Seats, Road Show	247.1%
LOS ANGELES—Carthay Circle, 4th week AA, Reserved Seats, Road Show	221.4%
LOS ANGELES—Carthay Circle, 5th week AA, Reserved Seats, Road Show	217.1%
LOS ANGELES—Carthay Circle, 6th week AA, Reserved Seats, Road Show	211.4%
LOS ANGELES—Carthay Circle, 7th week AA, Reserved Seats, Road Show	200.0%
LOS ANGELES—Carthay Circle, 8th week AA, Reserved Seats, Road Show	200.0%
LOS ANGELES—Carthay Circle, 9th week AA, Reserved Seats, Road Show	248.5%
LOS ANGELES—Four Star, 1st week, AA	216.0%
LOS ANGELES—Four Star, 2nd week, AA	216.0%
MINNEAPOLIS—Orpheum, 1st week, AA	215.5%
MINNEAPOLIS—Orpheum, 2nd week, AA	125.0%
MINNEAPOLIS—Orpheum, 3rd week, AA	69.0%
NEW HAVEN—Paramount, 1st week, AA	288.1%
NEW HAVEN—Paramount, 2nd week, AA	144.0%
NEW YORK—Rivoli, 1st week AA, Reserved Seats, Road Show	172.5%
NEW YORK—Rivoli, 2nd week. AA, Reserved Seats, Road Show	168.1%
NEW YORK—Rivoli, 3rd week AA, Reserved Seats, Road Show	154.8%
NEW YORK—Rivoli, 4th week AA, Reserved Seats, Road Show	150.4%
NEW YORK—Rivoli, 5th week AA, Reserved Seats, Road Show	148.5%
NEW YORK—Rivoli, 6th week AA, Reserved Seats, Road Show	146.0%
NEW YORK—Rivoli, 7th week AA, Reserved Seats, Road Show	146.0%
NEW YORK—Rivoli, 8th week AA, Reserved Seats, Road Show	141.6%
NEW YORK—Rivoli, 9th week AA, Reserved Seats, Road Show	141.6%
NEW YORK—Rivoli, 10th week AA, Reserved Seats, Road Show	132.7%
NEW YORK—Rivoli, 11th week AA, Reserved Seats, Road Show	110.6%
NEW YORK—Rivoli, 12th week AA, Reserved Seats, Road Show	123.9%
NEW YORK—Rivoli, 13th week AA, Reserved Seats, Road Show	126.1%
NEW YORK—Rivoli, 14th week AA, Reserved Seats, Road Show	123.8%
NEW YORK—Rivoli, 15th week, AA	203.5%
NEW YORK—Rivoli, 16th week, AA	203.5%
NEW YORK—Rivoli, 17th week, AA	190.0%
OKLAHOMA CITY—Midwest, 1st week, AA	267.8%
OKLAHOMA CITY—Midwest, 2nd week, AA	178.5%
OMAHA—Paramount, 1st week, AA	304.3%
OMAHA—Paramonnt, 2nd week, AA	144.9%
PITTSBURGH—Penn, 1st week, AA	285.7%
PITTSBURGH—Penn, 2nd week, AA	130.9%
PROVIDENCE—Strand, 1st week, AA	302.0%
PROVIDENCE—Strand, 2nd week, AA	156.2%
SAN FRANCISCO—Alcazar, 1st week AA, Reserved Seats, Road Show	154.1%
SAN FRANCISCO—Alcazar, 2nd week AA, Reserved Seats, Road Show	140.0%
SAN FRANCISCO—Alcazar, 3rd week AA, Reserved Seats, Road Show	133.3%
SAN FRANCISCO—Alcazar, 4th week AA, Reserved Seats, Road Show	120.8%
SAN FRANCISCO—Alcazar, 5th week AA, Reserved Seats, Road Show	115.8%
SAN FRANCISCO—Paramount, MO, 1st week, AA	131.2%
SAN FRANCISCO—Paramount, MO, 2nd week, AA	149.6%
SAN FRANCISCO—Paramount, MO, 3rd week. AA	156.0%
SAN FRANCISCO—St. Francis, MO, 4th week, AA	186.7%
TULSA—Ritz, AA	213.3%
WASHINGTON—Loew Palace, 1st week AA, Reserved Seats, Road Show	213.0%
WASHINGTON—Loew Palace, 2nd week AA, Reserved Seats, Road Show	198.8%
WASHINGTON—Loew Palace, 3rd week AA, Reserved Seats, Road Show	159.0%
WASHINGTON—Loew Palace, 4th week AA. Reserved Seats, Road Show	136.3%
WASHINGTON—Loew Palace, 5th week AA. Reserved Seats, Road Show	113.6%
WASHINGTON—Loew Columbia, MO, 1st week, AA	159.4%
WASHINGTON—Loew Columbia, MO, 2nd week, AA	144.9%

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PHANTOM OF THE OPERA (Univ.)

Final Reports:

Total Gross Tabulated	$864,800
Comparative Average Gross	680,700
Over-all Performance	127.0%

BOSTON—Keith Memorial, 1st week (DB) Prairie Chickens (UA)	110.3%
BOSTON—Keith Memorial, 2nd week (DB) Prairie Chickens (UA)	107.7%
BUFFALO—Lafayette (DB) All By Myself (Univ.)	200.9%
CHICAGO—Palace, 1st week (DB) You're a Lucky Fellow, Mr. Smith (Univ.)	185.9%
CHICAGO—Palace, 2nd week (DB) You're a Lucky Fellow, Mr. Smith (Univ.)	142.8%
CINCINNATI—RKO Palace, 1st week	154.7%
CINCINNATI—RKO Palace, 2nd week	119.0%
CINCINNATI—RKO Shubert, MO, 1st week.	120.0%
CLEVELAND—Hippodrome	114.0%
CLEVELAND—RKO Allen	90.3%
DENVER—Denver (DB) Footlight Glamour (Col.)	130.0%
DENVER—Esquire (DB) Footlight Glamour (Col.)	104.4%
DENVER—Aladdin, MO, 1st week (DB) Footlight Glamour (Col.)	87.2%
INDIANAPOLIS—Indiana	104.3%
KANSAS CITY—Esquire	120.0%
KANSAS CITY—Uptown	156.2%
LOS ANGELES—Hillstreet, 1st week (DB) Good Luck, Mr. Yates (Col.)	166.6%
LOS ANGELES—Hillstreet, 2nd week (DB) Chance of a Lifetime (Col.)	117.2%
LOS ANGELES—Pantages, 1st week (DB) Good Luck, Mr. Yates (Col.)	178.3%
LOS ANGELES—Pantages, 2nd week (DB) Chance of a Lifetime (Col.)	111.8%
MILWAUKEE—Warner, 1st week (DB) Yanks Ahoy (UA)	144.2%
MILWAUKEE—Warner, 2nd week (DB) Yanks Ahoy (UA)	129.8%
MINNEAPOLIS—Orpheum, 1st week, AA*	137.9%
MINNEAPOLIS—Orpheum, 2nd week	73.2%
MINNEAPOLIS—World, MO, 1st week	127.2%
MINNEAPOLIS—World, MO, 2nd week	104.5%
MONTREAL—Loew, 1st week	161.1%
MONTREAL—Loew, 2nd week	133.3%
MONTREAL—Loew, 3rd week	94.4%
NEW HAVEN—Roger Sherman (DB) Honeymoon Lodge (Univ.)	116.1%
NEW YORK—Capitol, 1st week (SA) Duke Ellington Orch., Lena Horne, others	147.8%
NEW YORK—Capitol, 2nd week (SA) Duke Ellington Orch., Lena Horne, others	128.6%
NEW YORK—Capitol, 3rd week (SA) Duke Ellington Orch., Lena Horne, others	100.0%
PHILADELPHIA—Boyd, 1st week	123.6%
PHILADELPHIA—Boyd, 2nd week	81.5%
PITTSBURGH—Harris, 1st week	133.3%
PITTSBURGH—Harris, 2nd week	70.0%
SAN FRANCISCO—Orpheum, 1st week	149.5%
SAN FRANCISCO—Orpheum, 2nd week	133.8%
SEATTLE—Orpheum	118.2%
ST. LOUIS—Ambassador, 1st week (DB) Larceny With Music (Univ.)	148.0%
ST. LOUIS—Ambassador, 2nd week (DB) Larceny With Music (Univ.)	112.0%
ST. LOUIS—Missouri, MO, 1st week	136.9%
TORONTO—Uptown, 1st week	171.3%
TORONTO—Uptown, 2nd week	156.1%
TORONTO—Uptown, 3rd week	130.9%
TORONTO—Uptown, 4th week	89.8%
TULSA—Ritz	129.4%

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*Advanced admission at premiere only.

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BEST FOOT FORWARD (MGM)

Final Reports:

Total Gross Tabulated	$714,300
Comparative Average Gross	642,100
Over-all Performance	111.2%

BALTIMORE—Century, 1st week	120.0%
BALTIMORE—Century, 2nd week	106.6%
BOSTON—Loew's State, 1st week (DB) Buckskin Frontier (Rep.)	109.3%
BOSTON—Loew's State, 2nd week (DB) Buckskin Frontier (Rep.)	104.0%
BOSTON—Loew's Orpheum, 1st week (DB) Buckskin Frontier (Rep.)	109.4%
BOSTON—Loew's Orpheum, 2nd week (DB) Buckskin Frontier (Rep.)	105.5%
BUFFALO—Great Lakes	79.2%
CHICAGO—United Artists	138.7%
CINCINNATI—RKO Albee	120.2%
CINCINNATI—RKO Grand, MO 1st week	125.0%
CINCINNATI—RKO Grand, MO, 2nd week	96.1%
CLEVELAND—Loew State	119.0%
CLEVELAND—Loew Stillman, MO 1st week	122.0%
INDIANAPOLIS—Loew, 1st week (DB) Taxi Mister (UA)	151.5%
INDIANAPOLIS—Loew, 2nd week (DB) Taxi Mister (UA)	85.8%
KANSAS CITY—Midland (DB) Hitler's Madman (MGM)	132.1%
MILWAUKEE—Wisconsin (DB) Submarine Alert (Para.)	144.3%
NEW HAVEN—Loew Poli (DB) Yanks Ahoy (UA)	118.8%
NEW HAVEN—College, MO 1st week (DB) Yanks Ahoy (UA)	103.1%
NEW YORK—Astor, 1st week	139.0%
NEW YORK—Astor, 2nd week	122.9%
NEW YORK—Astor, 3rd week	112.3%
NEW YORK—Astor, 4th week	101.6%
NEW YORK—Astor, 5th week	96.2%
NEW YORK—Astor, 6th week	90.9%
NEW YORK—Astor, 7th week	96.2%
NEW YORK—Astor, 8th week	101.6%
NEW YORK—Astor, 9th week	96.2%
NEW YORK—Astor, 10th week	112.5%
NEW YORK—Astor, 11th week	80.2%
PHILADELPHIA—Fox	137.6%
PHILADELPHIA—Arcadia, MO, 1st week	137.1%
PITTSBURGH—Penn	130.9%
PITTSBURGH—Warner, MO 1st week	111.2%
PITTSBURGH—Ritz, MO 2nd week	89.3%
PROVIDENCE—Loew State, 1st week (DB) That Nazty Nuisance (UA)	166.6%
PROVIDENCE—Loew State, 2nd week (DB) That Nazty Nuisance (UA)	83.3%
PROVIDENCE—Carlton, MO 1st week (DB) That Nazty Nuisance (UA)	119.1%
ST. LOUIS—Loew State, 1st week (DB) Buckskin Frontier (Rep.)	150.8%
ST. LOUIS—Loew State, 2nd week (DB) Buckskin Frontier (Rep.)	91.7%
ST. LOUIS—Loew Orpheum, MO 1st week (DB) Buckskin Frontier (Rep.)	94.2%
TORONTO—Loew, 1st week	113.1%
TORONTO—Loew, 2nd week	86.8%
WASHINGTON—Loew Palace, 1st week	107.3%
WASHINGTON—Loew Palace, 2nd week	93.3%
WASHINGTON—Loew Columbia	123.1%

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Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

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ELECTRIC BOX OFFICE HEATERS, $9.50; rectifier bulbs, fifteen ampere, $6.95; panic bolts, $22.50; Nodraft speaking tubes, $5.75; fine quality leatherette, $1.41 yd.; baby spots, 500 watt, $6.95; self drive Automaticket, two unit, $143; Model H hand operated, two unit, $212.50; Suprex carbon savers, 98¢; chrome snowhite sound screens, square foot, 23½¢; rechargeable flashlight batteries, $2.20; Winter Sale Bulletin ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

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INTERLOCKING 110 VOLT DIMMER BOARD, 5-3000, 1-2200 watt plates, motor and manual control, on casters, $237.50; thirty ampere rectifiers with tubes, $99.50; four unit Gold Seal ticket machine reconditioned, $450; underwriters 2½ gallon extinguishers, reconditioned, $20. Winter Bargain Bulletin ready—get yours. S. O. S. CINEMA SUPPLY CORP., New York 18.

STUDIO EQUIPMENT

BERNDT AURICON 16 MM. RECORDING CAMera, single system; F1.5 lens; blimp; portable amplifier; microphone; cables and batteries, 1942 model like new, $1,595; Bell & Howell 35mm. professional high speed camera, entirely complete, $3,300; reduction printers, from $1,075. Send for Laboratory and Recording lists. S. O. S. CINEMA SUPPLY CORP., New York 18.

THEATRES

TWO THEATRES LOCATED IN TWO CENTRAL eastern Arkansas non-defense towns, $30,000. For details write BOX 1684 MOTION PICTURE HERALD.

POSITIONS WANTED

RELIABLE PROJECTIONIST, 4½ YEARS' experience. Draft exempt. Reference if needed. Write JOHN EVANS, 708 Broad Ave., Greensboro, N. C.

POPCORN

MORE VOLUME GUARANTEED WHEN USING our popcorn and seasoning. POPCORN CORP., 100 N. LaSalle St., Chicago.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and an up-to-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

HELP WANTED

CIRCUIT BOOKER WITH SUBSTANTIAL FILM experience. Permanent position with progressive organization. Application must include references and detailed account of experience. Address SIDNEY MEYER, Wometco Theatres, Box 2440, Miami, Fla.

PROJECTIONIST. DRAFT EXEMPT, SOBER, reliable. Small town. Pleasant working conditions. BOX 1685, MOTION PICTURE HERALD.

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COMPLETELY REVISED 7TH EDITION OF Richardson's Bluebook of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as host of additional up-to-the-minute text on sound and projection equipment. Order Now! $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

INSTRUCTIONS—FILM SETTING SOUNDHEAD lenses, $1.75. WESLEY TROUT, Enid, Okla.

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BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thousand, $18.50 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

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THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, N. Y.

OBITUARIES

Leo Meehan, Former Film Writer, Dies

Leo Meehan, associated with the industry in many capacities and at one time general manager of Quigley Publications' Hollywood office, died November 8 in San Francisco following a heart attack. He recently held positions with the McCarthy Advertising Company and before that with the North American Aircraft Company, both of Los Angeles. He spent 10 years as a newspaper and magazine writer after leaving college, and then entered the industry as a writer and director.

Before joining Quigley Publications in 1929, he was assistant production manager for RCA Photophone Studio in New York. Mr. Meehan had also been California manager of public relations for the Works Progress Administration, later serving as an executive of the WPA's theatre project. Surviving are two sons, James, a paratrooper now overseas, and John; and Jeanette Porter Meehan, divorced.

James P. Hogan, 52, Hollywood Director

James P. Hogan, 52, director and writer for more than 25 years, died November 4 in Hollywood following a heart attack.

He entered the film industry as a property man at New York's Paramount studio in 1916 and served with the Field Artillery and Signal Corps in the Philippines from 1917 to 1919. His first director's assignment was in 1921 after he had been associated two years before as assistant director with Allan Dwan and Douglas Fairbanks, Sr.

Until his death, he worked for various companies, particularly Paramount and Columbia. Among some of his assignments were "Power Dive," "The Farmer's Daughter" and many pictures in the "Bulldog Drummond" and "Ellery Queen" series. He leaves a widow and one daughter, Kathleen.

Joseph H. Gallagher, Film Advertising Man

Joseph H. Gallagher, recently advertising manager for *Showmen's Trade Review* before ill health forced his retirement, died in the Boulevard Hospital, Long Island City, on November 6. He was 63.

Mr. Gallagher had been advertising manager for Columbia Pictures at one time, later holding sales positions on various motion picture trade publications. Early in his career, he held an executive post in the advertising department of *Heart International Magazine*.

Services were held at Campbell's Funeral Parlor in New York on November 9. He is survived by his widow, Cora; two daughters, Dorothy and Helen, and a son Joseph H., Jr.

Harvey C. Weaver; Was Producer on Coast

Harvey Cook Weaver, 63, motion picture producer for many years, died at his home in Hollywood November 4. He was credited with helping Frank Capra and W. S. Van Dyke start successful careers. Mr. Weaver was born in New York and first produced pictures at the old Christie Studios there in 1918. He later constructed his own studio. He is survived by his widow, Anna, and a sister, Mrs. Anne Creesy.

Herman A. Rohs

Herman A. Rohs, 72, exhibitor of Cynthiana, Ky., died on October 30 in a Cincinnati hospital. He operated two theatres in Cynthiana and also conducted a jewelry business in the community.

Frank Campeau, Villain Of Silent Screen

Frank Campeau, veteran stage and screen actor, died November 6 in Hollywood at the age of 79. Mr. Campeau entered pictures in 1917 with Douglas Fairbanks, Sr., and was one of the original members of The Maskers, famous theatrical club. He played on the stage with Dustin Farnum in "The Virginian," playing the role of Trampas. As an old fashioned "bad man," his acting style failed to measure up to the requirements of talking picture directors, and he retired from the screen with the end of the silent picture era. In 1938 he became the first occupant of Country Home, an establishment set up by the industry for its retired workers.

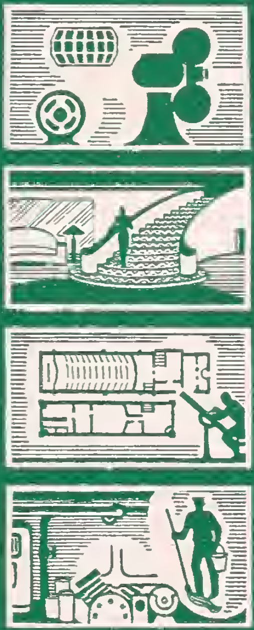
Francis E. Henderson

Francis E. Henderson, who once owned and operated several motion picture theatres in northern New Jersey, and one time was public relations counsel for Warner Brothers, died in his home in Interlaken, N. J., November 8. He was 75 years old.

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT · FURNISHINGS · DESIGN



FALL BUYERS' LISTINGS OF MANUFACTURERS & DEALERS
■■■ Page 89

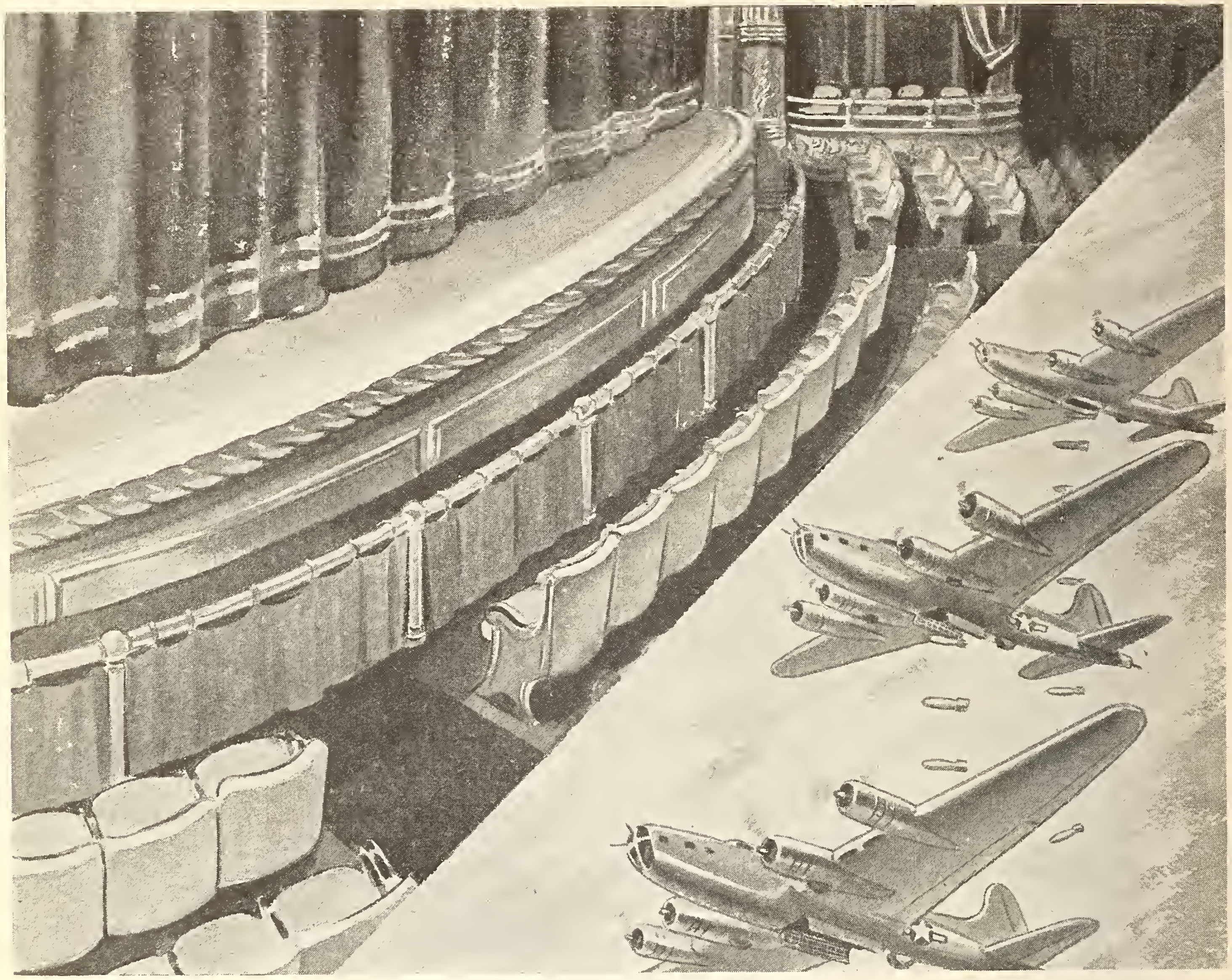
A Rural Theatre to Serve a County
■■■ Page 67

Feed Adjustments for One-Kilowatt Arcs
■■■ Page 72

The Meaning of "Fire!" to Management
■■■ Page 87

PHYSICAL OPERATION · MAINTENANCE

NOVEMBER 13, 1943



RUSSIALOID COVERINGS HAVE A *"front seat"* IN THE WAR . . . .

THAT'S WHY HOME NEEDS TAKE A *"back seat"* RIGHT NOW!

When iron and steel and brass are once more available for new theatres, that's when handsome, hard-wearing Russialoid will be plentiful, too. That is when theatre owners with an eye to smartness and long life will again call on Russialoid for wall decorations, wall coverings and seating upholstery.

But all that is in the future. Today, Pantasote's big job is turning out miles upon miles of coated and impregnated fabrics to help our fighting men. First-aid kits and food bags, engine and bombsight coverings, aircraft and jeep covering—these are but a few of the vital reasons Russialoid is so hard to get right now.

Some day, however, you will benefit from Pantasote's wartime activity, for the problems of war have added much to our knowledge of coated and impregnated fabrics, and of the new plastics in revolutionary vinyl resins. When peace comes, that knowledge will mean better seating and wall coverings than ever before. Write us for details.

OVER HALF A CENTURY OF EXPERIENCE IN COATED AND IMPREGNATED FABRICS

Pantasote, the first successful artificial leather, was produced by The Pantasote Company more than fifty years ago. Continually improved to meet the varied needs of industry, Pantasote today ranks as one of the leaders in the coated fabric field. Write us about your problems in coated and impregnated materials and our research department will help you work them out.

THE *Pantasote* CO., INC.
444 MADISON AVENUE, NEW YORK 22, N. Y.

Better Theatres

Published in every fourth issue of Motion Picture Herald
GEORGE SCHUTZ, Editor RAY GALLO, Advertising Manager

WPB Revisions Leave Construction Prohibited

CERTAIN CHANGES and interpretations of trends in the policy of the War Production Board have excited hope for drastic liberalization of the restrictions on theatre construction and remodeling. The changes facilitate procedure somewhat, but they indicate no revision of what amounts to a wartime prohibition of all construction in the theatre field not subject to special exception, such as in the case of an "essential" theatre damaged by fire.

The WPB, indeed, has spiked the rumors of impending liberalization in these words:

"It shall be the continued policy of the War Production Board to restrict construction of new facilities and to reduce facilities under construction to the minimum necessary for the war program for essential civilian needs, in order to conserve to the utmost all resources for the production of war supplies and equipment."

Availability of some materials is not a factor. The manufacture and application of all materials represent the use of men and money. Continues the WPB statement: "In accomplishing this result, the Board will in each case seek a minimum consumption of materials and manpower, together with maximum utilization of existing facilities and equipment. The Directive for War time Construction dated May, 1942 [Order L-41, specifying a cost limitation of $200], which established these principles, is hereby confirmed."

One of the changes in the regulations makes the period in which $200 may be expended for construction, the calendar year instead of twelve consecutive months, regardless of the date. This would allow, for example, the beginning of a job toward the end of one year and its completion early the following year, at a total cost of $400, provided only half of that amount was spent in each year. Also, the value of materials reused or of labor for which no wages are paid, is not included in the cost of the project.

Field Office Authority Extended

Procedural changes recently adopted by the WPB have some interest for theatre operators as measures indicating the possibility of more sympathetic understanding of their problems. One of these extends the processing of equipment and materials applications to WPB field offices to a greater number of classifications. Included are PD-1A applications, which field offices will be able, after a date yet to be announced, to process up to values of $1,000, instead of $500. Presumably, the field personnel is more approachable and better acquainted with local conditions.

In the same direction is the transfer of all construction applications to the motion picture section of the Service Trades branch of the Office of Civilian Requirements. Such applications have gone to various divisions, according to the materials involved; now they will go to persons familiar with the theatre business.

The chief of the motion picture section in the OCR, John Eberson, the new York theatre architect, urges exhibitors to inform his office of their needs so that he can develop convincing estimates of the materials requirements of the theatre business. He has pointed out that other industries are submitting requests for equipment and supplies and that, with materials severely limited by military needs, it is a matter of first come, first served. Not what theatre operators want, but what they reasonably need for repairs and necessary replacements should be listed for Mr. Eberson's office promptly.

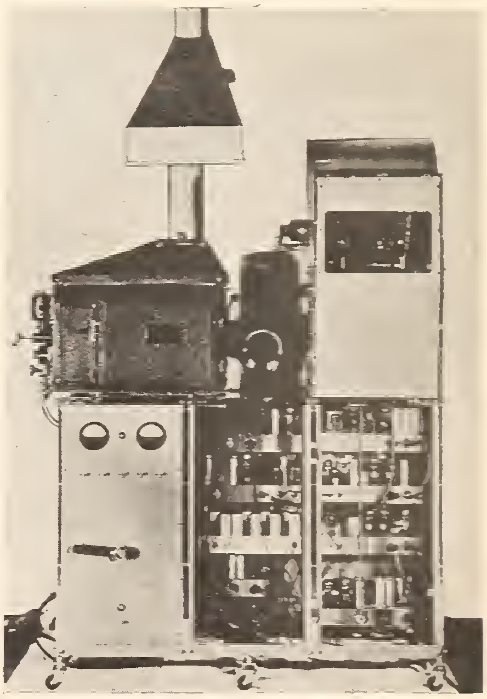
Plastic Promises

The revolutionary promise of plastics in post-war fabrication of scores of products used by the motion picture theatre, architecturally as well as electrically and mechanically, was convincingly expressed by Barton H. Thompson of Paramount in his paper on plastics before the October convention of the Society of Motion Picture Engineers in Los Angeles. Mr. Thompson was concerned primarily with the application of plastic materials, to motion picture production, but in describing the materials we have and shall have when the plastics industry can turn to peacetime products, he named many types which are bound to make a place for themselves also in theatre equipment and architecture. For example, classes of plastics with which production sets and props can be made should prove quite as well adapted to theatre decoration, furnishings, lighting fixtures, seating fabrics—perhaps to the structure of auditorium chairs themselves—and to many other uses. The practical meaning of this would of course be improved appearance or efficiency in some instances, and in general an economy of fabrication which, at least if normal competitive conditions prevailed, would result in lower costs.

Advances in architectural plastics after the war may be judged by the recent reports of the Formica Insulation Company, which has long manufactured plastic veneers of the laminated type and now, partly in consequence of its own discoveries while engaged in the production of airplane propellers and other war materials, promises the post-war designer Formica that is translucent, that may be readily bent around corners, that will endure greater structural strains and severe weather, and so on. Already the so-called vinyl resins have produced a better type of simulated leather than we had before the war, while chairs have been experimentally made from plastics of the acrylic group.

Mr. Thompson even promises plastic lenses—and film "retaining the desirable characteristics of cellulose nitrate, but non-inflammable."

Skiatron Projection


Scophony's "Supersonic" complete television projector rated to project a picture 20 feet wide.

The television projection process recently reported by the Scophony Corporation of America (whose British origins have been quite thoroughly Americanized with the money of Paramount, Fox and General Precision Equipment) turns out to have an interesting resemblance to the projection of a motion picture. As described in the New

Today—more than ever, thousands of exhibitors echo its* praises

Come Victory, it* will be available again to the thousands more who know that it represents the utmost in projection arc lamps

*Simplex HIGH

NATIONAL THEATRE SUPPLY
Division of National—Simplex—Bludworth, Inc.
THERE'S A BRANCH NEAR YOU

PUBLIC SEATING MAINTENANCE SPECIALISTS!

PERMASTONE Anchors Loose Chairs

Consult Us on: REPAIRING TIGHTENING REUPHOLSTERING REARRANGING REFINISHING REBUILDING REMODELING RENOVATING

We supply replacement parts for all makes of chairs. Send a sample, stating quantity desired.

PATCH-O-SEAT . . . Repair Your Own Torn Seats

FENSIN SEATING COMPANY
62 EAST 13th STREET • CHICAGO

York *Times,* Scophony's "Skiatron" method, when used to produce an image, say, 20 feet wide, employs light projected from a theatre type arc lamp and transmitted through a succession of "frames" in which the picture is formed by variations in opacity just as in a film.

The "frame" picture, which is the televised image that is projected into a picture of larger dimensions on the objective screen, is a thing of potassium chloride crystals which *intermittently* change in their reaction to light according to the progression of action transmitted to the receiver. Regarding this intermittance, the *Times* description says:

"The deposit is wiped away by a steady electric field between the electrodes at a speed which varies with the field strength and the increase of the crystal temperature. The image deposits are removed between successive scannings, so that the action is extremely fast. The image must be quasi-stationary to obtain this result. Hence images are projected at a speed just rapidly enough to avoid flicker."

Paragraphs—

Unless Government needs again increase, materials for uniforms should soon begin to be less restricted, reports the Maier-Lavaty Company of Chicago. Mills have promised greater stocks of fabrics, especially for women's uniforms, the demand for which has of course greatly increased during the past year.

•

While vandalism accounts for a greater amount of auditorium seating damage than normally, Lester Simansky of the Fensin Seating Company of Chicago, says that most of their seating repair work—and they are doing more than ever these days—is of chairs that need to be replaced but can't be because of the war. The trouble is not so much youth as old age.

•

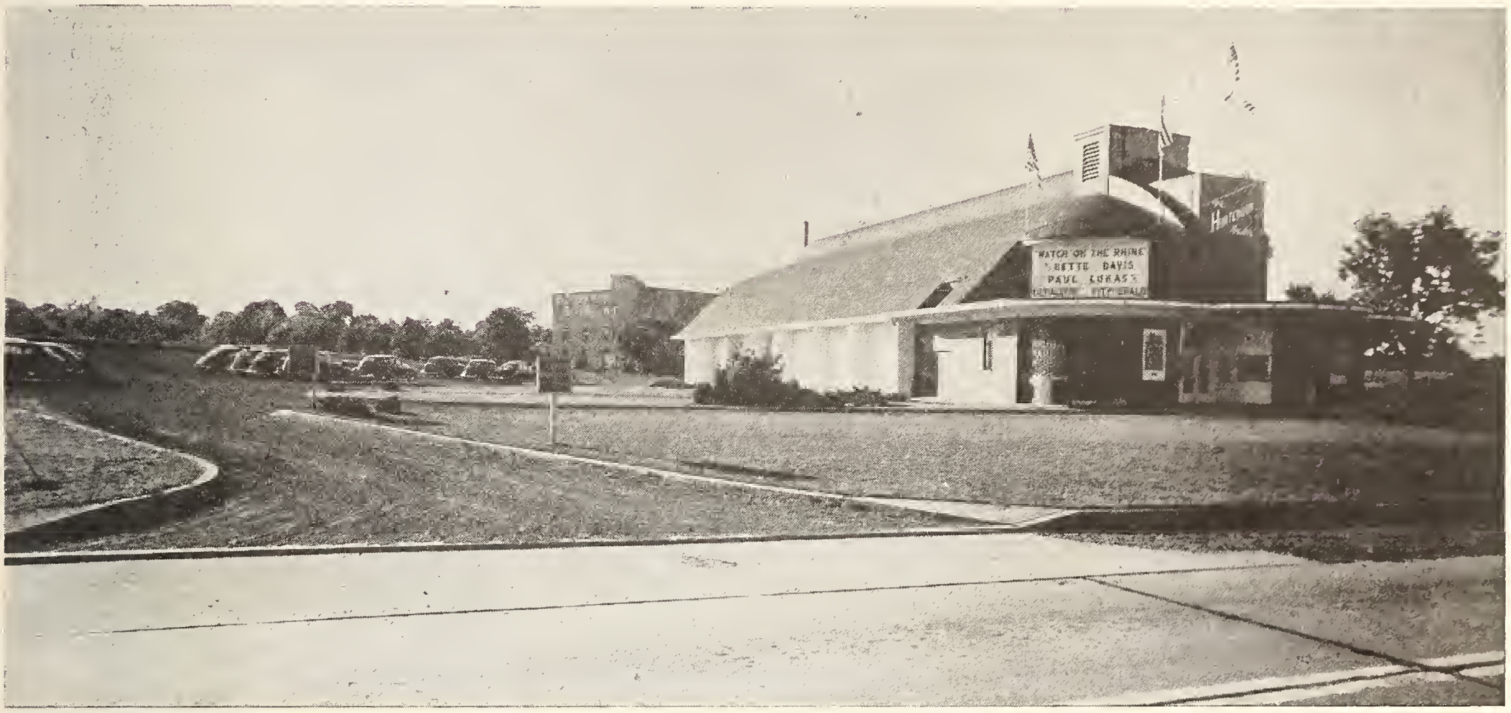
A unique enterprise of the enterprising Walter Dunkelberger, Fargo, N. D., projectionist who was a frequent contributor to F. H. Richardson's columns, is a mimeographed publication called "Nuz from Home" which he and his missus turn out for circulation among projectionists and others in the armed forces who write to them. An issue or two ago the "Nuz" carried a biography of "Dad" Richardson, and in the last number we notice that in response to requests, it will be reprinted in a pamphlet, "including his latest photo and reprints from various mags about him." It was just such exhibitions of affection that "Pop" liked better than praise.

•

The roster of "E" pennant winners among manufacturers of theatre products has been lengthened by another—Alexander Smith & Sons, carpet manufacturers. . . . The part that the manufacturers in and impinging upon this field have played in gearing our country quickly and effectively for war, will make quite a story when at last it can be told.—*G. S.*

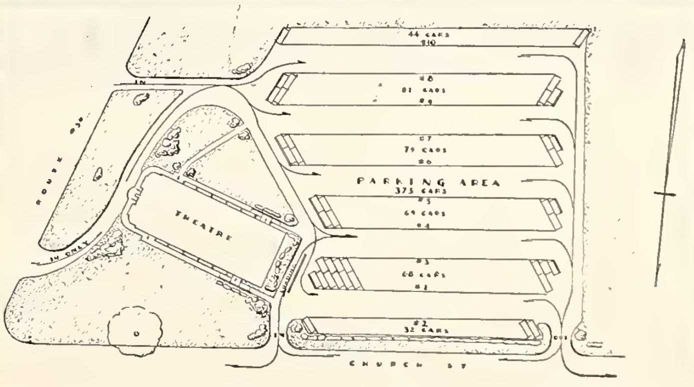
COUNTRYSIDE THEATRE

. . . purveying genuine motion picture entertainment to a county

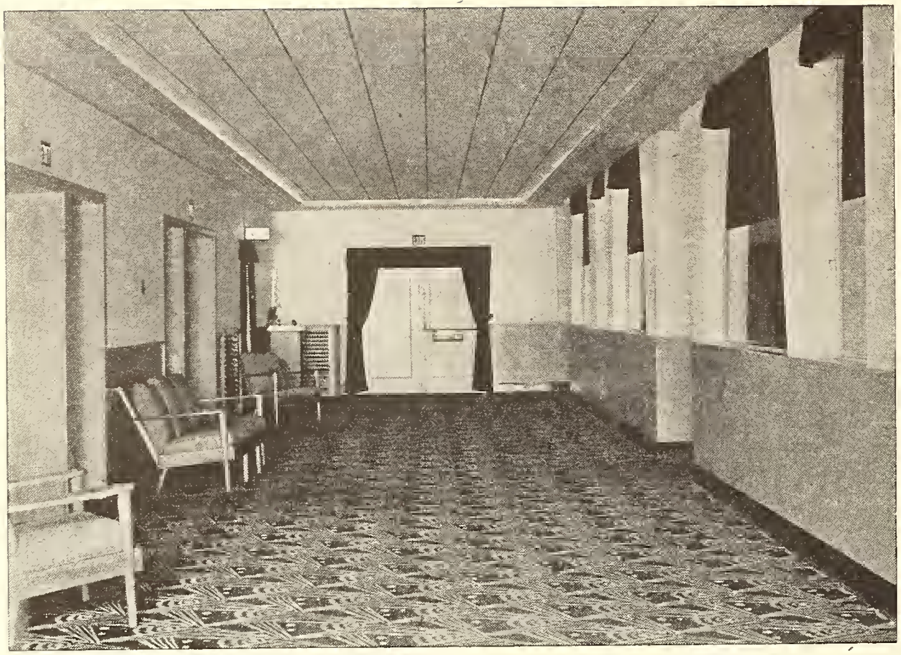


IN A FARMING REGION OF NORTHERN NEW JERSEY, countryside movies, exhibited under proper conditions of projection, sound, vision and comfort, have proved a success. Located at the edge of the little town of Flemington (whose one bid to fame has been as the site of the Lindbergh kidnapping trial), in a landscaped plot on a principal highway, is the Hunterdon theatre, which was conceived by the St. Cloud Amusement Corporation, operators also of a theatre in the center of Flemington, as a project to serve Hunterdon County rather than the village itself. Seating 600, it has a parking lot accommodating 373 cars, adjoining a lawn which provides, with its trees and shrubbery, pleasant access to the theatre by a system of driveways and walks. Although opening six months after America's entrance into the war, the Hunterdon theatre, except when pleasure driving was prohibited, has enjoyed steady patronage from farm and country hamlet for miles around.

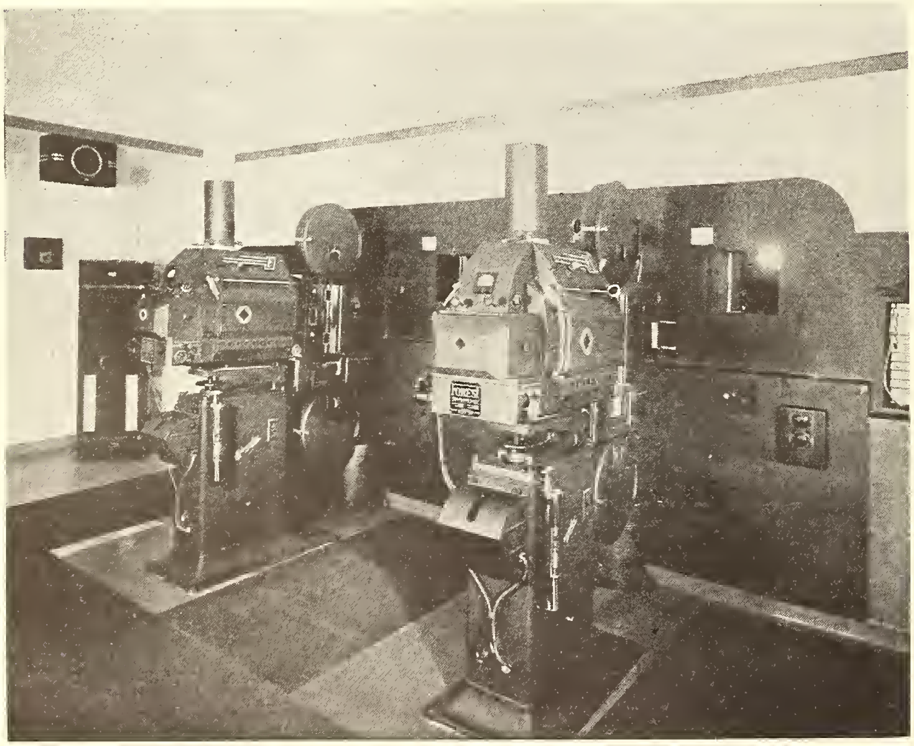
■ Construction of the Hunterdon theatre, the architect of which was Edwin A. Weed, derives special interest from both its character as a countryside theatre and the ingenuity in design compelled by the invasion of war. By fall of 1941, Alvin Sloan and C. E. Smith, operators of the St. Cloud circuit in a rural area of northern New Jersey, saw that if the theatre contemplated in this location was not constructed immediately, it might not be for years. They soon found that the national defense program was already restricting their choice of materials. The plans originally drawn had to be changed, and further revisions followed Pearl Harbor. Workmen were scarce, too, and complete breakdown of delivery schedules knocked normal sequence in construction helter-skelter. Some of this, as well as the general scheme of construction, is reflected in the photographs taken during construction reproduced on the following page. The exterior of the Hunterdon is floodlighted at night from sources concealed in shrubbery, while the signs are lighted by reflector lamps placed on the marquee-like projection of the building. This canopy, providing shelter along walks and the main driveway approach to the entrance, is outlined in pink fluorescent neon. Cars are parked by sections in the order indicated by the numbers given them in the plan drawing, which also shows the direction of parking. This method enables any car to leave so that normally there is no car in front, making it seldom necessary to back up a car in order to get it out. A walk along each side of the theatre, and another leading across the lawn from the more distant part of the parking lot, afford convenient approaches on foot. In leaving, the cars pass the rear of the theatre, where there is a landscaped loading area, then enter a side road, thus not interfering with incoming cars or with traffic on the main highway. Patrons may leave the auditorium through doors at the screen end, thus reaching the loading area or their parked cars without going through the auditorium and around the building.



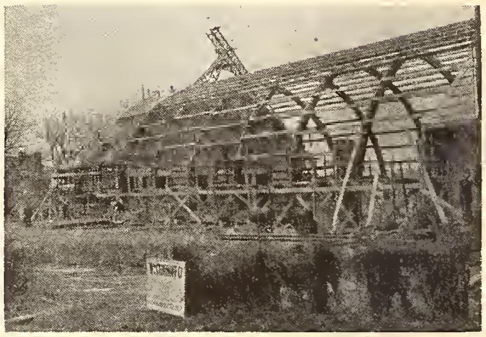
PLOT PLAN SHOWING PARKING ARRANGEMENT



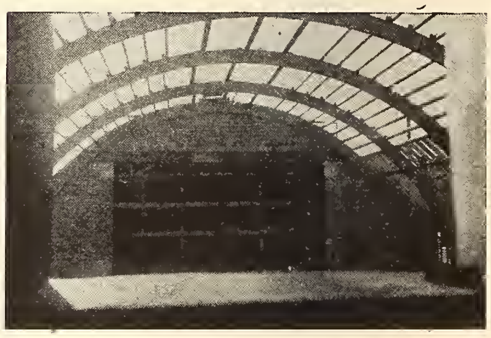
■ Combination foyer and standee area of the Hunterdon theatre, with arches above the rail partially closed by plate glass and, above, curtains on a track. Noise here is reduced by the sound-absorbent ceiling and a Karagheusian Wilton dressing the floor in red, blue, ivory and black. Illumination is by white neon in continuous ceiling coves. Walls are plaster, the ceiling Celotex boards of the type used throughout the auditorium.



■ The spacious projection room of the Hunterdon is arranged neatly as well as efficiently, with all conduit and wire concealed behind a series of metal panels across the bottom of the front wall, which are removable for servicing. Fire shutters were built in by the chief projectionist, Reed Van Gorder of IA Local 365; the shutters are at the middle of the wall. Metal Venetian blinds at the larger ports prevent projection room light from reaching the auditorium. Projection equipment consists in Brenkert mechanisms with Bausch & Lomb Cinephor coated lenses, Brenkert magazines and Forest Universal lamps, mounted on Simplex SI pedestals. Arcs are supplied by Forest magnesium-copper sulphide rectifier. Rewind equipment is by Goldberg, and a section of seats is equipped with Acousticon hearing aids.



View of the Hunterdon project during construction, showing the use of wood laminated arches instead of steel trusses, 8x17 inches in section, supported by concrete buttresses. The result is a "slow-burning" structure regarded as safer in a fire than steel. Floors, and in the stage and also the roof construction, are of reinforced concrete, which is also employed for construction of areas in front of the auditorium.



View during construction taken from a projection room port, showing the laminated wood roof construction—also the only steel beam in the building, supporting the stage opening (its elimination would have proved too costly in man-hours).

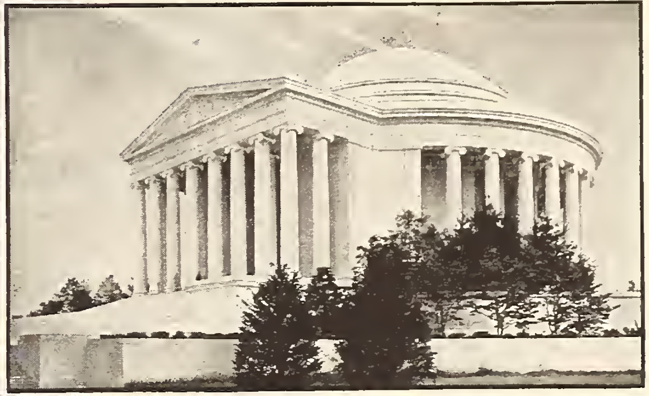
This view of the roof shows the main ventilating duct forming a semi-circular structure along the top. The supporting structure is composed of brooder-house type rafters, in laminated wood, eliminating the use of metal.

Construction view of the front. The marquee-like projection is really a reinforced concrete slab integral with the wall construction, following the contour of the building.

(OTHER PICTURES ON PAGE 70)

When Priorities are No More....

Built in war time this nineteen foot statue to Jefferson's success was made of plaster. But with the war's end, metals will again be available and this heroic statue will then be cast in more suitable, artistic and enduring bronze.



FOR YOU there is also a more suitable material for the walls of your building, the interior paneling of your busses or boats, table tops, counters, fixtures and furniture in your public rooms. It is Formica laminated plastic. It, too, has gone to war but will be back with the return of peace, to lend more usefulness and durability and more beauty to the essential equipment of your business.

Qualities of **FORMICA**

ARMY E NAVY

FORMICA

On counter tops, furniture and fixtures it does not chip, crack or stain with fruit acids, alcohol or cigarettes. Its smooth, non-porous surface can be kept clean simply with a damp cloth.

As a surfacing material on walls it will not stain, discolor, or show wear for many years. There is a wide range of colors, genuine wood grains, and patterns — a color treatment to harmonize with every requirement.

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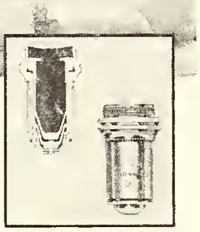

Accuracy that Counts on all Fronts

Bausch & Lomb Oil Immersion Objective —97X-N.A. 1.25.

At first glance there would seem to be little relationship between an intricate, ten-foot long height finder and a microscope objective with lenses of less than one millimeter in radius. Yet both are the products of the same eyes, the same facilities, the same standards of accuracy, the same experience. Both are aiding in America's war effort. Both are products of Bausch & Lomb.

The lens computing and grinding skills that for years have produced the minute, exceedingly accurate lens components of the microscope objective are today also being employed in the production of height-finders and gunfire control instruments that are helping America's armed forces to win an earlier Victory.

This quantity production of precision optical instruments, pioneered and fostered by Bausch & Lomb through years of peace, has become a highly valued asset to an America at war. Here again, because of its wartime accomplishments, Bausch & Lomb will be able to extend its optical services to peacetime pursuits when Victory is won.

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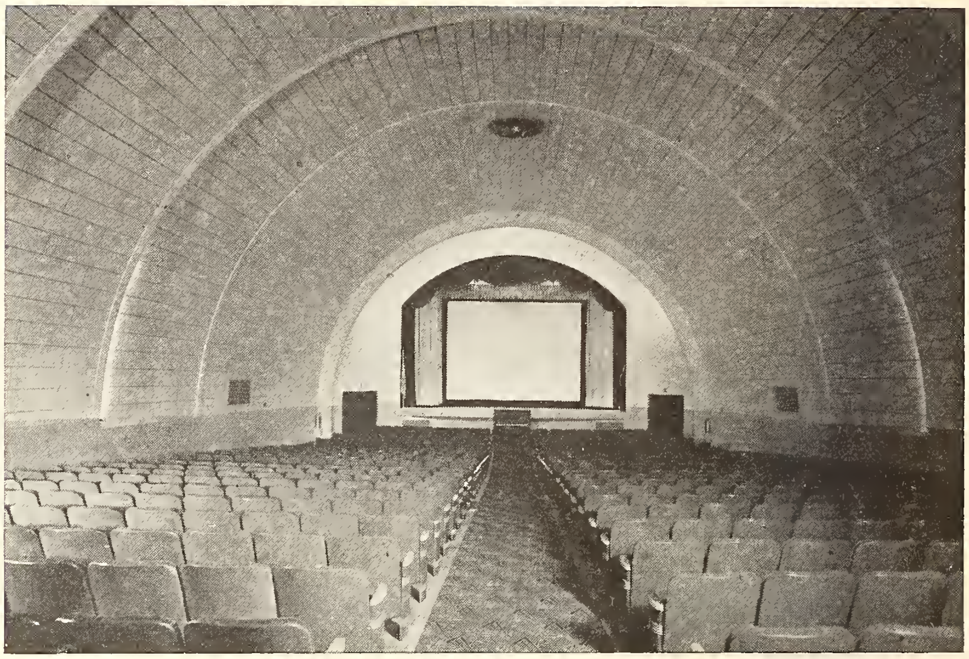
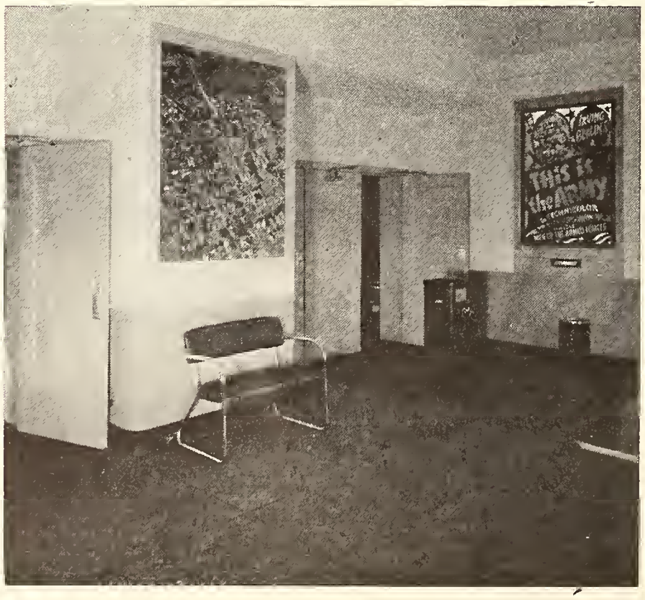


■ Following the full arch construction, the auditorium is a vaulted room finished in ivory Celotex boards divided into sweeping arched panels by wood "beams" so furred as to conceal light sources. Across the upper portion these sources consist in blue neon, for running illumination, with the tubing "painted" so as to reduce output gradually from the top. Up to 12 feet from the wainscot (except for the section radiating from the proscenium arch), the wood strips are furred out further to form a cove for filament lamps on dimmer circuits for house lighting. The last forward arch opens into a plaster proscenium wall which is lighted by sources behind the arch. On each side of the stage opening is an exit leading to the automobile loading platform. The seating, comprised of 600 Ideal spring-edge and spring-back chairs covered with velour in two shades of red, is spaced 36 inches back-to-back. Stage and other drapes are red and gold; carpeting, the same as in the foyer, is red, blue, ivory and black. Two Anemostat diffusers tap the roof-top ventilating duct, and air is exhausted at front and rear on each side, and also at the stage fascia. The boiler and transfer equipment for both heating and cooling is in an excavated portion under the lobby. Cooling is by water from one or both of two wells, each with a capacity of 56 gallons per minute. Both heating and cooling load are minimum because of the shape of the auditorium.



■ The lobby of the Hunterdon is shown at left. Finished in plaster, it is painted ivory at ceiling and upper walls, with a buff wainscot above a tile-red base. Framed between the doors to the auditorium is an aerial photograph of the town of Flemington.

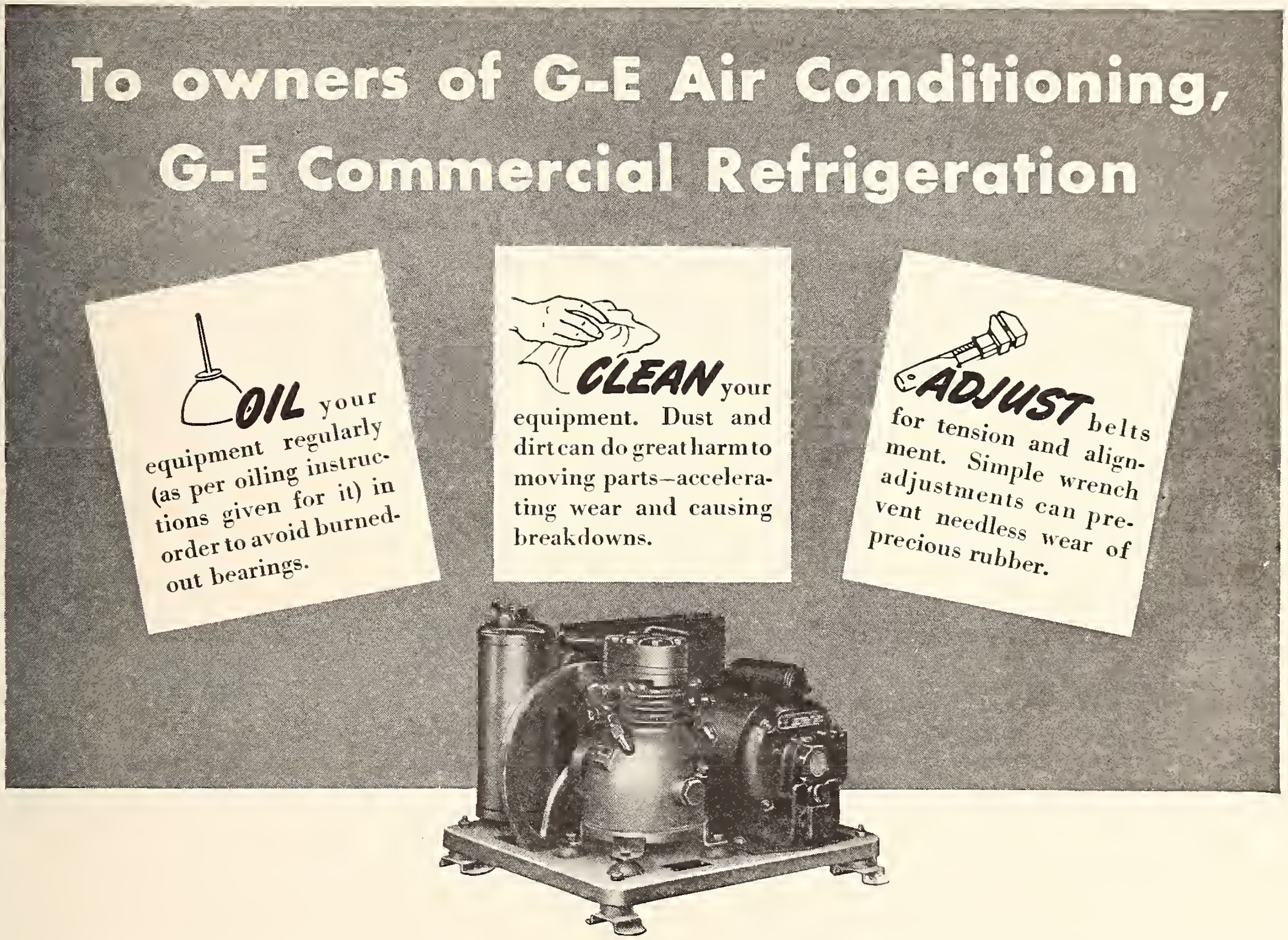
[Carpeting and seating supplied by Joe Hornstein, Inc., New York; sound and projection equipment by Capitol Motion Picture Supply Corporation, New York.]

Protect your business by taking care of your equipment

It's good sense to give *all* your equipment the best of care. It's patriotic, too, for the government urges everyone to make things last.

Much of your equipment cannot be replaced till the war is over. Spare parts may be hard to get—and the service men to install them are busier than ever.

So give your equipment a little *extra* care ...a few simple precautions may add months or years to its life.



To owners of G-E Air Conditioning, G-E Commercial Refrigeration

OIL your equipment regularly (as per oiling instructions given for it) in order to avoid burned-out bearings.

CLEAN your equipment. Dust and dirt can do great harm to moving parts—accelerating wear and causing breakdowns.

ADJUST belts for tension and alignment. Simple wrench adjustments can prevent needless wear of precious rubber.

These three simple jobs which your own maintenance man can do—oiling motor bearings, cleaning, adjusting belts—will go a long way toward keeping your equipment working efficiently. Be sure all three jobs are done regularly. When *expert* attention is needed, call in the G-E service man at once... give him an opportunity to correct the trouble before it becomes serious.

General Electric Company, Air Conditioning and Commercial Refrigeration Divisions, Section 35711, Bloomfield, New Jersey.

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Keep 'Em Running!

Exhibitors of America have many duties to perform these war days. You build unity and morale through motion picture presentations—and you promote and support the various government drives that are initiated to spur war production and civilian defense.

RCA Service, like exhibitors, is carrying on important war duties: RCA engineers are rendering scheduled service to projection room equipment in thousands of theatres to "Keep 'em Running"—and other RCA Service groups are installing military equipment and instructing personnel, in this country and at the battlefronts.

The RCA Service organization is today more than nation-wide ... it is world-wide ... serving the home front and battlefronts too!

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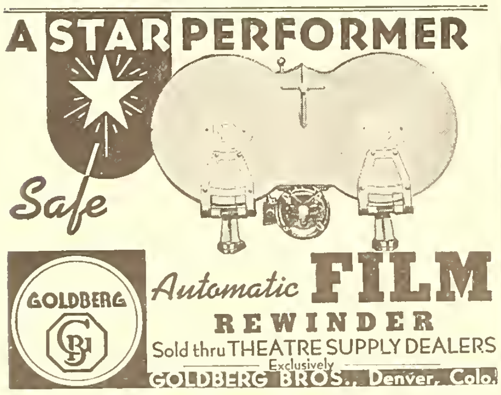
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The LIGHT on your SCREEN

By CHARLES E. SHULTZ
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Methods for Adjusting One-Kilowatt Feeds

A GREAT MANY questions have been asked regarding certain feed problems encountered with the operation of d.c. one-kilowatt arcs of the type using a single lead screw for the feeding of both the negative and positive carbons. As the answers to many of these questions would make it necessary for me to repeat the same suggestions many times, I have prepared the following general discussion covering the reasons and corrections for the eight common types of feed difficulty, which can be identified by the manner in which the position of the carbons change upon the arc indicating card of the lamp.

It has been my finding that feed difficulties arise most frequently because the projectionist is not quite certain about the cause of the departure from correct feeding and, therefore, must try several adjustments before arriving at a satisfactory correction. In trying to correct the feed, the condition is often made worse before the correct combination is reached. This means that poor light output is produced over quite a period of time before the condition is corrected.

By referring to the chart submitted here, of the eight common positions of improper feed, the projectionist can, at a glance, determine exactly what adjustments are necessary and immediately make the proper correction.

The principles which are the basis for analysis of any type of change in carbon position can readily be understood if these two simple facts are remembered:

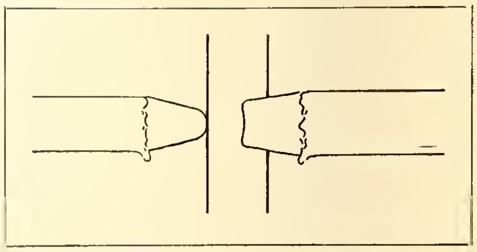
1. *The length of the arc gap shows us whether or not the output of the power supply is correct. For instance, if the image on the arcescope card shows the distance between the carbons (arc gap) to be longer than the distance between the guide lines, the output of the power supply is too high. In the same way it is easily seen that if the arc gap is shorter than the distance between the guide lines the output of the power supply is too low.*

2. The position of the negative carbon shows us whether or not the feed motor is running at the right speed. For instance, if the negative carbon falls behind its line we know that the feed motor is running *too slow* and if it advances over the line it is running *too fast*.

If these two basic principles are remembered it is a very easy matter to identify and correct irregular feed conditions by simply referring to the following illustrations of the eight common positions resulting from various improper feed and power settings and noting the necessary adjustments that should be made for the correction of each.

POSITION ONE

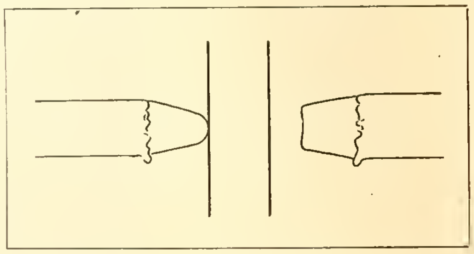
The Trouble: The position of the negative carbon correctly positioned on its line shows that the feed motor is running at the right speed. The short arc gap shows that the output from the power supply is *too low*.



Correction: The output of the power supply must be *increased* until the positive carbon falls back to its line.

POSITION TWO

The Trouble: The position of the negative carbon correctly positioned on its line shows that the feed motor is running at the right speed. The long arc gap suggests that the output of the power supply is *too high*.



Correction: Return the carbons to their proper positions by hand and *decrease* the output of the power supply.

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6 mm x 9"	6 mm x 12"
	7 mm x 12" x 14"
7 mm x 9"	8 mm x 12" x 14"

and high intensity 13.6 mm x 22" (machined for adapters) which provide 20 minutes more burning time per trim. Low intensity carbons are not processed.

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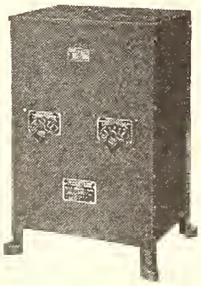

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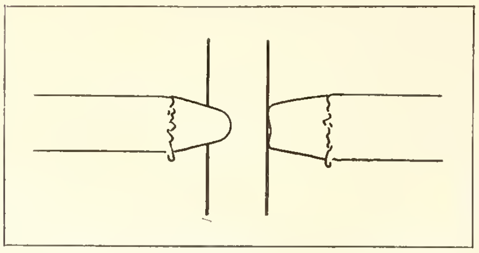
POSITION THREE

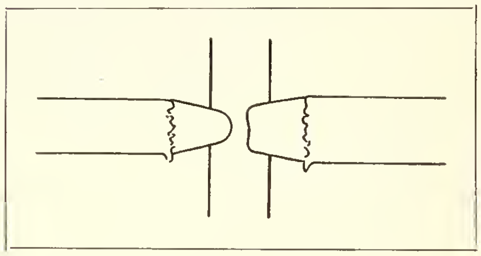
The Trouble: The position of the negative carbon over the line shows that the feed motor is running *too fast*. The short arc gap indicates that the output from the power supply is *too low*.



Correction: Move the carbons to their respective lines by hand and *decrease* the speed of the feed motor. It may be found necessary to *increase* the output of the power supply to maintain this position.

POSITION FOUR

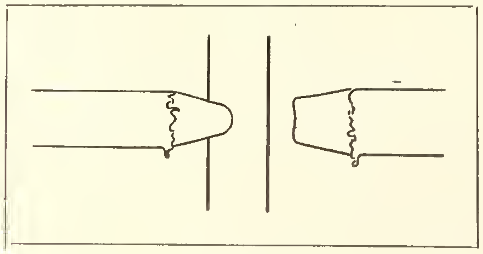
The Trouble: The position of the negative carbon over the line shows that the feed motor is running *too fast*. The short arc gap suggests the possibility that the output from the power supply is *too low*.



Correction: *Decrease* the speed of the feed motor until the carbons fall back to their respective lines. It may be necessary to increase the output of the power supply to maintain this position.

POSITION FIVE

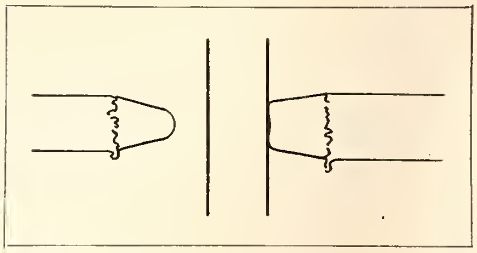
The Trouble: The position of the negative carbon over the line shows that the feed motor is running *too fast*. The arc gap is the proper length despite the fact that the carbons are not on their proper lines, showing that the output from the power supply is *correct*.



Correction: Return the carbons to their respective lines by hand and *decrease* the speed of the feed motor to maintain this position. If the carbons are readjusted accurately, reduction of the motor speed should result in immediate correction.

POSITION SIX

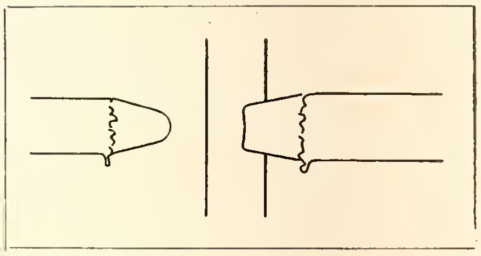
The Trouble: The position of the negative carbon behind the line shows that the feed motor is running *too slow*. The long arc gap suggests that the output of the power supply may be *too high*.



Correction: Return the carbons to their respective lines by hand and *increase* the speed of the feed motor to maintain this position. It may be necessary to *decrease* the output of the power supply.

POSITION SEVEN

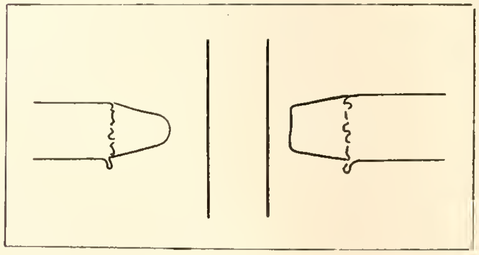
The Trouble: The position of the negative carbon back of the line shows that the feed motor is running *too slow*. The arc gap is the proper length despite the fact that the carbons are not on their respective lines showing that the output of the power supply is *correct*.



Correction: Return the carbons to their respective lines by hand and *speed up* the feed motor to maintain this position.

POSITION EIGHT

The Trouble: The position of the negative carbon behind the line shows that the feed motor is running *too slow*. The long arc gap suggests that the output from the power supply may be *too high*.



Correction: Return the carbons to their respective lines by hand and *increase* the speed of the feed motor. It may be necessary to *decrease* the output of the power supply to maintain this position.

If the adjustments suggested in any of the foregoing cases are moved too far or

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Type of Arc	*Arc Current — Amperes*	*New Victory Carbons — Size and Type*
"1 Kw" High Intensity, A.C.	52-66	7 mm x 9 inch H.I., A.C. Carbons in both holders
"1 Kw" High Intensity, D.C.	40-42	7 mm x 12 inch or 14 inch "Suprex" Positive 6 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C. with *adjustable* feed ratio	42-45	7 mm x 12 inch or 14 inch "Suprex" Positive 6 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C. with *fixed* feed ratio	42-45	7 mm x 12 inch or 14 inch "Suprex" Positive 7 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C.	56-65	8 mm x 12 inch or 14 inch "Suprex" Positive 7 mm x 9 inch "Orotip" C Negative

You can obtain maximum efficiency and economy from your Victory Carbons by observing the following simple rules.

USE CARBON TRIM RECOMMENDED FOR YOUR PROJECTION EQUIPMENT.

The Victory Carbon trims indicated in the above table were established by comprehensive laboratory and field tests to ascertain the best results obtainable in all types of equipment.

OPERATE CARBONS AT SPECIFIED ARC CURRENT.

Better projection and greater economy are obtained when recommended arc currents are maintained. The maximum allowable arc current is stamped on each Victory Carbon at the left of the trade-mark.

CHECK FEED RATIO CAREFULLY.

Changes of arc current alter the ratio of burning rate between positive and negative carbons. On lamps equipped with adjustable feed and formerly operated above 45 amperes arc current, this ratio should be adjusted to meet the new current conditions.

A bulletin describing operation of the new Victory High Intensity Carbons is available for distribution and will be sent promptly upon request.

SAVE THE COPPER

Most of the copper used for plating copper coated projector carbons drops to the floor of the lamp house when the carbons are burned. Continue to save these copper drippings and turn them over to your supply dealer as designated by our government.

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not quite far enough, the corrected positions may not maintain themselves. It is wise to note the position of the carbons for a few minutes after making an adjustment to be sure that the correction "holds."

If the carbons assume any position other than the correct ones, make adjustments for the new conditions by selecting the illustration which fits the case and correct as described for this position.

The "feel" of just how far to move the various adjustments will very quickly become second nature to the projectionist, and with the aid of these guides for determining *what* to adjust in each case, it will be found that maintenance of proper arc positions becomes a very simple matter.

•

How to Determine Proper Screen Angle

LAWRENCE BOWMAN, member of IA Local 598, Marion, Ohio, asks the following:

"Because of the strange shape of the theatre where I work, the seats are not set square with the stage. The *projection room* is square with the stage, however, but the manager has set the screen at an angle so that it is on a line up the middle of the seats. This means that the light from the projectors strikes the screen at an angle.

"I believe there is some kind of string test to determine the correct setting of the screen, but I am not clear as to how it works. Are there any other ways of determining the correct angle for setting the screen?

"I am using new Motiograph projectors and strong Mogul lamps supplied by a three-phase rectifier."

This is a very good question which will help other projectionists who have been puzzled about the easiest and most practicable means of setting the angle of the screen for best results. No matter what means for setting the screen may be used, the basic principle involved is to have the surface of the screen set to reflect the greatest amount of light to the part of the theatre where the largest number of persons are usually seated. A very simple but highly efficient method for determining the best screen angle under any type of local condition is as follows:

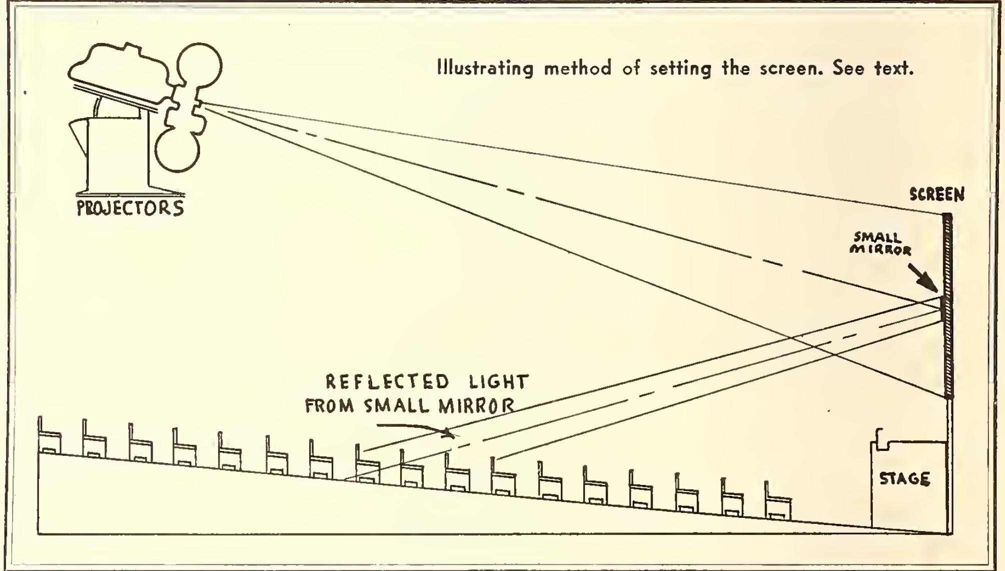
Obtain a small flat looking glass about 6 inches square and affix it to the center of the screen with adhesive tape so that it lays perfectly flat with the screen surface.

Project light from the two projectors upon the screen and notice where the two small square spots of light fall.

If the two square spots of light reflected from the looking glass fall approximately at the center of the group of seats most often used, the screen is properly set to give this seating area the benefit of the greatest screen light.

The points at which the square spots fall always indicate maximum reflected light and the screen should, therefore, be adjusted to allow these square spots to fall in the *center* of the group of seats most often occupied.

In theatres having a large balcony it is advisable to set the screen so that the square spots fall midway between the first floor and the balcony so that the light is most evenly distributed between the two seating groups.



Illustrating method of setting the screen. See text.

The reason that two square spots of light will be reflected from the single looking glass when both projectors are passing light to the screen, is that the position of each projector strikes the screen at a slightly different angle and its reflected light leaves the screen at the same angle. As both projectors cannot be on the same line because they are separated from one another, they will throw the reflected light from the screen in slightly different directions toward either side of the theatre. As both projection lenses are the same height from the floor and the projection room is essentially level, the two spots will be the same distance back from the screen even though separated sideways.

Unstable Arc Operation And Its Correction

EDWARD CRAMER, projectionist of the Sherman theatre in Stroudsburg, Pa., writes:

"After installing your carbon trim timing gauges today and seeing just how accurate this little idea is in practice, I couldn't help but feel that I must sit down and write you thanking you and your colleagues for another swell and helpful hint to every projectionist who will go to the trouble of making use of it.

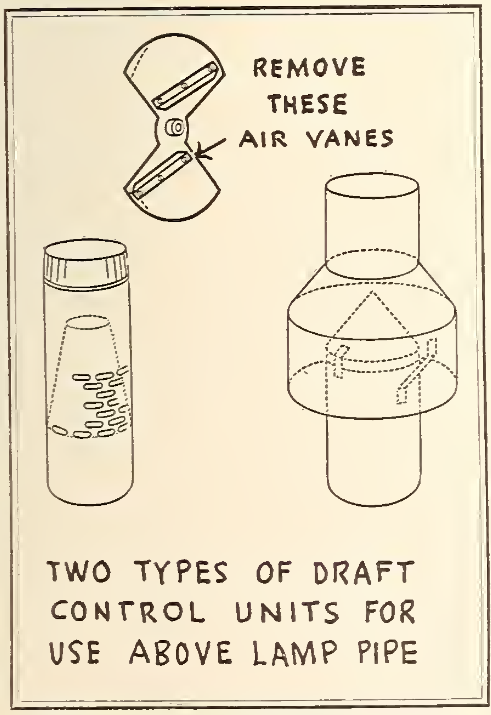
"Several months ago I read in BETTER THEATRES that taking the short magnetic pole in the Brenkert Enarc lamp and making it the same length as the one to the right would help greatly in the control of the tail flame of these lamps. What do you think of this idea? If you would suggest trying this idea, I will send for two longer poles and install them. I am using standard Simplex projectors with rear shutters and 7-mm. x 6-mm. Victory carbons at 44 amperes."

Thank you for your kind remarks regarding the reel gauges. I am, of course, very glad that you find them useful.

In regard to your question concerning the advisability of using the longer magnetic pole piece in the Brenkert Enarc lamp, I have investigated the results of such an installation and discussed the matter with several prominent research engineers who have tested this means of increasing the strength of the magnetic field surrounding the arc. I find this change to be sound in principle and of real benefit in helping to stabilize the tail flame of the arc when the cause springs from excessive terminal voltage from the power source.

Before installing the longer pole in your lamp, however, it is wise to decide definitely whether or not you really *need* additional

(*Continued on page* 98)



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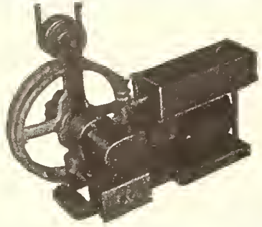

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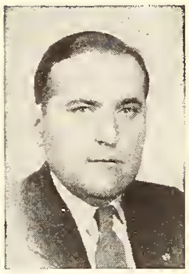

John J. Sefing's

WAYS & MEANS

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John J. Sefing is a graduate mechanical engineer and has long specialized in theatre work

WARTIME INSPECTION:
7. Heating Plant and Controls

SEVENTH OF A SERIES OF INSPECTION GUIDES WITH RECORD FORMS

[*The Maintenance Inspection Record for Heating Plant and Controls appears on pages 80-81. Beginning below, with each item numbered according to its number in the form, is an explanation of procedure for efficient examination and for correction of defects. The first guide, on projection and sound equipment, appeared in the May 29th issue; items are numbered cumulatively regardless of classification so as to avoid confusion in the use of the record forms.*]

AT THE BEGINNING of this heating season, theatres face shortages in coal as well as oil; it therefore is imperative that they have their heating systems operating at *full* efficiency. This is not difficult, but it does take a bit of time and knowledge—and common sense.

First of all make sure that only regularly used areas are to be heated and that all others are completely closed off. Of course the temperature in areas where water pipes are located cannot be allowed to reach freezing. In such space, the ventilating outlets or radiators should be adjusted to give off just enough heat to prevent freezing.

In sections such as an enclosed vestibule, the lobby and a foyer, the outlets or radiators should be controlled so as to take the chill from the air. Examine the condition of the entrance and exit doors, to see if they are close-fitting; also be sure that there are no cracks in the wall, and that no windows are defective or broken. Occasionally window panes get cracked or entirely removed in toilet rooms during the summer.

ITEM 67: Coal-Burning Boiler

In examining boiler conditions, the following check-up list should prove helpful:

DUTY BOILER:

If of the castiron sectional type, inspection should be made before a fire is started; or if it has been fired, it should be made as soon as the weather permits it to be shut down for a little while.

Open all clean-out doors and scrape off all ashes, soot, etc., from the interior with a metal boiler scraper. Then push the accumulated ashes, residue, etc., into the fire box, and if a good vacuum cleaner is handy, use it to pull off any loose soot that may still adhere to the sections. Clean out the residue in the up-take flue from the boiler to the smoke pipe; if the smoke pipe or flue is very dirty, detach it and dump the ash into a bucket. When attaching this pipe in place again, make sure that all joints are tight and that it is flush with the wall inside the chimney nearest the opening.

Remove all soot from the clean-out door at the base of the chimney. Apply heat-resisting paint to surfaces requiring it. Thoroughly clean the outside surface of the boiler; where the insulation has broken off or is defective, apply new insulation.

If a steel fire tube boiler is installed, follow the same procedure as above, except that a special flue cleaner should be used, while the front flue sheet, doors, ash pit, fire pot, etc., should be brushed down with a stiff wire-haired brush. After the entire combustion chamber is thoroughly cleaned it should be given a coat of good lubricant, as recommended by the manufacturer.

In any case, try to avoid burning waste paper and other refuse in the boiler, as this will cause rapid accumulation of residue on the fire-box.

Check the safety fusible plugs in the boiler, and if found to be defective or have been in use for some time, install new ones.

FIRE-BOX LEAKS:

Check the fire brick lining carefully for any leaks or deterioration that may be due to the use of defective or improper grade of bricks, poor workmanship, or just natural conditions. Any defective bricks should be replaced with good-quality fire bricks and the leaks sealed with special boiler cement to prevent the rapid deterioration of the boiler foundation walls.

DIRTY WATER:

This condition is caused by oil, rust and grit taken off the joints in the piping and radiators and returned to the boiler by the condensing of the steam. Also impurities in the make-up water help add to this trouble. To clean the water, a solution of sal soda or any good patented water cleaner can be used as required by the capacity of the boiler.

If sal soda is used, dissolve it in a bucket of warm water, then pour it into the boiler by means of the safety valve. This solution should be kept in the boiler for several hours, boiling hot, then be drained off to the bottom of the water gauge. This cleaning may have to be repeated several times or until the water drained off comes out clean. If need be, scrape the manhole and hand-hold cover clean and then install new gaskets, which should first be covered with a compound for preventing rapid corrosion.

ITEM 68: Vacuum Water Pump

If a vacuum water pump is used, check to see if the motor is clean, properly connected and not overloaded. Examine the packing in the glands of the pump; if in the slightest doubt about its condition, install new packing of a good grade. Check all strainers for cleanliness and replace any broken or defective wire mesh. Check the coupling between the pump and motor.

POOR DRAFT:

The chimney flue may be dirty or of improper size, or of insufficient height for the boiler. (The chimney should extend about 4 feet above the nearest roof, trees, etc.) The smoke-pipe from the chimney may be too long, dirty, of too small a size, and may have a lot of unnecessary sharp bends or elbows.

Air leaks may be present around the smoke box and smoke-pipe joints, at the fire box, around the boiler door, and at the chimney connections. These leaks can be remedied by using asbestos cement. Also, the dampers may be sticking due to the accumulation of rust; or the inside blade is loose or has shifted in relation to the indicating handle on the outside.

DEFECTIVE DOORS:

If the firing, ashpit and damper doors are warped or not working properly, the trouble may be due to rough handling, improper installation or just natural heat reaction. In some cases, a little scraping or filing will help the doors fit, while in others new doors will have to be purchased. The clean-out or chimney doors can be remedied by using asbestos cement as a sealer.

NO WATER IN GAUGE:

This can be caused by the valves at the gauge being shut, or defective, in need of new washers, or having the petcock opened. Or there may be insufficient make-up water in the boiler. In such a case, open

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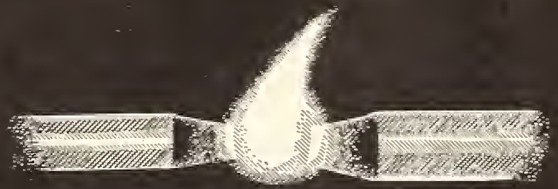

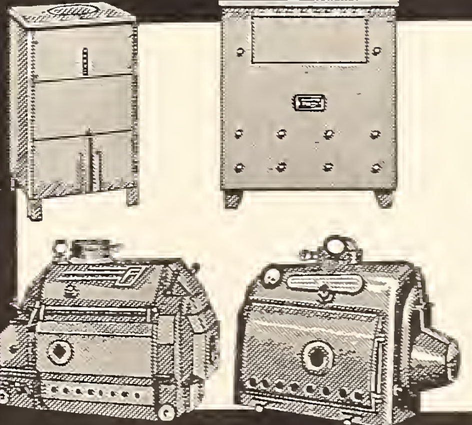

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THEATRE ____________________

LOCATION ____________________

MAINTENANCE INSPECTION RECOR

ITEM INSPECTED	DATE INSPECTED	DEFECTIVE PART (UNIT OR MATERIAL) INSPECTED	AMOUNT IN SAME CONDITION	TOTAL AM'T IN USE OR ON HAND	LOCATION (AS NECESSARY)	MAKE	PART OR STYLE NO.	INSTAL-LATION DATE	ORIGI PRI
67. Coal Burning Boiler									
68. Vacuum Water Pump									
69. Steam Gauges									
70. Grates									
71. Damper Draft Control									
72. Air Valves									
73. Oil Burners									
74. Indirect Heating Coils									
75. Air Filters									
76. Automatic or Motorized Valves									
77. Automatic Dampers									
78. Thermostats									

eating Plant and Controls

MANAGER ____________________

INSPECTED BY ____________________

NATURE OF DEFECT	CORRECTION (check)		DATE OF Correction	SUGGESTIONS FOR POST-WAR REPLACEMENT or REVISION
	REPLACE	REPAIR		

the lowest gauge cock to see if the water level in the boiler is below this point. If no water flows, close all drafts and dampers and immediately bank the fire. Never put in cold make-up water in such a situation, otherwise tubes may be cracked.

ITEM 69: Steam Gauges

Troubles in a steam pressure gauge can be caused by clogged dirt inside, by the indicating arm being loose or defective, by the calibration being knocked out of true by a sudden jar of the gauge, or by its being of an improper size and type for the boiler. When it is noticed that the pressure on the steam gauge registers higher than the safety valve setting, the fire should be banked immediately in order to reduce the pressure to a safe level. It is always best, when in doubt about the reliability of a steam pressure gauge or a safety valve, to install a new one, as it is very dangerous to operate a boiler with these parts defective.

ITEM 70: Grates

Warping of grates can occur when the fire is kept close to them, with no ashbed between. The ashbed should be loose and about 2 or 3 inches deep.

Grates are rather easily broken by carelessly poking an iron rod or poker into the fire to loosen the clinkers that form when very small coal is used, especially soft coal or coke. This haphazard use of the poker can also damage the interior of the fire-box. The continued use of badly warped or broken grates will waste fuel.

PROPER FUEL:

It is a good idea to be sure that the proper coal is being burned for the fire-box and the grates in use. In other words, select the size of coal that especially will meet the requirements of the boiler. When in doubt, a heating engineer should be consulted, or the local coal dealer. In seeking this advice, make sure that the exact diameter and depth of the fire-box is given, as well as the exact dimensions and type of grates.

ITEM 71: Damper Draft Control

If hand-controlled, the turn damper should *normally* be about ⅔ closed; but in *very cold weather,* about ¾ or more. The check damper should be opened only when less heat is needed. The ashpit and check dampers should be operated so that when one is open the other is closed. When more or less heat is needed, these two dampers should be adjusted accordingly with relation to each other.

The fire-door damper should be left open only for a few minutes after new coal is fired in the boiler. When the dampers are automatically controlled, check occasionally to see if they are operating properly; however, it should be remembered that automatic controls do work improperly sometimes, so that they need to be carefully observed in operation.

ITEM 72: Air Valves

Make sure that all air valves in steam radiators and pipes are venting the trapped air properly. To clean these valves, they should be soaked in carbon tetrachloride. This cleaning should take place before the heating system is put into operation. Also make sure that these air valves do not leak steam or water; if they do, new valves should be installed. This cleaning method also applies to traps and hand valves. Where a drain-off valve or trap is used in the return pipes at the boiler, it should be thoroughly cleaned of all rust, dirt and sediment.

PROPER FIRING:

A few simple tips on the daily routine of firing the boiler might prove beneficial.

1. The grates should be shaken as lightly as possible or until a faint red glow is noticed in the ashpit.
2. Put in coal, making sure that a deep layer or bed covers the fire-box.
3. The check damper should be opened and the ashpit damper closed in accordance with the heat requirements and outside weather conditions.
4. For night banking in cold weather, shake the grates lightly and put in a deep bed of coal with the check damper *almost in a closed position.* Make sure that the *fuel bed slopes upwards to the rear* of the fire box, and that the *coal line starts from the bottom* of the fire box door.

COAL STORAGE COMBUSTION:

Spontaneous combustion of coal seldom occurs when it is stored properly and precautions are taken to prevent it. Make sure the coal bin is located a safe distance from the boiler and away from any other heat, such as steam pipes, hot water tanks, etc. Some means of ventilation should be provided for the bin, especially if it is entirely enclosed and with a low ceiling. Provide proper insulation if coal is in direct contact with combustible material and wood. Make sure there is no excessive penetration of moisture into the coal bin. Check the bin periodically for any abnormal conditions. In case of overheated coal in the bin, remove the area affected by shovel to an open space, *but do not use water for cooling.*

ITEM 73: Oil Burners

The first attention to be given an oil burner is to make sure that the entire unit is clean, the motor properly lubricated, and just the right amount of clean air is en-

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terning the burner. Clean out thoroughly all accumulated dust, dirt and foreign material under the fan and its housing. Check to see if the mixture of air and oil is adjusted correctly—that is, not too lean or too rich. Also, check the pressure of the oil entering the nozzle so that the flame is not striking hard against the side of the combustion chamber.

Make sure that the nozzle used in the burner is of the proper size for the particular type of fuel oil used, and that the tip is not burned or fused. Inspect the fuel line and all joints between the burner and the oil tank for any leaks or sharp bends that may restrict the flow of oil to the burner.

Make sure that all electrical connections at the automatic controls are tight and in good condition, and that all contact points on the relays are clean and making good electrical connections.

In the general upkeep of the boiler using oil as a fuel, practically the same care and attention should be given it as suggested in *Item* 66 on coal-burning boilers; however, it is well to remember that with oil, a cracked, broken or improperly shaped or sized fire-box will cause heat loss far greater than in the case of coal firing. An oil-burner boiler firing box should be sized and shaped in strict accordance with the exact gallon firing rate required for the theatre. For the highest efficiency, the fire-box or combustion chamber should be absolutely free of air leaks, of correct shape, size and surface in order to hold and reflect the heat of the fire back upon the atomized oil, thereby causing rapid vaporization and instantaneous combustion. It is also very important that the vent holes in the air valves on the radiators and in the steam piping not be clogged or otherwise defective.

ITEM 74: Indirect Heating Coils

Where a hot-blast heating system is used, the coils-vento, aerofins, etc. should be kept thoroughly clean of all caked dust, dirt, etc., that has accumulated on the fins over a period of months. It must be remembered that a layer of dirt on the heating fins will act as a definite insulator and as a result will not allow the proper heat transfer from the coils to be moving air.

When the fins on the coils are heavily laden with dirt, use a soft hair brush in cleaning as the use of a stiff wire hair brush or metal scraper can easily puncture the soft metal, requiring a soldering job or more extensive repairs.

All air holes in the air relief valves should be checked for proper operation and all the float and check valves cleaned of all residue. In cleaning, carbon tetrachloride or some other comparable solvent may be used.

ITEM 75: Air Filters

It is very important that the air filters be always clean and in good condition. Dirty filters will not only materially affect the proper flow of air in the heating sys-

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tem, but will also tend to deposit the dirt upon the heating coils, thus causing heating inefficiency and a waste of fuel. If these filters are of the throw-away type, they should be discarded when very dirty and new ones be installed. Filters using metal, glass, etc., wool or mesh as filtering mediums should be taken off the framework, thoroughly scrubbed and washed with soap and hot water, then covered lightly with No. 10 lubricating oil over the entire filtering surfaces before reinstalling.

ITEM 76: Automatic or Motorized Valves

If these types of steam control valves are used, make sure that they are functioning properly and effectively in order to make the load easier on the boiler and reduce the consumption of coal or oil.

(Where there are no automatic controlling steam devices, the temperatures in the theatre should be checked regularly in order to avoid overheating; this is especially the case where radiators are used and in mild weather.)

When an automatic valve does not work properly, the trouble may be that some dirt or grit has penetrated inside and fouled the "seating." To remedy this condition, the valve should be taken apart and carefully cleaned, then be checked for any stripped parts or rough "seating" surface. A fine file may be used to smooth off the affected surfaces, but after filing make sure that all metal shavings are thoroughly removed.

ITEM 77: Automatic Dampers

Where the dampers in a hot-blast forced air system are controlled automatically, they should be checked regularly and carefully for proper operation. In many cases the dampers may be stuck fast by some foreign material wedged in the working parts and surfaces. In some instances it will be found that the operating arms, chains, etc., may have worked themselves loose and as a result are not responding correctly to the demands of the controls.

ITEM 78: Thermostats

One of the most important heat controlling devices is the thermostat which starts and stops the oil-burner or actuates the heating rate of the boiler as the temperature varies in the area in which the thermostat is located. An accurate thermostat should keep the heat at an even temperature in all kinds of weather; accordingly, it should be located away from any rapid varying hot or cold spots in the theatre, like doors. Another bad spot for a thermostat is at the front of the auditorium, especially if the floor incline is very steep; this area of the auditorium is always the coldest. Also, in some houses the seats come up close to the stage, while in others they are quite a distance away. The trick is to strike a happy medium so that too much heat is not wasted on areas where it it not absolutely essential.

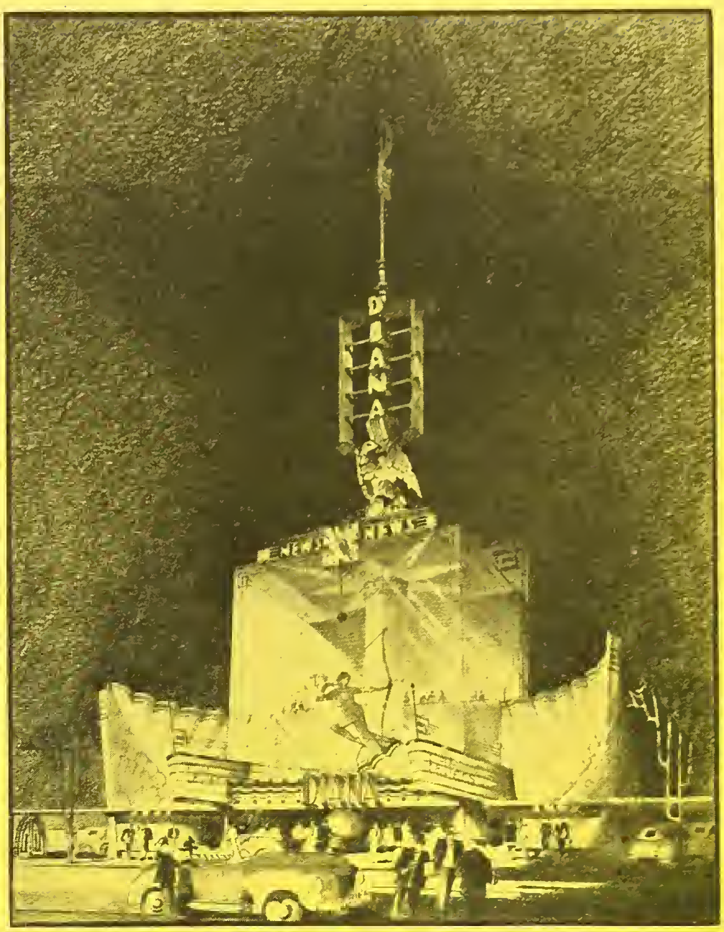
Building in The Selling Angles—

Two front schemes of a series of sketches in which S. Charles Lee, Los Angeles architect, is "Looking Ahead in Design"

◆

WITH merchandising functions characteristically his theme, Mr. Lee in these fronts has allowed fancy liberal play to integrate architectural forms and materials, and advertising equipment, in a composition to sell both show and theatre. They represent their creator's belief that, done with war and its restraints, people will like whatever expresses release; and they also contemplate more and better materials—plastics and glass that have burst through their pre-war limitations, and metals which, while lighter, are stronger. For the entire main section of the upper design he suggests a plastic material, giving the facade transparency that would place on display as much of the interior as one chose for the purpose of producing an urge to enter. The lower sketch emphasizes attraction selling. Concerning this scheme, Mr. Lee comments: "Many types of operation seek to establish a theatre's name and with it the goodwill of a steady clientele. This design anticipates this attitude. Recognizing a limitation in site dimensions, it provides maximum advertising with minimum allocation of space to such purposes. The design could be carried out equally well in any of such materials as concrete, plaster, terra cotta, glass and plastic; the projected letters could be in a combination fo copper and white metal. It is interesting to note that the architecture above the marquee is one unit, that below another to allow for advertising, shops, etc. The sides of the marquee would slant in a V-shape so as to be legible from automobiles or sidewalk."

PLASTIC



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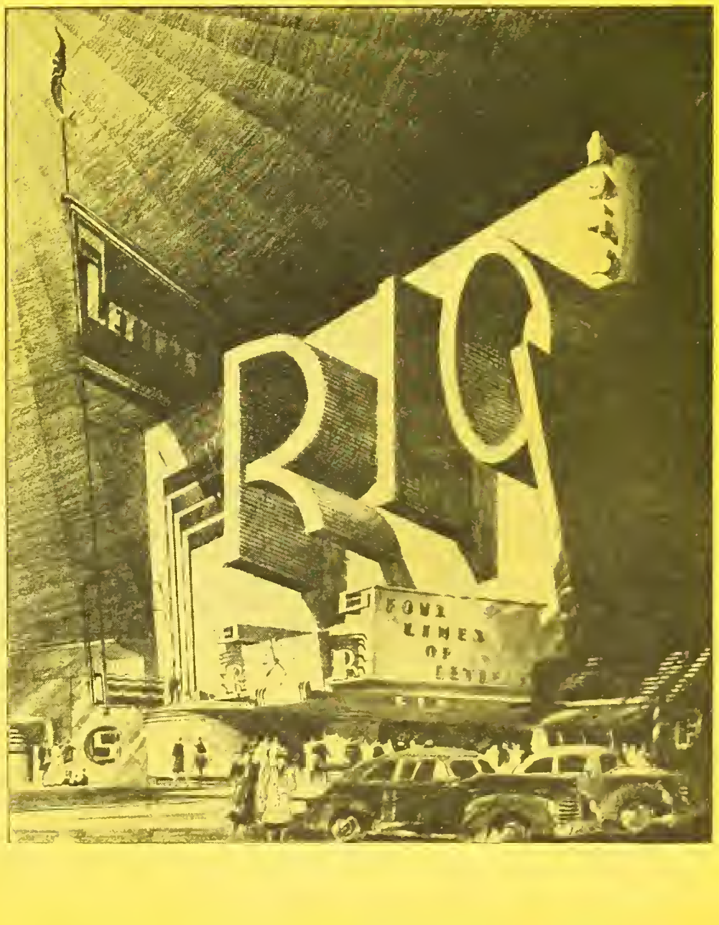


Floor Pitch Schemes For Two Stadium Types

HOW TO DESIGN a Motion Picture Theatre . .

One of a Group of Articles on Theatre Planning

By Ben Schlanger

TWO MORE stadium plans are offered in this article. They are a further development of Theatre Types 2A and 2C, accommodating seven rows of additional seating depth. Theatre Type 2B (illustrated) is adapted to Floor Slope No. 3, as was Theatre Type 2A, both assumed to have the same ground conditions. Likewise, Theatre Type 2D (illustrated) is adapted to Floor Slope No. 4, as was Theatre Type 2C, both Types 2C and 2D being assumed to have the same ground conditions.

Theatre Types 2B or 2D can each accommodate from 900 to 1,400 seats, subject to the seating width being set at 28 or 42 seats. Of the total seating depth of 37 rows in both instances, twelve of the rows are placed on the stadium level. Less than this in the stadium would diminish the space under the stadium to an extent which would not provide sufficient auxiliary space required for such capacity.

To increase the number of rows in the stadium would introduce other disadvantages such as:

1. Elevating the level of the upper rear crossover, causing excessive stair climbing from the main floor. When the stadium has as many as twelve rows, it is advisable to feed it from the rear, as illustrated, for better traffic control and minimizing disturbance to those patrons already seated.

2. More than twelve rows of seating in the stadium would require an intermediate crossover, which would create a waste of very valuable seating area. The crossover at the extreme rear avoids this waste. (Intermediate crossovers are used in large overhanging balconies as an absolute necessity, as will be subsequently illustrated.)

In the case of the 900-seat capacity for either Type 2B or 2D, there would be 28 seats across the width of the auditorium—seven seats against each side wall, and 14 seats in a center section. This layout permits the use of a small run of steps from the lower crossover on each side to lead to the stadium aisles above. The traffic to the upper crossover will be lessened, needing only a 4-foot width for crossover.

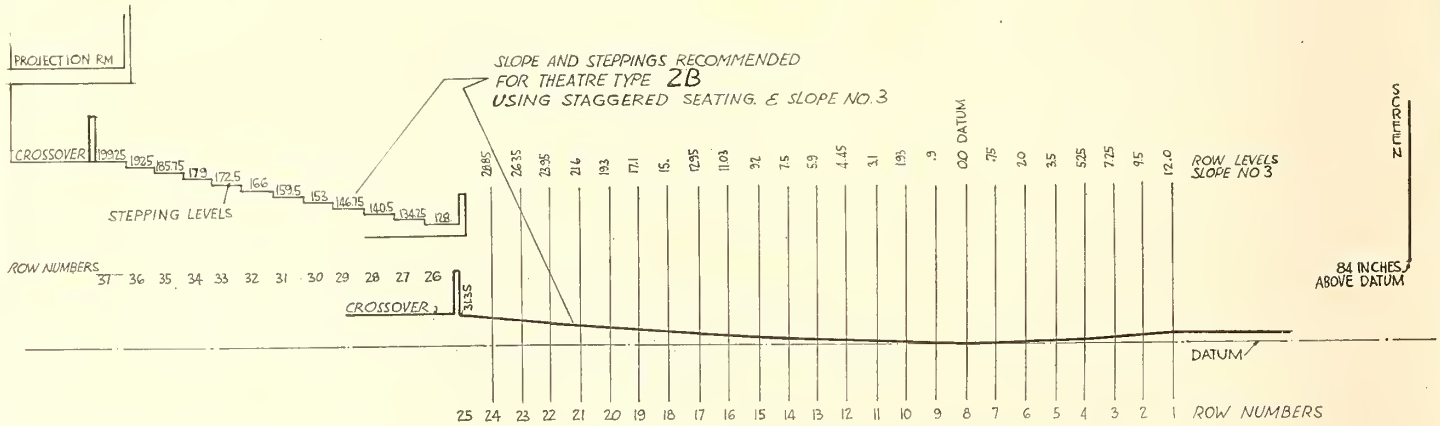
In the case of the 1,400-seat capacity for these same types, there would be a four-aisle arrangement of seats, using three sections of 14 seats each. It is not possible to provide small runs of steps up to the front end of the two center stadium aisles, therefore all of the stadium traffic has to come up to the rear crossover. This crossover should be at least 8 feet wide, and should have 2-, 4- or 5-foot stairs leading to it from the foyer below.

These stairways are diminished in height with the use of a reverse floor. Note that Type 2B crossover is 199 inches, whereas Type 2D crossover is 185 inches, above datum, because a greater reverse floor is used with Type 2D.

The stadium seating would be further improved by having a still smaller angle of vision to the screen, and by having a lower level for the upper crossover, if Floor Slope No. 5 were to be used. This causes a slight disadvantage in the viewing angles for the front part of the main floor seating, but we shall see later in the series that it becomes worthwhile with other ground conditions.

Note the position of the projection room above the upper crossover.

Construction costs are minimized in these theatre types because the upper tier of seating rests on as many column points as may be required for economic structural design. The columns would be concealed in partitions which divide the auxiliary spaces under the stadium. The projection room is supported in an economical manner by the use of columns placed in the standee wall of the upper crossover.


PROJECTION RM
CROSSOVER
199.25 192.5 185.75 179 172.5 166 159.5 153 146.75 140.5 134.25 128.
STEPPING LEVELS
ROW NUMBERS
37 36 35 34 33 32 31 30 29 28 27 26
CROSSOVER
31.35
SLOPE AND STEPPINGS RECOMMENDED FOR THEATRE TYPE 2B USING STAGGERED SEATING & SLOPE NO. 3
28.85 26.35 23.95 21.6 19.3 17.1 15. 12.95 11.03 9.2 7.5 5.9 4.45 3.1 1.95 .9 0.0 DATUM .75 2.0 3.5 5.25 7.25 9.5 12.0
ROW LEVELS SLOPE NO 3
SCREEN
84 INCHES ABOVE DATUM
DATUM
25 24 23 22 21 20 19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1 ROW NUMBERS

FLOOR PITCHES FOR 25-ROW AUDITORIUMS WITH 12-ROW STADIUM (see text)

The upper illustration shows an adaptation of Floor Slope No. 3 to conditions designated (March 6th issue) as Auditorium Type 2B, on ground sloping 3 feet or more downward toward the proposed screen position, and having a seating depth greater than 30 rows for both main floor and stadium portions.

The lower illustration shows an adaptation of Floor Slope No. 4 to conditions designated (March 6th issue) as Auditorium Type 2D — on level ground or on ground having a slope less than 3 feet in any direction and having a seating depth greater than 30 rows for both the main floor and auditorium portions.

The levels in some instances are noted in inches and decimal parts of an inch (up to one-hundredth of an inch). For practical construction purposes five-hundredths of an inch would be sufficiently accurate. In forming floors at the main floor level an accurate template taking in three rows at a time should be used to run the cement finish of the floor.

METHODS in MANAGEMENT

A department for newcomers to theatre operation

The Meaning of "Fire!" in The Operation of Theatres

• The fire department can put out the flames, but here's what the management must do about panic — fifth of a series of articles by the editor of the Managers Round Table

A PERSON coming into an executive position in the theatre field from a walk of life not affording comparable contact with the public, will soon perceive but probably fully appreciate only in time the fear of fire ever present in theatre management. Fire is dreaded anywhere. In most cases, however, the fear is of the destructiveness of its flames; in a theatre we fear something less tangible and potentially far more destructive—*panic!* And panic cannot be extinguished by the fire department.

Protection from the hazards of fire is the most important of a general protective function of theatre management, which not only should effect such protection actually, but create, by an atmosphere of efficiency and adequacy of service, a sense of well-being among patrons. Various aspects of this function will be dealt with; but first let us consider precautions against panic.

Modern construction and devices make the average theatre relatively safe from destruction by flames. Seats, carpets, drapes and other furnishings within the theatre itself usually are (and always should be) flame-proofed. The danger lies in the patrons themselves—the odor of smoke or a flame-like flash on the screen, *then a scream!* It is such a situation that a manager and his staff must be prepared to face, quickly, automatically. So that they do not inject their own fears into the emergency, house staff members should be taken to the projection room and shown the devices which make it so difficult for flames to reach the audience. When they are certain that the room becomes a sealed box in the event film catches fire, they are not apt to become alarmed for their own safety in case of a film fire and should be able to reassure patrons of this fact in a convincing manner.

Many theatres are equipped with an asbestos curtain which can be quickly lowered by severing the emergency drop cord. Every employe should be familiar with the location of this cord and the knife which must be kept handy for immediate use. Thus, if a fire did start on the stage, quick action on the part of an alert usher would seal off this area.

Wherever a fire may start, the manager and members of his floor staff should be ready through their training, to deal with the factors of mass fear which can precipitate a genuine panic. These must be reckoned with under any conditions, for a manager never knows how many especially excitable persons he has in his audience, and one is enough! In this time of war the danger is even aggravated—"war nerves" has created quite generally a tension in people that makes them more susceptible to shock.

PREVENTIVE MEASURES

Any tendency toward hysteria is also increased by the darkness of a motion picture auditorium. Even though a mass impulse to leave may not reach the proportions of a panic, injuries can be caused when people cannot see where they are going. Moreover, people are less inclined to run, push and scream if they can *see* that there is no immediate danger. Prompt illumination is therefore one of the best safeguards against audience fear. At the first indication of a situation in which patrons might possibly sense danger, the house lights should be brought up and (since this would most likely interrupt a picture) the audience be given a calm, reasonable but reassuring (and, if advisable, false) explanation of the reason for this action. The manager is usually the one to do this, and he should make himself fit for the job, by previously conceiving a manner and a pattern of speech which permits him to go without hesitation to the front of the auditorium (stage or main floor but in any case where he can be *seen*) and address his patrons in a way that inspires confidence.

Such an occasion is not produced solely by a fire in the projection room, on the stage, or somewhere in the auditorium. It may arise from a fire in a remote part of the building, a small blaze which employes themselves can quickly put out with chemical extinguishers; for example, smoke may issue from the building so that pedestrians may impulsively call out "Fire!" loudly enough to be heard in the auditorium—in which event you have the makings of a panic. A similar source of potential trouble is the arrival of fire apparatus, with the sirens screaming and the great

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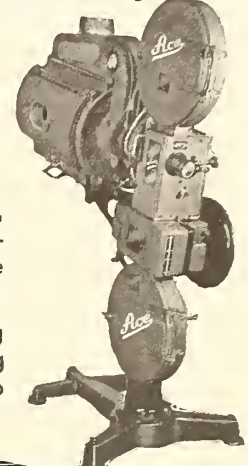

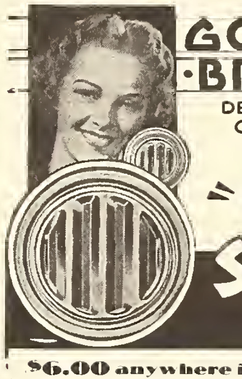

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motors roaring, to a fire in a nearby building. At that moment let someone light a cigarette where smoking is allowed!

There is also the situation caused by a nearby fire of which the audience is oblivious, but which does jeopardize surrounding property, or which may ultimately send smoke into the theatre. That calls for emptying the theatre as slowly as conditions allow. This may be done by the "manager's personal appearance" method suggested for the other occasions. Another method, one having obvious advantages when the size of the audience is near capacity, is to have the ushers quietly tell patrons, row by row, working from the rear forward and toward any side exits, that it has become necessary to evacuate the theatre and that they are asked to leave by a certain exit. This method has been used on a number of occasions of the kind with success. Apparently it need not cause alarm, and if that danger is eliminated, it has the advantage of preventing congestion. During such evacuation the show of course continues.

Whether a fire is in the theatre or a neighboring building, the ventilation system should be promptly shut off if there is the slightest possibility that smoke will be drawn into the public areas.

But what if that dread second comes when panic does seem to have seized the audience? (Shudder and resolve to say an earnest prayer tonight!) Well, the manager's only chance to bring himself and his theatre and perhaps show business through that moment unscathed, is to command obedience with such threat in his voice that the first fear is translated into another, or at any rate shocked out of some of its force by surprise—surprise, perhaps, at the very audacity of the guy! The manager becomes the leader, and at the same moment ushers fling open all exits and stand calm and firm, at their stations, which have been previously assigned according to the plan of the theatre. The courteous "Please" is dispensed with—now patrons, be they women or men, are *told* what to do in crisp commands: "Remain seated!"—"You will walk out of the theatre by the nearest exit!"—"Obey the ushers!"—"There is no danger if you do as you are told!"

Drills should be held regularly so that every member of the house staff knows what to do and say in any kind of situation potentially leading to panic. This should include examination of employes assigned to such duties, on the location of the electric circuit switches. An overloaded circuit can cause sparks that burn locally and, although not causing flames because of the lack of oxygen, produce smoke and a strong odor of "something burning." Circuits should be cut out according to the apparent location of this burning until it ceases or has been discovered. The sparks should never be extinguished with water, however—water is a conductor.

Cleaning is Simplified By Knowing How to Do It

A NEW porter may be willing to admit ignorance of a lot of things about a theatre, but will probably think you are insulting, if not a bit loco, if you ask him, "Do you know how to sweep?" Of course he does; doesn't everybody? The answer to that is: No!

Sweeping can be a slow, back-breaking job, or it can be done quickly and without incurring undue fatigue. Watch your cleaners at work; they may need instruction in what they think they know because they have regarded the operation as too simple to find out that they don't know.

For example, a novice in theatre work is likely to fumble the job of sweeping the auditorium. Hundreds of unmoveable chairs introduce a factor that makes this job radically different from sweeping a clear floor or one that can be cleared.

To sweep the auditorium: If the chairs have low seats (as the more modern auditorium chairs do), the seats should be down (as when occupied) when the job is begun. Use a push broom. Start at the last rear row of any bank of seating. Begin by clearing the space behind the last row with a small "toy" broom. Raise the seats in this row and proceed with a "push" broom, remembering that you always draw the dirt toward you.

Draw the broom in a straight motion in front of the first seat of the upper row, starting at the end standard and coming to the opposite standard. Then the left end of the broom is twisted into the space between the legs of the standard in the lower row. Now, using a rotary motion, draw the end of the broom out of that space, twisting it under the forward seat, and then back into the space between the rows, depositing the dirt there. Continue this process until the last seat in the row is reached.

Push the accumulated refuse *under* the seat to the next row. Walk back through the row you have just swept, using the broom to raise the seats in the forward row as you do so. When three or four rows are swept, make a little pile of the rubbish, which can be picked up later, instead of carrying it farther.

The sweeper should have a putty knife or similar instrument handy so that when he sees a wad of gum on the floor he can loosen it so as to be swept up.

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In the balcony the sweeping offers a different problem because of the *riser* or step between each row. Wherever practical a push broom should be used. However, instead of sweeping under the forward row, use the same system to sweep under the row in which you are working, trying to reach back to the riser as you do so. Where the broom will not reach the riser the obvious solution is a larger size brush.

For this work some cleaners can work efficiently using an *orchestra whisk-broom*. This is an oversized whisk-broom with a convenient handle.

Circuit home offices, exhibitor organizations, and civilian defense organizations have placed detailed instructions in the hands of all theatre managers on blackout and air raid procedure, and the subject received comprehensive attention on many occasions in Better Theatres following America's entrance into the war; moreover, except along the Pacific Coast, there seems by now little if any need for such precautions. Yet so long as we are at war, they will remain a phase of patron-protection. They may be outlined thus:

BLACKOUT PROCEDURE

The manager is directly responsible for the enforcement of air raid and blackout regulations on the premises of the theatre, hence must have his theatre equipped and organized to carry them out.

Each member of the staff, besides knowing his own specific duties in such an emergency, should also be familiar with the complete plan of mobilization so that absentees or relief schedules will not cause a complete breakdown or permit the more important safeguard to be overlooked.

The first step in organizing is to mark all electric switches required to blackout the premises. For quick identification, these switches can be painted *red* so that *anyone* can plainly see them and turn them off with minimum loss of time. If there are switches in more than one panel box, directions for locating the other boxes should be hung near each. Responsibility for closing blackout switches should be vested in the doorman, assistant manager or chief-of-staff, whichever is generally stationed nearest to the panel boxes; the others "take over" in his absence.

Shut-off valves for the water-supply system should be painted in alternate black and white stripes for immediate identification. Every employe in the theatre should know the exact location of these valves, and their purpose.

Where gas is used in the theatre, the main shut-off valve should be tagged and a wrench or pliers should be left handy.

All employes should be instructed in how to shut down the steam boiler—this to be done only in case of an actual raid to minimize the danger of explosion.

Lists should be posted around the theatre giving the precise location of all fire-hose, axes, extinguishers and other fire-fighting equipment. The employes should be trained in the proper handling of this equipment.

One or more first-aid kits should be available and first-aid instructions should be given to the employes regularly. Local Red Cross chapters provide trained instructors.

In most areas a preliminary warning is given (*blue alert*) as a signal to turn out lights. During this period pedestrians and traffic are usually permitted to move. The second (*red alert*) is intended to advise that aircraft is overhead. On this signal all traffic halts and pedestrians must take cover; provision must be made to accommodate them.

On the *red* signal, ushers should be stationed at all exits to advise people and restrain them from leaving.

An ounce of prevention is worth the proverbial pound of cure, and a staff that is well trained to meet an emergency is the best assurance a manager can have that the safety and well-being of his patrons are safeguarded.—Chester Friedman.

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American Ladder Company, 3700 West 38th Street, Chicago, Ill.
Dayton Safety Ladder Company, 121 West Third Street, Cincinnati, Ohio.

●

LAMPS, AC ARC

C. S. Ashcraft Manufacturing Company, 4731 35th Street, Long Island City, N. Y.

●

LAMPS, HIGH-INTENSITY

C. S. Ashcraft Manufacturing Company, 4731 35th Street, Long Island City, N. Y.
The Ballantyne Company, 222 North 16th Street, Omaha, Nebr.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Forest Manufacturing Corporation, 200 Mt. Pleasant Avenue, Newark, N. J.
J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.
Morelite Co., Inc., 600 West 57th Street, New York City.
National Theatre Supply Division of National-Simplex-Bludworth, Inc., 92 Gold Street, New York City.
The Strong Electric Corporation, 87 City Park Avenue, Toledo, Ohio.

●

LAMPS, INCANDESCENT, FOR PROJECTION

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Radiant Lamp Corporation, 260 Sherman Avenue, Newark, N. J.
Westinghouse Electric & Manufacturing Company, Lamp Division, Bloomfield, N. J.

●

LAMPS, INCANDESCENT FOR THEATRE LIGHTING

Climax Reflector, Inc., 401-03 Schroyer Avenue, S. W., Canton, Ohio.
General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Radiant Lamp Corp., 260 Sherman Avenue, Newark, N. J.
Westinghouse Electric & Manufacturing Company, Lamp Division, Bloomfield, N. J.

●

LAMPS, P. E. CELL EXCITER

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric & Manufacturing Company, Lamp Division, Bloomfield, N. J.

LENSES, PROJECTION

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Ilex Optical Manufacturing Company, 690 Portland Avenue, Rochester, N. Y.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

●

LENS ASSEMBLIES, SOUND

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Ilex Optical Manufacturing Company, 690 Portland Avenue, Rochester, N. Y.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

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LETTERS, ATTRACTION BOARD

Adler Silhouette Letter Company, 2909 South Indiana Avenue, Chicago, Ill.
The Artkraft Sign Company, Lima, Ohio.
Falk Glass Products Company, 115 West 23rd Street, New York City.
Wagner Sign Service, Inc., 218 S. Hoyne Avenue, Chicago, Ill.

LIGHTING, ARCHITECTURAL AND FOR PUBLIC AREAS

Climax Reflector, Inc., 401-3 Schroyer Avenue, S. W., Canton, Ohio.
The Egli Company, Inc., 29 West 17th Street, New York City.
Filament Tubes, Inc., 492 Kensington Avenue, Buffalo, N. Y.
Kliegl Brothers, 321 W. 50th Street, New York City.
McFadden Lighting Company, Inc., 1710 Madison Street, St. Louis, Mo.
Missouri Art Metal Company, 3110 Park Avenue, St. Louis, Mo.
Rainbo Lighting Fixture Company, 145 West 24th Street, New York City.
Voigt Company, 12th and Montgomery Avenue, Philadelphia, Pa.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

●

LIGHTING SYSTEMS, EMERGENCY

Bardco Manufacturing & Sales Company, 4031 Goodwin Avenue, Los Angeles, Calif.
Electric Storage Battery Company, Allegheny Avenue and 19th Street, Philadelphia, Pa.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Climax Reflector, Inc., 401-3 Schroyer Avenue, S. W., Canton, Ohio.
General Electric Company, Schenectady, N. Y.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Radiant Lamp Corporation, 260 Sherman Avenue, Newark, N. J.
Stroblite Company, 35 West 52nd Street, New York City.
Westinghouse Lamp Division, Bloomfield, N. J.

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MARQUEES

Artkraft Sign Company, Lima, Ohio.
Texlite, Inc., 2900 Factory Street, Dallas, Texas.

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MATS AND MATTING FOR ENTRANCE AREAS

American Mat Corporation, 1717 Adams Street, Toledo, Ohio.
Deltox Rug Company, Oshkosh, Wis.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
Hamilton Rubber Company, Trenton, N. J.
O. W. Jackson & Company, 290 Fifth Avenue, New York City.
United States Rubber Company, 1230 Sixth Avenue, New York City.
Puritan Manufacturing Company, Trenton, N. J.
Waite Carpet Company, Oshkosh, Wis.

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MAZDA REGULATORS

The Garver Electric Company, Union City, Ind.
General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
International Projector Corporation, 88-96 Gold Street, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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MICROPHONES

Amperite Company, 561 Broadway, New York City.
Operadio Manufacturing Company, St. Charles, Ill.
Racon Electric Company, Inc., 52 East 19th Street, New York City.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.

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MIRROR GUARDS, PROJECTION LAMP

Mirror-Guard Company, 837 Eleventh Avenue, New York City.

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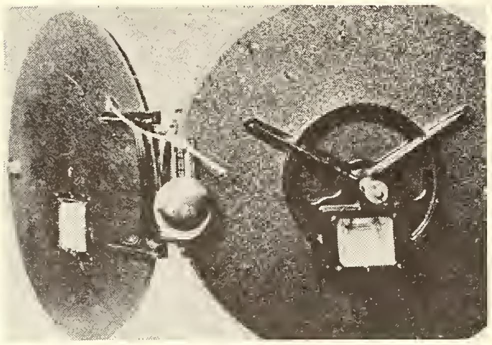
MOTOR-GENERATOR SETS FOR D. C. ARC SUPPLY

Automatic Devices Company, 1035 Linden Street, Allentown, Pa.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, Ohio.
Imperial Electrical Company, Inc., Ira Avenue, Akron, Ohio.
Robins-Imperial Electric Company, 330 West 42nd Street, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.



A new reel-end alarm has been brought out by Ace Electric Manufacturing Company of New York, for mounting as indicated in the above picture. The alarm is distributed nationally by Joe Hornstein, Inc., New York theatre supply dealer.

PHOTOCELL MECHANISMS FOR DOORS AND FOUNTAINS

General Electric Company, 1 River Road, Schenectady, N. Y.
The Stanley Works, New Britain, Conn.
Westinghouse Electric & Manufacturing Corporation, East Pittsburgh, Pa.

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PHOTOELECTRIC CELLS

Continental Electric Company, Geneva, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
G-M Laboratories, Inc., 4302 North Knox Avenue, Chicago, Ill.
General Electric Company, Schenectady, N. Y.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
Radiant Lamp Corporation, Newark, N. J.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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PROJECTOR PARTS

Century Projector Corporation, 729 Seventh Avenue, New York City.
GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
LaVezzi Machine Works, 180 North Wacker Drive, Chicago, Ill.
Motiograph, 4431 West Lake Street, Chicago, Ill.
Motion Picture Machine Company, 3110 W. Lisbon Avenue, Milwaukee, Wis.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1018 South Wabash Avenue, Chicago, Ill.

PROJECTORS, 16-MM., HEAVY-DUTY TYPE

Ampro Corporation, 2851 North Western Avenue, Chicago, Ill.
Bell & Howell Company, 1801-15 Larchmont Avenue, Chicago, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Eastman Kodak Company, Rochester, N. Y.
Holmes Projector Corporation, 1815 Orchard Street, Chicago, Ill.
Radio Corporation of America, Photophone Division, Camden, N. J.

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PROJECTORS, STANDARD THEATRE

Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Century Projector Corporation, 729 Seventh Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Motiograph, 4431 West Lake Street, Chicago, Ill.
Superior Projector Company, 449 West 42nd Street, New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.

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PUBLIC ADDRESS SYSTEMS

Altec-Lansing Manufacturing Company, 1210 Taft Building, Hollywood and Vine, Hollywood, Calif.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
The Lincrophone Company, Inc., 1661 Howard Street, Utica, N. Y.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
Radio Development & Research Corporation, 136 West 52nd Street, New York City.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
Western Electric Company, 195 Broadway, New York City.

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RECTIFIER TUBES

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
Continental Electric Company, Geneva, Ill.
Forest Manufacturing Corporation, 200 Mt. Pleasant Avenue, Newark, N. J.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
The Sonolux Company, Inc., East Newark, N. J.
Tele-Radio Corporation, 86 Shipman Street, Newark, N. J.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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RECTIFIERS AND POWER UNITS

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
Benwood Linze Company, 1815 Locust Street, St. Louis, Mo.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Forest Manufacturing Corporation, 200 Mt. Pleasant Avenue, Newark, N. J.
Garver Electric Company, Union City, Ind.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
Kneisley Electric Company, 16 South St. Clair Street, Toledo, Ohio.
P. R. Mallory & Company, Inc., 3029 E. Washington Street, Indianapolis, Ind.
Morelite Company, Inc., 600 West 57th Street, New York City.
Motiograph, 4431 West Lake Street, Chicago, Ill.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
The Strong Electric Corporation, 87 City Park Avenue, Toledo, Ohio.
Ward Leonard Electric Company, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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REEL END ALARMS

Ace Electric Manufacturing Company, Inc., 1458 Shakespeare Avenue, New York City.

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REELS

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Goldberg Brothers, 3500 Walnut Street, Denver, Colo.
Neumade Products Corporation, 427 West 42nd Street, New York City.
Universal Reels Corporation, 9-16 Thirty-seventh Avenue, Long Island City, N. Y.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.

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REFLECTORS FOR INCANDESCENT LAMPS

Climax Reflector, Inc., 401-3 Schroyer Avenue, S. W., Canton, Ohio.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.

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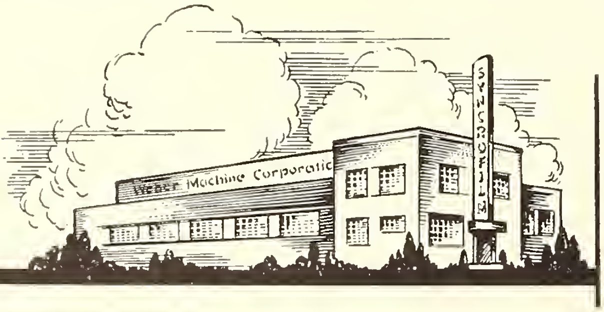
REFLECTORS, PROJECTION ARC

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.



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Fish-Schurman Corporation, 250 East 43rd Street, New York City.
Heyer-Shultz, Inc., 39 Orange Road, Montclair, N. J.
International Projector Corporation, 88-96 Gold Street, New York City.
Matisse Brothers, 385 Gerard Avenue, New York City.
Mirror-Guard Company, 837 Eleventh Avenue, New York City.
Morelite Company, Inc., 600 West 57th Street, New York City.
Motiograph, 4431 West Lake Street, Chicago, Ill.
The Strong Electric Corporation, 87 City Park Avenue, Toledo, Ohio

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REWINDERS, FILM

Bell & Howell Company, 1801-1815 Larchmont Avenue, Chicago, Ill.
Clayton Products Company, 31-45 Tibbett Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Goldberg Brothers, 3500 Walnut Street, Denver, Colo.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Lakewood Automatic Switch Company, 1298 Hathaway Avenue, Lakewood, Ohio.
The Neumade Products Corporation, 427 West 42nd Street, New York City.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1018 South Wabash Avenue, Chicago, Ill.

•

RHEOSTATS

Automatic Devices Company, 1037 Linden Street, Allentown, Pa.
Charles Bessler Company, 131 East 23rd Street, New York City.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
General Electric Company, 1 River Road, Schenectady, N. Y.
The Strong Electric Corporation, 87 City Park Avenue, Toledo, Ohio.
Ward Leonard Electric Company, 31 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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SCREENS, PROJECTION

Da-Lite Screen Company, 2723 North Crawford Avenue, Chicago, Ill.
Hurley Screen Company, 96-17 Northern Boulevard, Corona, N. Y.
Radiant Manufacturing Corporation, 1140-46 West Superior Street, Chicago, Ill.
Raven Screen Corporation, 314 East 35th Street, New York City.
Trans-Lux Daylight Picture Screen Corporation, 1270 Sixth Avenue, New York City.
Vocalite Screen Corporation, 19 Debevoise Avenue, Roosevelt, N. Y.
Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.

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SIGNS (ELECTRIC) FOR THEATRE NAME

The Artkraft Sign Company, Lima, Ohio.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.
The Fluron Company of America, 1600 Broadway, New York City.

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SIGNS, DIRECTIONAL

The Artcraft Sign Company, Lima, Ohio.
Claude Neon Lights, Inc., 36-08 Thirty-third Street, Long Island City, N. Y.
Everbright Electric Signs, Inc., 1440 North 4th Street, Milwaukee, Wis.
Hub Electric Corporation, 2227 West Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
McFadden Lighting Company, Inc., 1710 Madison Street, St. Louis, Mo.
Peerless Products Company, 195 Chrystie Street, New York City.
Twentieth Century Lights, Inc., 6818 Avalon Boulevard, Los Angeles, Calif.
The Voigt Company, 1745 North 12th Street, Philadelphia, Pa.

•

SLIDES, PROJECTION

Bostwick Display Manufacturing Company, Dallas, Texas.
Cinema-Craft Company, 71 West 45th Street, New York City.
Cosmopolitan Studios, Inc., 145 West 45th Street, New York City.
Quality Slide Company, 6 East Lake Street, Chicago, Ill.
Radio-Mat Slide Company, 222 Oakridge Boulevard, Daytona Beach, Fla.

•

SOUND SYSTEMS—COMPLETE

The Ballantyne Company, 22 N. 16th Street, Omaha, Nebr.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Motiograph, 4431 West Lake Street, Chicago, Ill.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
Western Electric Company, 195 Broadway, New York City.

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SOUNDHEADS

The Ballantyne Company, 219 N. 16th Street, Omaha, Nebr
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Lincrophone Company, Inc., 703 Varick Street, Utica, N. Y.
Motiograph, 4431 West Lake Street, Chicago, Ill.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.

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SPEAKERS AND HORNS

Altec-Lansing Corporation, 1210 Taft Building, Hollywood and Vine, Hollywood, Calif.
The Ballantyne Company, 219 N. 16th Street, Omaha, Nebr.
Good-All Electric Manufacturing Company, Ogallala, Nebr.
Jensen Radio Manufacturing Company, 6601 South Laramie Avenue, Chicago, Ill.
Operadio Manufacturing Company, St. Charles, Ill.
Racon Electric Company, Inc., 52 East 19th Street, New York City.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
The Rola Company, 4250 Hollis Street, Oakland, Calif.
Western Electric Company, Inc., 195 Broadway, New York City.

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SPLICERS, FILM

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Griswold Machine Company, Port Jefferson, N. Y.
Neumade Products Corporation, 427 West 42nd Street, New York City.

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STAGE LIGHTING EQUIPMENT

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 South Ada Street, Chicago, Ill.
Best Devices Division of The Forest City Foundries Company, 10516 Western Avenue, Cleveland, Ohio.
Capitol Stage Lighting Company, 527-529 West 45th Street, New York City.

(Photograph from "LASSIE COME HOME" as produced by Metro-Goldwyn-Mayer.)

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Director: *Fred M. Wilcox* . . . Cameraman: *Leonard Smith, A.S.C.*, . . . Color Director: *Natalie Kalmus* . . . Soundman: *Douglas Shearer.*

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Gung Ho—UNI . . . Sahara—COL . . . True to Life—PARA . . . Melody Parade—MONO
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Hub Electric Company, 2219-29 West Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Pickwick Metalcraft Company, 489 Broome Street, New York City.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.
Stroblite Company, 35 West 52nd Street, New York City.

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Automatic Devices Company, 1035 Linden Street, Allentown, Pa.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
Vallen, Inc., 225 Bluff Street, Akron, Ohio.

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Ames Metal Moulding Company, 225 E. 144th Street, New York City.
Lawrich Sales, 122 East 42nd Street, New York City.
Safeguard Rubber Products Corporation, 250 West 49th Street, New York City.

STEREOPTICONS

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Charles Beseler Company, 131 East 23rd Street, New York City.
Best Devices Division of The Forest City Foundries Company, 10516 Western Avenue, Cleveland, Ohio.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.

TAKEUPS, FILM

Century Projector Corporation, 729 Seventh Avenue, New York City.
Clayton Products Company, 31-45 Tibbett Avenue, New York City.
GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.
International Projector Corporation, 92 Gold Street, New York City.
Nelson-Spear Company, 4114 Milton, Houston, Texas.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.

TEST REELS

Academy of Motion Picture Arts and Sciences, Taft Building, Hollywood, Calif.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
Society of Motion Picture Engineers, Pennsylvania Hotel, New York City.

TICKET REGISTERS

General Register Corporation, 1560 Broadway, New York City.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
The Ticket Issuing Machine Company (Timco), 135 Pearl Street, Brooklyn, N. Y.

TOILET ACCESSORIES

Brunswick-Balke-Collender Company, Inc., 17 West 19th Street, New York City.
M. D. Berglass Manufacturing Company, 10 Fulton Street, Brooklyn, N. Y.
National Paper Products Company, 343 Samson Street, San Francisco, Calif.
Sanaphane, Inc., St. Paul, Minn.
Sterilseat Corporation, 101 Park Avenue, New York City.
United Metal Box Company, 174 7th Street, Brooklyn, N. Y.

UNIFORMS

S. Appel & Company, 18 Fulton Street, New York City.
Maier-Lavaty Company, 2141 Lincoln Avenue, Chicago, Ill.
Reversible Collar Company, 111 Putnam Avenue, Cambridge, Mass.
Russell Uniform Company, 1600 Broadway, New York City.

UPHOLSTERING MATERIALS

L. C. Chase & Company, 295 Fifth Avenue, New York City.
Collins & Aikman Corporation, 200 Madison Avenue, New York City.
Cotan Corporation, 331-359 Oliver Street, Newark, N. J.
Dazian's Inc., 142 West 44th Street, New York City.
E. I. du Pont de Nemours & Company, Inc., Fabrikoid Division, Fairfield, Conn.
Fensin Seating Company, 62 East 13th Street, Chicago, Ill.
A. D. Juilliard & Company, Inc., 40 West 40th Street, New York City.
Maharam Fabric Corporation, 130 West 46th Street, New York City.
The Pantasote Company, Inc., 444 Madison Avenue, New York City.
United States Rubber Company, Coated Fabrics Division, Mishawaka, Ind.

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Advance Manufacturing Company, 6296 St. Louis Avenue, St. Louis, Mo.
American Popcorn Company, Box 11, Sioux City, Ia.
Columbus Show Case Company, 850 West Fifth Avenue, Columbus, Ohio.
C. Cretors & Company, 630 Cermak Road, Chicago, Ill.
The Felgreen Company, 6039 Waterman Avenue, St. Louis, Mo.
Manley, Inc., 1906 Wyandotte Street, Kansas City, Mo.
National Vendors, Inc., 5055 Natural Bridge Avenue, St. Louis, Mo.
Rowe Manufacturing Company, Inc., 17 East 16th Street, New York City.
The Stoner Corporation, 328 Gale Street, Aurora, Ill.
The U-Need-A Pack Products Corporation, 135 Plymouth Street, Brooklyn, N. Y.

VOLTAGE REGULATORS

Allis-Chalmers Manufacturing Company, Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
Raytheon Manufacturing Company, 177 Willow Street, Waltham, Mass.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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MOTION PICTURE ACCESSORIES COMPANY, 2200 S. Vermont Avenue, Los Angeles. *All classes equipment.*

NATIONAL THEATRE SUPPLY DIVISION OF NATIONAL-SIMPLEX-BLUDWORTH, INC., 255 Golden Gate Avenue, San Francisco. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY DIVISION OF NATIONAL-SIMPLEX-BLUDWORTH, INC., 1961 S. Vermont Avenue, Los Angeles. *All classes equipment. General repair service.*

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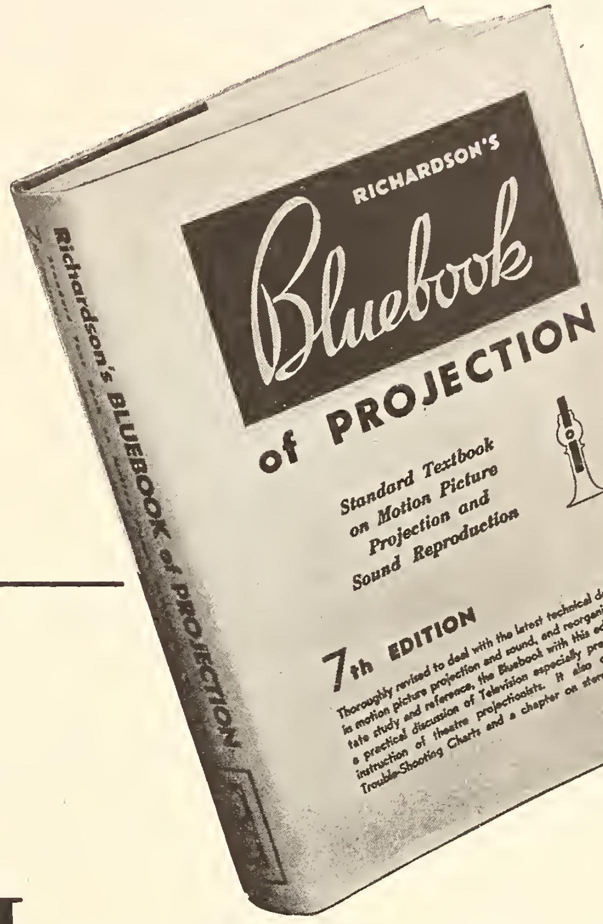
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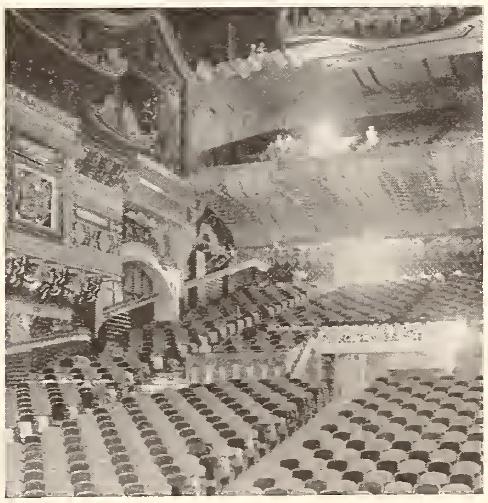

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917—Mirror guards
918—Motor-generators
919—Photoelectric cells
920—Projectors, standard
921—Projectors, 16-mm.
922—Projector parts
923—Projection, rear
924—Public address systems
925—Rectifiers
926—Reel end alarms
927—Reels
928—Reflectors (arc)
929—Renovators, film
930—Rewinders
931—Rheostats
932—Safety devices, projector
933—Screens
934—Speakers & horns
935—Splicers
936—Soundheads
937—Stereopticons
938—Tables
939—Voltages regulators
940—Waste cans, self-closing

SEATING
1001—Ash trays (chair back)
1002—Chairs
1003—Chair covers
1004—Chair refinishing
1005—Expansion bolts
1006—Fastening cement
1007—Latex cushions
1008—Upholstering fabrics

SERVICE & TRAFFIC
1101—Directional signs
1102—Drinking cups
1103—Drinking fountains
1104—Uniforms

STAGE
1201—Curtains & drapes
1202—Curtain controls
1203—Curtain tracks
1204—Lighting equipment
1205—Rigging & hardware
1206—Scenery
1207—Switchboards

TICKET SALES
1301—Box offices
1302—Changemakers
1303—Signs, price
1304—Speaking tubes
1305—Tickets
1306—Ticket choppers
1307—Ticket holders
1308—Ticket registers

TOILET
1401—Fixtures
1402—Paper dispensers
1403—Paper towels
1404—Soap dispensers
(See also Maintenance)

VENDING
1501—Beverage Dispensers
1502—Candy counters
1503—Candy machines
1504—Popcorn machines
1505—Phonographs, automatic

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UNSTABLE ARC OPERATION

(Continued from page 77)

magnetic reinforcement in your particular case. The most common external cause of unstable arc operation is excessive draft from the rear shutter vanes or the exhaust system which draws the air from the lamphouse. One or both of these sources of trouble can be tracked down in the following easy manner:

Remove the air vanes (as illustrated herewith) from the rear shutter blades. Close the damper in the exhaust pipe of the lamp. Run a reel or two under these conditions and note the behavior of the tail flame. It should appear as a lazy, almost motionless flame very much like a candle burning in still air.

Now open the damper and note its reaction upon the tail flame. If the gases return to their "St. Vitus dance," you may be sure that there is an excessive volume of air up the exhaust pipe, or a back draft.

As it is absolutely unnecessary to use the air vanes on the rear shutters with 44-ampere arcs because of the low aperture temperature, it is best to leave them removed in your case and eliminate any chance of unwanted air currents from the shutter.

The draft in the exhaust pipe may be easily controlled in any of the three ways:

1. Partially close the pipe damper until the tail flame burns steadily. (This is the least satisfactory method and should only be used temporarily because the inside of the lamphouse will quickly become coated with a white deposit, and the proper removal of heat and gases from the arc is restricted.
2. Slow down the exhaust fan if its design permits this.
3. Install one of the two types of air control units shown in the accompanying illustration. This type of control will take care of both excessive air volume up the pipe and back draft down the pipe. Either of these air control units may be made up by your local tinsmith, or perhaps can be purchased ready for installation from a supply dealer.

These methods of eliminating undesirable external sources of unstable tail flame may help to correct the difficulty.

If the tests just described clearly indicate that a draft is not responsible for the unsteady tail flame, the cause is probably a result of excessive terminal voltage at the power source, or of an inoperative or reversed magnet. The tests for these conditions follow:

1. Obtain an accurate d.c. voltmeter and check the terminal voltage at the power supply.
2. Check the electric magnet by placing a screwdriver or other magnetic metal against the poles and feel for attraction.
3. Check the wiring of the magnet to be sure that it has not been reversed.

If you find the magnet to be operating properly, but the terminal voltage to be higher than recommended, it is wise to install the longer pole on your lamp as it will help to stabilize the arc.

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

RELEASE CHART
BY COMPANIES

THE RELEASE CHART

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

His Butler's Sister

(Universal)

Deanna Durbin Entertains

Surrounded by a concentration of topline talent so numerous and so individually brilliant as to impart a measure of sparkle to the picture's most inconsequential moment, Deanna Durbin comes through again as a singing star without peer in her special province. Performing four vocal numbers ranging from the topical to the classic, she gives the customers whose approval made her a star a full measure of that which they depend upon her to give.

The concentration of talent includes, at the top and co-starred with Miss Durbin, Franchot Tone, portraying a successful composer, and Pat O'Brien, portraying his butler. The Tone assignment is to his measure, and he takes it in stride. The O'Brien role is an adventuring on his part into fields afar from his pattern and his handling of it may be described as courageous.

In the second flight of support are to be seen such able performers as Akim Tamiroff, Alan Mowbray, Sig Arno and Hans Conreid, portraying four butlers whose hearts beat as one for Miss Durbin, plus Frank Jenks as a chauffeur, and Walter Catlett as a producer.

The screenplay by Samuel Hoffenstein and Betty Reinhardt, which comes unjointed now and then but knits itself together again without major disaster, sends a small town girl to New York where she learns that her brother, whom she has believed rich, is butler to a composer who, by a convenience of script, is the stage-struck girl's particular objective. The brother conceals the fact that she's his sister and she goes to work as household maid.

Miss Durbin's best number for the arty side of her following is Puccinni's "Turandot." Her best for the plain consumer of popular ditties is "In the Spirit of the Moment," by Bernie Grossman and Walter Hurman. Ranging between these, as to type, are Victor Herbert's "When You're Away" and a Russian medley arranged by Max Rabinowitsh, this last supplying the picture's best production number.

Production by Felix Jackson is on the plane of opulence which is par for the Durbin pictures, and direction by Frank Borzage is to be credited with carrying the picture triumphantly over rough spots in the script and making it shine between them. Frank Shaw served as associate producer.

Previewed at the Egyptian theatre, Hollywood, to a Friday night audience which awarded the picture an accompaniment of pleased laughter, and rewarded Miss Durbin's numbers with applause. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, November 26, 1943. Running time, 93 min. PCA No. 9691. General audience classification.

Ann Carter	Deanna Durbin
Charles Gerard	Franchot Tone
Martin Murphy	Pat O'Brien

Akim Tamiroff, Alan Mowbray, Walter Catlett, Elsa Janssen, Evelyn Ankers, Frank Jenks, Sig Arno, Hans Conreid, Florence Bates, Roscoe Karns, Russell Hicks.

Happy Land

(Twentieth Century-Fox)

Of Life and Death

McKinlay Kantor's homely story of an Iowan family and how it meets the death of an only son has received distinguished treatment in the hands of its producer and director, Kenneth Macgowan and Irving Pichel, and a cast of understanding players. It tells a supremely poignant story with gentleness and simplicity that should hearten the many who live in fear of its happening to them and solace the few who have lived it through.

It is an explanation of America in familiar scenes of birth and death, of small tragedy and minor triumphs, suggesting that those who are bred in its ways have fully lived though they die in their youth to preserve it.

Death strikes the only child of the proprietor of a village drugstore, on a warship in distant waters. The man, who had watched his son growing to manhood, ready to carry on the family tradition of caring for the town, is inconsolable, until his grandfather materializes from the woods and suggests a walk. They pass through the town of today and many yesterdays, reviewing the big things and small that had left memories behind—the victory parade from the last war, young "Rusty" joining the boy scouts, his man-to-man friendship with his father toasted in elderberry wine.

Understanding comes then, but it is left to another young man, the boy's homeless shipmate, to start healing the wound.

Don Ameche handles the father's role with a solemn restraint that is quite geneerally effective. Frances Dee does well with the smaller role of the wife, while Harry Carey has a moving directness as the grandfather. A large cast of younger players, including Richard Crane as "Rusty," Henry Morgan as his friend and Ann Rutherford as his girl give remarkably unaffected performances that add immeasurably to the freshness of the entire production.

Seen in the home office projection room. Reviewer's Rating: Excellent.—E. A. CUNNINGHAM.

Release date, December 3, 1943. Running time, 75 min. PCA No. 9481. General audience classification.

Lew Marsh	Don Ameche
Agnes	Frances Dee
Gramp	Harry Carey

Ann Rutherford, Cara Williams, Richard Crane, Henry Morgan, Minor Watson, Dickie Moore, William Weber, Oscar O'Shea, Adeline De Walt Reynolds.

No Time for Love

(Paramount)

Colbert, MacMurray and No War

This is a pairing of Claudette Colbert and Fred MacMurray in a light, fast and lusty comedy of that recent yesterday in which men were building tunnels under the East River instead of bombers and the pages of the pictorial magazines purveyed photographs of arty subjects instead of battlefield dead. Miss Colbert portrays a photographer for such a magazine, and MacMurray a sand hog she sets out to photograph and winds up marrying. The pattern hasn't been on display lately and this treatment of it is as sprightly, slick and stocked with spicy dialogue as any of its predecessors, all of which argues for fat returns from its exhibition in this era of escapism.

The leads have sparkling support from Ilka Chase, Richard Haydn, Paul McGrath and the others, all of whom handle expertly the crisp dialogue furnished by Claude Binyon's screen play, based on an adaptation by Warren Duff of a story by Robert Lees and Fred Rinaldo. Mitchell Leisen's direction rates with the best of his career.

The tale places the girl photographer in the tunnel at the start of the picture, where she meets the sand hog, then places him in her swanky environment, where he contrasts roughly with the surroundings but entangles her emotions. A number of diverting incidents, including a dream passage which collects a load of laughs, intervene between this point and the finale, which is topped off by a curtain line hot enough for all comers.

Seen at the Los Angeles tradeshow, in the Ambassador Hotel theatre, where a goodly turnout of exhibitors appeared to enjoy it immensely. Reviewer's Rating: Good.—W. R. W.

Release date, Block 2. Running time, 83 min. PCA No. 8529. General audience classification.

Katherine Grant	Claudette Colbert
Jim Ryan	Fred MacMurray

Ilka Chase, Richard Haydn, Paul McGrath, Jnne Havoc, Marjorie Gateson.

The Cross of Lorraine

(Metro-Goldwyn-Mayer)

Drama of a Military Prison

The known and surmised terrors of a German prison camp, the dread of defeat and starvation, the menace of Nazi brutality are presented with objectivity and realism in this latest of dramas of defeated Frenchmen. Tay Garnett has built his story with intensity and suspense to a final drive of whirlwind action. Able performers, including Jean Pierre Aumont, Gene Kelly, Richard Whorf, Sir Cedric Hardwicke and Peter Lorre, keep the story moving forward. But the film is impersonal and general, as were its predecessors, where only a specific, personal approach could make a fresh emotional appeal.

All the carefully selected representatives of a people are there—the cab driver, the storekeeper, the lawyer, the doctor, the priest and the professional soldier. They make their individual gestures of defiance, fight with themselves for the courage to die and discover that their spirit is not broken.

The lawyer who has lived by reason finds the hatred and courage, equally blind, to engineer an escape for himself and his comrades and to arouse the French villagers in the face of Nazi machine guns. In a bloody street fight, the people overwhelm a contingent of officers and drive them out with their own guns.

In spite of the title and the accents of a few of the players, there is little that is convincingly French about Edwin Knopf's production, and little, too, that is human or comic or warm. There is, however, all too much that is true.

The forthright screenplay, marked by commendable dialogue, was the work of Michael Kanin and Ring Lardner, Jr., Alexander Esway and Robert D. Andrews. It was based on a story by Lilo Damert and Robert Aisner, and Hans Habe's "A Thousand Shall Fall."

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. C.

Release date, not set. Running time, 90 mins. PCA No. 9483. General audience classification.

Paul	Jean Pierre Aumont
Victor	Gene Kelly
Father Sebastian	Sir Cedric Hardwicke

Richard Whorf, Joseph Calleia, Peter Lorre, Hume Cronyn, Billy Roy, Tonio Selwart, Jack Lambert, Wallace Ford, Donald Curtis, Jack Edwards, Jr.

Son of Dracula

(Universal)

Vampires vs. Mortals

Universal gives the exhibitor a treat by presenting Lon Chaney in "Son of Dracula." Several factors are responsible for the merit of the production. For one thing, Louise Allbritton, Robert Paige, Evelyn Ankers, J. Edward Bromberg and Frank Craven give completely credible performances in a supernatural atmosphere where vampires visit their destruction upon innocent people of the countryside.

The direction of Robert Siodmak welds the complicated story structure into a smoothly-moving vehicle.

The good and the evil are established in the opening scene. Lon Chaney, "Count Alucard"—spell it backwards—visits the home of a typical American family, destroys Miss Allbritton's father and becomes ruler of the household. He accomplishes this feat through the willingness of Miss Allbritton to wed him in order to attain the immortality of a vampire. A perplexed Robert Paige, the girl's fiancee, in blind rage fires a revolver point-blank at Chaney upon learning of the marriage, but the shots pass through him, mortally wounding Miss Allbritton.

Events move swiftly thereafter and Frank Craven, as the doctor, and J. Edward Bromberg, authority on vampires, put their heads together in restoring sanity to a number of more than slightly perplexed individuals.

Fittingly enough, it is Paige who, self-accused murderer of Miss Allbritton, burns Chaney's grave before the sun comes up, destroying that evil influence and later, in sentimental manner sets fire to his former fiancee's coffin to scotch all threats of vampiric atrocities.

Associate producer was Ford Beebe. Eric Taylor wrote the screenplay from an original story by Curtis Siodmak. For chills, thrills and spine-tingling sensations, the picture hits the mark.

Seen at the Rialto theatre in New York. Reviewer's Rating: Good.—Lew Barasch.

Release date, November 5, 1943. Running time, 80 min. PCA No. 9194. General audience classification.

Frank Stanley	Robert Paige
Katherine Caldwell	Louise Allbritton
Count Alucard	Lon Chaney
Dr. Brewster	Frank Craven

Evelyn Ankers, J. Edward Bromberg, Samuel S. Hinds.

WARNER BROS. SETS TWO REISSUES

Two WB films of five years ago, both concerning crime and rehabilitation, will be reissued on December 4, 1943. The first "Girls on Probation," takes up the problem of the parole system, with particular reference to two girls, one innocently involved in a robbery and the other a purposeful criminal. Jane Bryan and Ronald Reagan head the cast, which includes Sheila Bromley, Susan Hayward, Anthony Averill and Sig Rumann. Reviewed in Motion Picture Herald issue of October 29, 1938, it was characterized as "a predominately melodramatic picture interestingly told."

"Crime School," the second offering, presents the name of Humphrey Bogart at the top of the cast. Featured with him are the original "Dead End Kids" and Gale Page. The background is a boys' reform school. The review in Motion Picture Herald issue of May 7, 1938, said in part: "Grim, forceful, yet not forbidding because of the wealth of humor, the moral preached and the love interest, it promises to attract wide attention."

Drums of Fu Manchu

(Republic)

Action Melodrama

Republic has turned the serial into a full length feature, and the diabolical Fu Manchu is on the loose again. For an hour and eight minutes the cast and audience are allowed scarcely a pause to catch their breaths, as the rought and tumble, catch-as-catch-can melodrama races from America's west coast to the deep recesses of Himalayan hills and valleys. It is great fare for children.

The sinister Oriental is out to foment war in Central Asia to achieve his purpose of world domination. His revolution will be successful if he can secure a long-lost sceptre of Genghis Khan, which the Himalayan hillmen would accept as the Great Khan's recognition, posthumously, so to speak, of the authentic New World conqueror. To obtain the sceptre he must find the long-lost tomb of the one time Asian ruler.

Confronting the Oriental would-be dictator are a representative of the British Foreign Office and James Parker, an eminent archaeologist, who is mysteriously killed and who is succeeded by his son Allan.

There is action, however fantastic, from the opening to the closing scene. Fu Manchu proves he could give lessons in cruelties and torture to Japs and Nazis alike. And his daughter could give lessons to the best of the screen's seductresses. She resorts to an Incense of Obedience that gets results even her pulchritude couldn't hope to match.

Six screen playwrights handled the script, and each writer had at least two climaxes to contribute. But with plot and counter-plots entering into every couple of hundred feet of film, the production is surprisingly compact and the acting more than adequate.

Seen in the projection room of the home office. Reviewer's Rating: Good.—Bert Hicks

Release date, November 27, 1943. Running time, 68 min. PCA No. 9686. General audience classification.

Fu Manchu	Henry Brandon
Sir Nayland Smith	William Royle

Robert Kellard, Gloria Franklin. Olaf Hytten, Tom Chatterton, Luana Walters, Lal Chand Mehra.

Swing Fever

(Metro-Goldwyn-Mayer)

Comedy with Music

Swing fans may be a bit disappointed with the limitation of band numbers to four in 81 minutes, or the brief appearance of Harry James and Tommy Dorsey, but they can count on seeing a great deal of Kay Kyser in "Swing Fever." For the general audience the film offers a good helping of comedy, principally slapstick, a song by Lena Horne and the pretty new face of the young M-G-M player, Marilyn Maxwell.

The well-worn story gives Kyser few opportunities to prove his ability to carry an entire production. His role of the Timid Soul with the Evil Eye leads him through the fight racket, swing music, romance and a collection of gags from the Harold Lloyd era.

He is a young man from a small town unsuccessfully peddling his "symphonetta" on Broadway when a fight promoter learns that he can immobilize people with his right eye. Then he rapidly becomes a hit as a band leader and a suitor for the hand of the promoter's fiancee. All turns out as planned except that the girl suffers a change of heart at the finish.

Three musical numbers highlight the production. Lena Horne gives "You're Indifferent" an impressive introduction, while the band plays and Miss Maxwell sings "I Planted a Rose" and "Mississippi Dreamboat."

Tim Whelan directed the Irving Starr production. The screenplay was written by Nat Perrin and Warren Wilson from an original story by Matt Brooks and Joseph Hoffman.

Seen in the home office projection room. Reviewer's Rating: Fair.—E. A. C.

Release date, not set. Running time, 81 min. General audience classification.

Lowell Blackford	Kay Kyser
Ginger Gray	Marilyn Maxwell

William Gargan, Lena Horne, Nat Pendleton, Curt Bois, Morris Ankrum, Andrew Tombes, Maxie Rosenbloom, Clyde Fillmore, Pamela Blake, Lou Nova, Jack Roper.

Canyon City

(Republic)

Western

This latest of the Don "Red" Barry Westerns turned out by Producer Eddie White with Spencer Bennett directing does not measure up to the standard set in the preceding films.

Wally Vernon manages to get some good laughs across, while Helen Talbot does a neat job as a Western heroine, who can not only look and act beautiful, but also can ride a horse. Dialogue, on the stilted side and overdone, slows down the picture.

Barry, a power company investigator posing as the Nevada Kid, and his partner, Wally, are framed for the murder of Judge Gleason. They escape jail, turn the tables on the crooked power company representative, Morgan Conway, and his banker henchman, proving the power company really wanted to give the ranchers a square deal.

Morgan's efforts to have the ranchers evicted from their property through bank foreclosure, so he and the banker can buy the properties and water rights for a song, are thwarted by Barry, but not before the dam is blown up twice and a fake holdup—to steal the ranchers' funds for repair of the dam—is staged at Morgan's instigation.

Conway is top villain, aided by Emmett Vogan, LeRoy Mason and others. Twinkle Watts plays a child orphaned in the gunplay. Eddie Gribbon has a neat bit where he and Vernon toss the laughs back and forth.

Reviewed at Hitching Post theatre, Hollywood. Reviewer's Rating: Mediocre.—J. C.

Release date, Nov. 30, 1943. Running time, 54 min. PCA No. 9668. General audience classification.

Don "Red" Barry, Wally Vernon, Helen Talbot, Morgan Conway, Emmett Vogan, Eddie Gribbon, Tom London, Twinkle Watts.

RELEASE CHART

By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 1628.

Complete listing of 1942-43 Features, by company, in order of release, may be found on pages 1508 and 1509 of the Product Digest Section in the August 28, 1943 issue of Motion Picture Herald.

COLUMBIA

Prod. No.	Title	Release Date
5201	Hail to the Rangers	Sep. 16,'43
5031	Doughboys in Ireland	Oct. 7,'43
5003	Sahara	Oct. 14,'43
5034	Chance of a Lifetime	Oct. 26,'43
....	Is Everybody Happy?	Oct. 28,'43
5202	Silver City Raiders	Nov. 4,'43
....	Return of the Vampire	Nov. 11,'43
....	There's Something About a Soldier	Nov. 30,'43
....	Cover Girl	Not Set
....	Wyoming Hurricane	Not Set
....	The Vigilantes Ride	Not Set
....	The Last Horseman	Not Set
....	Riding West	Not Set
....	Cowboy from Lonesome River	Not Set
....	Cyclone Prairie Ranger	Not Set
....	The Heat's On	Not Set
....	Cowboy in the Clouds	Not Set
....	Ten Percent Woman	Not Set
....	Roundup for Victory	Not Set
....	None Shall Escape	Not Set
....	Hey, Rookie	Not Set
....	Curly	Not Set
....	Klondike Kate	Not Set
....	Swing Out the Blues	Not Set
....	Cowboy Canteen	Not Set
....	The Racket Man	Not Set
....	Beautiful But Broke	Not Set
....	Nine Girls	Not Set

MGM

(Release dates for Block 1 are tentative)

	Block 1	
401	Salute to the Marines	Sep.,'43
402	Above Suspicion	Sep.,'43
403	I Dood It	Sep.,'43
404	Swing Shift Maisie	Oct.,'43
405	Best Foot Forward	Oct.,'43
406	Adventures of Tartu	Oct.,'43
407	Dr. Gillespie's Criminal Case	Nov.,'43
408	Young Ideas	Nov.,'43
409	Girl Crazy	Nov.,'43
410	Lassie Come Home	Dec.,'43
411	The Man from Down Under	Dec.,'43
412	Whistling in Brooklyn	Dec.,'43
...	Thousands Cheer	Not Set
..	Swing Fever	Not Set
....	A Guy Named Joe	Not Set
...	Madame Curie	Not Set
...	Song of Russia	Not Set
....	Cry "Havoc"	Not Set
....	America	Not Set
....	The Cross of Lorraine	Not Set
....	The Heavenly Body	Not Set
....	Lost Angel	Not Set
....	The White Cliffs	Not Set
....	Meet the People	Not Set
....	Broadway Rhythm	Not Set
....	See Here, Private Hargrove	Not Set
....	Andy Hardy's Blonde Trouble	Not Set
....	Rationing	Not Set
....	Mr. Co-ed	Not Set
....	Gaslight	Not Set
...	The Canterville Ghost	Not Set
...	Kismet	Not Set
....	Two Sisters and a Sailor	Not Set
....	Dragon Seed	Not Set

MONOGRAM

....	Melody Parade	Aug. 27,'43
....	Spotlight Scandals	Sep. 24,'43
...	The Unknown Guest	Oct. 22,'43
...	Bullets and Saddles	Oct. 29,'43
...	Nearly Eighteen	Nov. 12,'43
....	Campus Ryhthm	Nov. 19,'43
....	The Texas Kid	Nov. 26,'43
....	Death Valley Rangers	Dec. 3,'43
....	Mr. Muggs Steps Out	Dec. 10,'43
....	Smart Guy	Dec. 17,'43
....	Women in Bondage	Dec. 24,'43
....	The Sultan's Daughter	Dec. 31,'43
....	Sweethearts of the U. S. A.	Jan. 7,'44
....	Westward Bound	Jan. 10,'44
....	Charlie Chan in the Secret Service	Jan. 17,'44
....	Where Are My Children?	Jan. 24,'44
....	Lady, Let's Dance	Jan. 31,'44
....	Return of the Ape Man	Feb. 14,'44
...	Follow the Leader	Feb. 28,'44

PARAMOUNT

Prod. No.	Title	Release Date
	Block 1	
4301	Let's Face It	
4302	The Good Fellows	
4303	True to Life	
4304	Tornado	
4305	Hostages	
	SPECIAL	
4331	City that Stopped Hitler—Heroic Stalingrad	
	Block 2	
4306	Henry Aldrich Haunts a House	
4307	Riding High	
4308	Minesweeper	
4309	No Time for Love	
....	Miracle of Morgan's Creek	Not Set
....	Triumph Over Pain	Not Set
....	For Whom the Bell Tolls	Not Set
....	Lady in the Dark	Not Set
....	Henry Aldrich Plays Cupid	Not Set
....	The Uninvited	Not Set
....	The Hour Before the Dawn	Not Set
....	And the Angels Sing	Not Set
....	Henry Aldrich's Little Secret	Not Set
....	Frenchmen's Creek	Not Set
....	Ministry of Fear	Not Set
....	Standing Room Only	Not Set
....	The Story of Dr. Wassell	Not Set
....	Timber Queen	Not Set
....	Hail the Conquering Hero	Not Set
....	Going My Way	Not Set
....	Henry Aldrich, Boy Scout	Not Set
....	Our Hearts Were Young and Gay	Not Set
....	The Navy Way	Not Set
....	The Man in Half-Moon Street	Not Set
....	Double Indemnity	Not Set
....	I Love a Soldier	Not Set
....	Tomorrow's Harvest	Not Set
....	The Hitler Gang	Not Set
....	Around the World	Not Set
....	Tarzan's Desert Mystery	Not Set
....	Coastal Command	Not Set
....	Up in Arms	Not Set
....	Days of Glory	Not Set
....	Higher and Higher	Not Set
....	The Ghost Ship	Not Set
....	Rookies in Burma	Not Set
....	Tender Comrade	Not Set
....	Dangerous Journey	Not Set
....	The Curse of the Cat People	Not Set
....	International Zone	Not Set
....	Show Business	Not Set

PRC PICTURES

405	Submarine Base	July 20,'43
401	Isle of Forgotten Sins	Aug. 15,'43
411	Danger! Women at Work	Aug. 23,'43
459	Blazing Frontier	Sep. 1,'43
408	Tiger Fangs	Sep. 10,'43
412	Girl from Monterrey	Oct. 4,'43
451	Return of the Rangers	Oct. 26,'43
.460	The Devil Riders	Nov. 5,'43
452	Boss of Rawhide	Nov. 20,'43
402	Harvest Melody	Nov. 22,'43
....	Jive Junction	Dec. 20,'43
461	The Drifter	Dec. 20,'43
....	Gunsmoke Mesa	Not Set
....	Career Girl	Not Set
....	Jungle Terror	Not Set
....	Texas Wildcats	Not Set

RKO

	Block 1	
401	The Fallen Sparrow	
402	Adventures of a Rookie	
403	The Seventh Victim	
404	So This Is Washington	
405	A Lady Takes a Chance	
	Block 2	
406	The Iron Major	
407	Gangway for Tomorrow	
408	Government Girl	
409	Gildersleeve on Broadway	
410	The Falcon and the Coeds	
	SPECIAL	
451	The North Star	

REPUBLIC

361	Fugitive from Sonora	July 1,'43
301	The Saint Meets the Tiger	July 29,'43
362	Black Hills Express	Aug. 15,'43
302	Hoosier Holiday	Sep. 13,'43
351	Beyond the Last Frontier	Sep. 18,'43
375	Death Valley Manhunt	Sep. 25,'43
363	Man from the Rio Grande	Oct. 18,'43
303	Here Comes Elmer	Nov. 15,'43
....	The Deerslayer	Nov. 22,'43
304	Mystery Broadcast	Nov. 23,'43
305	Drums of Fu Manchu	Nov. 27,'43
....	Canyon City	Nov. 30,'43
....	Casanova in Burlesque	Not Set
....	Pride of the Plains	Not Set
....	The Deerslayer	Not Set
....	Raiders of Sunset Pass	Not Set
....	In Old Oklahoma	Not Set
....	Overland Mail Robbery	Not Set
....	Whispering Footsteps	Not Set
....	O, My Darling Clementine	Not Set
....	The Fighting SeaBees	Not Set
....	California Joe	Not Set
....	Three Little Sisters	Not Set
....	Mojave Firebrand	Not Set
....	The Monster	Not Set
....	My Best Gal	Not Set
....	Hands Across the Border	Not Set
....	Pistol Packin' Mama	Not Set
....	Rosie the Riveter	Not Set

20TH-FOX

401	Bomber's Moon	Aug. 6,'43
402	Heaven Can Wait	Aug. 13,'43
403	Holy Matrimony	Aug. 27,'43
404	Claudia	Sep. 3,'43
405	Wintertime	Sep. 17,'43
408	Sweet Rosie O'Grady	Oct. 1,'43
409	Paris After Dark	Oct. 15,'43
406	In Old Chicago (R)	Oct. 29,'43
407	Banjo on My Knee (R)	Oct. 29,'43
412	Guadalcanal Diary	Nov. 5,'43
414	The Battle of Russia	Nov. 5,'43
413	Dancing Masters	Nov. 19,'43
410	The Rains Came (R)	Nov. 26,'43
411	Under Two Flags (R)	Nov. 26,'43
415	Happy Land	Dec. 3,'43
416	The Gang's All Here	Dec. 24,'43
....	Jane Eyre	Not Set
....	Roger Touhy, Last of the Gangsters	Not Set
....	The Song of Bernadette	Not Set
....	Buffalo Bill	Not Set
....	Pin Up Girl	Not Set
....	Tampico	Not Set
....	Lifeboat	Not Set
....	The Lodger	Not Set
....	The Sullivans	Not Set
....	The Eve of St. Mark	Not Set
....	Home in Indiana	Not Set
....	The Purple Heart	Not Set
....	Four Jills and a Jeep	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
....	That Nazty Nuisance	July 1,'43
....	Yanks Ahoy	Aug. 6,'43
....	Victory Through Air Power	Aug. 13,'43
....	Hi Diddle Diddle	Aug. 20,'43
....	Johnny Come Lately	Sep. 3,'43
....	The Kansan	Sep. 10,'43
....	Bar 20	Oct. 1,'43
....	Woman of the Town	Oct. 29,'43
....	False Colors	Not Set
....	Riders of the Deadline	Not Set
....	Three Russian Girls	Not Set
....	Jack London	Not Set
....	Texas Masquerade	Not Set
....	Thundering Hoofs	Not Set
....	Since You Went Away	Not Set
....	Knickerbocker Holiday	Not Set
....	Timber	Not Set
....	The Bridge of San Luis Rey	Not Set
....	Voice in the Wind	Not Set
....	It Happened Tomorrow	Not Set

UNIVERSAL

8017	Fired Wife	Sep. 3,'43
8022	Strange Death of Adolf Hitler	Sep. 10,'43
8028	Larceny with Music	Sep. 10,'43
8024	Sherlock Holmes Faces Death	Sep. 17,'43
8009	Top Man	Sep. 17,'43
8081	Arizona Trail	Sep. 24,'43
8023	Always a Bridesmaid	Sep. 24,'43
....	Corvette K-225	Oct. 1,'43
....	Crazy House	Oct. 8,'43
8035	Hi Ya Sailor	Oct. 15,'43
8033	You're a Lucky Fellow, Mr. Smith	Oct. 22,'43
8062	Flesh and Fantasy	Oct. 29,'43
8013	Son of Dracula	Nov. 5,'43
8082	Frontier Law	Nov. 5,'43
8038	The Mad Ghoul	Nov. 12,'43
8030	Never a Dull Moment	Nov. 19,'43
....	His Butler's Sister	Nov. 26,'43
....	This Is the Life	Not Set
....	The Spider Woman	Not Set
....	So's Your Uncle	Not Set
....	Ali Baba and the Forty Thieves	Not Set
....	Lucky Days	Not Set
....	Moonlight and Cactus	Not Set
....	When Ladies Fly	Not Set
....	The Mummy's Ghost	Not Set
....	The Impostor	Not Set
....	Marshal of Gunsmoke	Not Set
....	Third Glory	Not Set
....	Oklahoma Raiders	Not Set
....	The Phantom Lady	Not Set
....	Swingtime Johnny	Not Set
....	Three Cheers for the Boys	Not Set
....	Gypsy Wildcat	Not Set
....	Patrick the Great	Not Set
....	Her Primitive Man	Not Set
....	Calling Mr. Death	Not Set
....	Moonlight in Vermont	Not Set
....	She's for Me	Not Set
....	Cobra Woman	Not Set
....	Gung Ho	Not Set

WARNER BROS.

301	Watch on the Rhine	Sep. 4,'43
330	Oklahoma Kid (R)	Sep. 11,'43
302	Murder on the Waterfront	Sep. 18,'43
303	Thank Your Lucky Stars	Sep. 25,'43
331	Song of the Saddle (R)	Oct. 2,'43
332	Prairie Thunder (R)	Oct. 2,'43
333	Cherokee Strip (R)	Oct. 2,'43
334	Empty Holsters (R)	Oct. 2,'43
335	Guns of the Pecos (R)	Oct. 2,'43
336	Land Beyond the Law (R)	Oct. 2,'43
304	Adventure in Iraq	Oct. 9,'43
305	Princess O'Rourke	Oct. 23,'43
306	Find the Blackmailer	Nov. 6,'43
307	Northern Pursuit	Nov. 13,'43
308	Old Acquaintance	Nov. 27,'43
327	Crime School (R)	Dec. 4,'43
328	Girls on Probation (R)	Dec. 4,'43
....	Adventures of Mark Twain	Not Set
....	Arsenic and Old Lace	Not Set
....	The Desert Song	Not Set
....	Crime by Night	Not Set
....	Devotion	Not Set
....	The Last Ride	Not Set
....	Saratoga Trunk	Not Set
....	In Our Time	Not Set
....	Conflict	Not Set
....	Destination Tokyo	Not Set
....	Shine On, Harvest Moon	Not Set
....	Rhapsody in Blue	Not Set
....	Passage to Marseilles	Not Set
....	Uncertain Glory	Not Set
....	Mr. Skeffington	Not Set
....	The Horn Blows at Midnight	Not Set
....	One More Tomorrow	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1942-43 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1618-1619.

Feature Product Including Coming Attractions, listed by Company, in order of release, on page 1627.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED*		*Advance Synopsis Page*	*Service Data Page*
						M. P. Herald Issue	*Product Digest Page*		
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	(tent.) Sept.,'43	90m	May 1,'43	1546	1081	1575
•Action in the North Atlantic	WB	221	Humphrey Bogart-Raymond Massey	June 12,'43	127m	May 22,'43	1325	983	1507
Adventure in Blackmail (British) (formerly Breach of Promise)	English	....	Clive Brook-Judy Campbell	Aug. 5,'43	70m	July 17,'43	1426	....	....
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9,'43	64m	Sept. 25,'43	1553	1530	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1,'43-44	64m	Aug. 21,'43	1547	1471	1617
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	....	....	936	....
Adventures of Tartu (formerly Tartu)	MGM	406	Robert Donat-Valerie Hobson	(tent.) Oct.,'43	103m	Aug. 7,'43	1546	....	....
•Air Raid Wardens, The	MGM	326	Laurel and Hardy	Apr.-May,'43	67m	Mar. 20,'43	1214	1091	....
•Alaska Highway	Para.	4227	Richard Arlen-Jean Parker	Block 6	66m	June 26,'43	1387	1192	....
Ali Baba and the 40 Thieves	Univ.	....	Jon Hall-Maria Montez	Not Set	....	....	....	1457	....
•All by Myself	Univ.	7043	Patric Knowles-Evelyn Ankers	June 11,'43	63m	June 5,'43	1350	1277	....
Always a Bridesmaid	Univ.	8023	Andrews Sisters-Patric Knowles	Sept. 24,'43	62m	Oct. 2,'43	1566	1192	....
America (color)	MGM	....	Brian Donlevy-Ann Richards	Not Set	....	....	....	1457	....
And the Angels Sing	Para.	....	Fred MacMurray-Dorothy Lamour	Not Set	....	....	....	1555	....
Andy Hardy's Blonde Trouble	MGM	....	Mickey Rooney-Lewis Stone	Not Set	....	....	....	1456	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Haviland	Not Set	....	....	....	1431	....
•Appointment in Berlin	Col.	4011	George Sanders-Marguerite Chapman	July 15,'43	77m	July 24,'43	1441	1305	1575
Arizona Trail	Univ.	8081	Tex Ritter-Fuzzy Knight	Sept. 24,'43	....	....	....	1545	....
Around the World	RKO	....	Kay Kyser-Joan Davis	Not Set	....	....	....	1457	....
•Assignment in Brittany	MGM	327	Pierre Aumont-Susan Peters	Apr.-May,'43	98m	Mar. 13,'43	1201	1019	1432
•BACKGROUND to Danger	WB	222	George Raft-Brenda Marshall	July 3,'43	80m	June 12,'43	1361	1058	1507
Banjo on My Knee (Reissue)	20th-Fox	407	Barbara Stanwyck-Joel McCrea	Oct. 29,'43	95m	Dec. 5,'36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1,'43	55m	July 24,'43	1559	....	....
•Bataan	MGM	328	Robert Taylor-Thomas Mitchell	June-Aug.,'43	114m	May 29,'43	1337	1127	1507
Battle of Russia	20th-Fox	414	Documentary	Nov. 5,'43	80m	Nov. 6,'43	1615	....	....
•Behind the Rising Sun	RKO	334	Margo-Tom Neal-Robert Ryan	Block 7	87m	July 17,'43	1425	1362	1575
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	(tent.) Oct.,'43	94m	July 3,'43	1532	1191	1617
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18,'43	55m	Sept. 11,'43	1529	....	....
•Billy the Kid in Cattle Stampede	PRC	362	Buster Crabbe-Al St. John	Aug. 16,'43	....	....	....	1531	....
•Billy the Kid in The Renegade	PRC	361	Buster Crabbe-Al St. John	July 1,'43	58m	Aug. 28,'43	1506	1305	....
•Billy the Kid in Western Cyclone	PRC	360	Buster Crabbe-Al St. John	May 14,'43	59m	June 12,'43	1362	1276	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernor	Aug. 15,'43	55m	Aug. 7,'43	1546	1457	....
•Black Market Rustlers	Mono.	...	The Range Busters	Aug. 27,'43	58m	Sept. 4,'43	1522	1391	....
•Black Raven, The	PRC	321	George Zucco-Wanda MacKay	May 31,'43	61m	Mar. 20,'43	1215	....	....
Black Sea Fighters	Artkino	....	Documentary	July 27,'43	64m	July 31,'43	1455	....	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1,'43	....	....	....	1531	....
•Blazing Guns	Mono.	....	Hoot Gibson-Ken Maynard	Oct 8,'43	55m	Sept. 18,'43	1542	1509	...
•Bombardier	RKO	329	Pat O'Brien-Randolph Scott-Anne Shirley	Block 6	99m	May 15,'43	1313	912	1507
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6,'43	70m	July 10,'43	1532	1305	....
•Border Buckaroos	PRC	354	Dave O'Brien-Jim Newill	June 15,'43	59m	Aug. 7,'43	1471	1276	....
•Bordertown Gunfighters	Re.	2313	Bill Elliott-Gabby Hayes	July 8,'43	55m	July 3,'43	1402	1375	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	....	....	....	1599	....
•Boy from Stalingrad	Col.	4025	Bobby Samarzich-Conrad Binyon	May 20,'43	70m	July 10,'43	1414	1191	....
Broadway Rhythm	MGM	....	George Murphy-Ginny Simms	Not Set	....	....	....	1616	....
Buffalo Bill (color)	20th-Fox	....	Maureen O'Hara-Joel McCrea	Not Set	...	....	....	1531	....
Bullets and Saddles	Mono.	....	Range Busters	Oct. 29,'43	52m	Oct. 9,'43	1573	1531	....
•CABIN in the Sky	MGM	323	"Rochester"-Ethel Waters	Apr.-May,'43	98m	Feb. 13,'43	1157	1019	1575
Campus Rhythm	Mono.	....	Gale Storm-Robert Lowery	Nov. 19,'43	63m	Oct. 9,'43	1574	1545	....
Canyon City	Rep.	....	Don Barry-Helen Talbot	Nov. 30,'43	54m	Nov. 13,'43	1626	1599	....
•Captive Wild Woman	Univ.	7014	Evelyn Ankers-John Carradine	June 4,'43	61m	May 1,'43	1290	1127	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26,'43	66m	Oct. 16,'43	1586	1545	....
Charlie Chan in the Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Jan. 17,'44	....	....	....	1599	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2,'43	55m	....	....	....	...
City That Stopped Hitler	Para.	4331	Russian Documentary	Sept. 4,'43	58m	Sept. 4,'43	1521	....	
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3,'43	91m	Aug. 21,'43	1558	....	1575
Coastal Command (British)	RKO	....	War Documentary	Not Set	60m	Nov. 14,'42	1532	....	....
Cobra Woman (color)	Univ.	....	Jon Hall-Maria Montez	Not Set	....	....	....	1457	....
•Colt Comrades	UA	....	William Boyd	June 18,'43	67m	June 26,'43	1386	1339	....
•Coney Island (color)	20th-Fox	343	Betty Grable-George Montgomery	June 18,'43	96m	May 22,'43	1325	995	1507
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	....
•Constant Nymph, The	WB	223	Charles Boyer-Joan Fontaine	July 23,'43	112m	July 3,'43	1401	1391	1507
Corvette K-225	Univ.	....	Randolph Scott-James Brown	Oct. 1,'43	99m	Oct. 2,'43	1565	1240	....
Cover Girl, The (color)	Col.	....	Rita Hayworth-Jinx Falkenberg	Not Set	....	....	....	1416	....

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Servic Data Page*
•Cowboy Commandos	Mono.	....	Range Busters	June 4,'43	52m	July 3,'43	1402	1277	....
•Cowboy in Manhattan	Univ.	7036	Robert Paige-Frances Langford	May 21,'43	60m	Apr. 10,'43	1250	1240	....
•Crash Dive (color)	20th-Fox	340	Tyrone Power-Anne Baxter	May 14,'43	105m	Apr. 24,'43	1273	962	1507
Crazy House	Univ.	....	Olsen and Johnson	Oct. 8,'43	80m	Oct. 23,'43	1595	1531	....
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	....	....	1091	....
•Crime Doctor	Col.	4017	Warner Baxter-Margaret Lindsay	June 22,'43	66m	June 12,'43	1361	1305	....
Crime School (Reissue)	WB	327	Humphrey Bogart-Dead End Kids	Dec. 4,'43	86m	May 7,'38	1626	...	....
Cross of Lorraine, The	MGM	....	Pierre Aumont-Gene Kelly	Not Set	90m	Nov. 13,'43	1625	1457	....
Cry "Havoc"	MGM	....	Margaret Sullavan-Ann Sothern	Not Set	97m	Nov. 6,'43	1614	1555	....
Curly	Col.	....	Cary Grant-Janet Blair	Not Set	....	....	....	1616	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19,'43	63m	Oct. 30,'43	1605	1555	..
•Dangerous Blondes	Col.	4016	Evelyn Keyes-Edmund Lowe	Sept. 23,'43	80m	Oct. 23,'43	1594	1509	..
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23,'43	59m	July 17,'43	1426	....	....
•Days of Old Cheyenne	Rep.	276	Don Barry-Lynn Merrick	May 15,'43	55m	Apr. 24,'43	1274	1241	....
Deadline Guns	Col.	....	Russell Hayden-Bob Wills	Not Set	....	....	....	1081	....
Dear Octopus (British)	Gains.-Gen'l	....	Margaret Lockwood-Michael Wilding	Not Set	86m	Sept. 18,'43	1542	....	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25,'43	55m	Aug. 28,'43	1558	1402	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3,'43	....	....	....	1555	....
Deerslayer, The	Rep.	....	Bruce Kellogg-Jean Parker	Nov. 22,'43	67m	Nov. 6,'43	1615	1599	....
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	....	....	872	....
Destination, Tokyo	WB	....	Cary Grant-John Garfield	Not Set	....	....	....	1530	..
•Destroyer	Col.	4003	Edw. G. Robinson-Marguerite Chapman	Sept. 2,'43	99m	Aug. 21,'43	1496	1162	1617
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5,'43	....	....	....	1566	....
•Dixie (color)	Para.	4230	Bing Crosby-Dorothy Lamour	Block 6	89m	June 26,'43	1385	1091	1575
Doughboys in Ireland	Col.	5031	Kenny Baker-Jeff Donnell	Oct. 7,'43	61m	Oct. 9,'43	1574	1545	....
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20,'43	...	....	....	1606	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	(tent.) Nov.,'43	89m	May 8,'43	1546	1192	....
Dr. Paul Joseph Goebbels	Frank	..	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	....	....	1599	....
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27,'43	68m	Nov. 13,'43	1626	1606	....
•DuBarry Was a Lady (color)	MGM	333	Lucille Ball-Red Skelton	June-Aug.,'43	101m	May 8,'43	1301	1019	1617
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2,'43	62m	....	....	....	....
•FALCON in Danger, The	RKO	332	Tom Conway-Jean Brooks	Block 7	70m	July 17,'43	1426	1362	....
Falcon and the Coeds, The	RKO	410	Tom Conway-Jean Brooks	Block 2	69m	Nov. 6,'43	1615	1599	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1,'43-44	94m	Aug. 21,'43	1547	1182	....
False Colors	UA	....	William Boyd	Not Set	65m	Nov. 6,'43	1614	1431	....
•False Faces	Rep.	222	Rex Williams-Bill Henry	May 26,'43	56m	May 29,'43	1338	1277	....
•Fighting Valley	PRC	355	Dave O'Brien-Jim Newill	Aug. 1,'43	....	....	....	1391	....
Fighting Seabees, The	Rep.	....	John Wayne-Susan Hayward	Not Set	....	....	....	1616	....
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6,'43	55m	Oct. 23,'43	1594	....	....
Fire in the Straw (French)	Rosner	....	Lucien Baroux-Jean Fuller	July 2,'43	90m	July 17,'43	1427	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521	....	...
•First Comes Courage	Col.	4008	Merle Oberon-Brian Aherne	July 29,'43	86m	Sept. 11,'43	1529	1362	1575
Flemish Farm (British)	Two Cities-Gen'l	....	Clive Brook-Clifford Evans	Not Set	82m	Aug. 21,'43	1495	....	....
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29,'43	94m	Sept. 18,'43	1541	1058	....
•Follies Girl	PRC	306	Wendy Barrie-Gordon Oliver	July 26,'43	74m	Sept. 18,'43	1542	1104	....
Follow the Leader	Mono.	....	East Side Kids	Feb. 28,'44	....	....	....	1606	....
•Footlight Glamour	Col.	4020	Penny Singleton-Arthur Lake	Sept. 30,'43	70m	Oct. 9,'43	1573	1531	..
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	1617
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	Not Set	...	....	....	1416	....
•Frontier Bad Men	Univ.	7011	Diana Barrymore-Robert Paige	Aug. 6,'43	77m	Aug. 7,'43	1470	1375	...
•Frontier Fury	Col.	4205	Charles Starrett-Arthur Hunnicutt	June 24,'43	53m	July 17,'43	1427	1305	...
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5,'43	...	....	....	1606	..
Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1,'43	57m	July 10,'43	1532	1375	.
•GALS, Incorporated	Univ.	7046	Leon Errol-Grace McDonald	July 9,'43	61m	July 10,'43	1414	1375	..
Gang's All Here, The (color)	20th-Fox	416	Alice Faye-Carmen Miranda	Dec. 24,'43	...	....	....	1530	...
•Gangs, Inc. (Reissue)	PRC	123	Alan Ladd-Joan Woodbury	June 15,'43	72m	June 7,'41	1386	....	...
Gangway for Tomorrow	RKO	407	Margo-Robert Ryan-John Carradine	Block 2	69m	Nov. 6,'43	1614	1566	....
•Get Going	Univ.	7045	Grace McDonald-Robert Paige	June 25,'43	60m	June 26,'43	1386	1375	....
•Ghosts on the Loose	Mono.	..	East Side Kids	July 30,'43	65m	June 19,'43	1374	1351	....
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	62m	Oct. 23,'43	1595	1566	....
•Gildersleeve's Bad Day	RKO	327	Harold Peary-Jane Darwell	Block 6	62m	May 8,'43	1303	1241	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	(tent.) Nov.,'43	99m	Aug. 7,'43	1558	1191	....
Girl from Monterey	PRC	412	Armida-Edgar Kennedy	Oct. 4,'43	59m	Sept. 25,'43	1554	1509	....
•Girls in Chains	PRC	305	Arline Judge-Roger Clark	May 17,'43	71m	Apr. 10,'43	1250	....	....
Girls on Probation (Reissue)	WB	328	Jane Bryan-Ronald Reagan	Dec. 4,'43	63m	Oct. 29,'38	1626	....	....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1,'43-44	70m	Aug. 14,'43	1559	1191	....
•Good Luck, Mr. Yates	Col.	4014	Claire Trevor-Edgar Buchanan	June 29,'43	70m	June 19,'43	1374	1351	....
Government Girl	RKO	408	Olivia de Havilland-Sonny Tufts	Block 2	93m	Nov. 6,'43	1614	1416	....
Great Mr. Handel, The (color) (British)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept. 9,'43	89m	Sept. 18,'43	1542	....	....
Guadalajara (Mexican)	Maya	....	Pedro Armendariz-Chaflin	June 11,'43	100m	June 26,'43	1386	....	....
Guadalcanal Diary	20th-Fox	412	Preston Foster-Lloyd Nolan	Nov. 5,'43	93m	Oct. 30,'43	1605	1457	....
Gung Ho	Univ.	....	Randolph Scott-Grace McDonald	Not Set	....	....	....	1599	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2,'43	56m	....	....	....	....
Guy Named Joe, A	MGM	....	Spencer Tracy-Irene Dunne	Not Set	..	....	....	1431	....
HAIL to the Rangers	Col.	5201	Charles Starrett	Sept. 16,'43	....	....	....	1055	....
•Hands Across the Border	Rep.		Roy Rogers-Ruth Terry	Not Set		......	...	1545	....
Happy Land	20th-Fox	415	Don Ameche-Frances Dee	Dec. 3,'43	75m	Nov. 13,'43	1625	1555	....
•Harrigan's Kid	MGM	329	Bobby Readick-William Gargan	June-Aug.,'43	80m	Mar. 13,'43	1202	1191	....
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22,'43	70m	Oct. 9,'43	1574	1545	...
•Headin' for God's Country	Rep.	224	William Lundigan-Virginia Dale	Aug. 26,'43	78m	July 31,'43	1455	1339	...
Heart of a Nation (French)	A.F.E.	.	Raimu-Michele Morgan	Oct. 13,'43	95m	Apr. 3,'43	1239	....	

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED —		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Heat's On, The (formerly Tropicana)	Col.	....	Mae West-Victor Moore	Not Set	....	....	....	1555	....
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13,'43	112m	July 24,'43	1578	1240	1617
Heavenly Body, The	MGM	....	William Powell-Hedy Lamarr	Not Set	....	....	....	1555	....
Henry Aldrich Haunts a House	Para.	4306	Jimmy Lydon-Charlie Smith	Block 2	72m	Nov. 6,'43	1614	1566	....
Henry Aldrich Plays Cupid	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	....	1431	....
•Henry Aldrich Swings It	Para.	4226	Jimmy Lydon-Charlie Smith	Block 6	65m	June 26,'43	1386	1104	....
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15,'43	74m	Oct. 16,'43	1585	....	....
•Here Comes Kelly	Mono.	....	Eddie Quillan-Joan Woodbury	Sept. 10,'43	64m	July 31,'43	1456	1391	....
•Hers to Hold	Univ.	7006	Deanna Durbin-Joseph Cotten	July 16,'43	94m	July 17,'43	1425	1375	1617
Hi Diddle Diddle	UA	....	Martha Scott-Adolphe Menjou	Aug. 20,'43	71m	July 31,'43	1559	1375	1617
Higher and Higher	RKO	....	Michele Morgan-Frank Sinatra	Not Set	....	....	....	1616	....
His Butler's Sister	Univ.	....	Deanna Durbin-Franchot Tone	Nov. 26,'43	93m	Nov. 13,'43	1625	1555	....
•Hit the Ice	Univ.	7003	Abbott and Costello	July 2,'43	82m	July 3,'43	1401	1162	1575
•Hitler's Madman (formerly Hitler's Hangman)	MGM	334	Patricia Morison-John Carradine	June-Aug.,'43	85m	June 12,'43	1361	1351	1617
Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15,'43	63m	Oct. 9,'43	1574	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug. 27,'43	87m	Aug. 28,'43	1547	1431	1617
•Honeymoon Lodge	Univ.	7047	David Bruce-Harriet Hilliard	July 23,'43	63m	July 31,'43	1455	1375	....
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13,'43	72m	Aug. 28,'43	1547	....	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1,'43-44	88m	Aug. 14,'43	1579	1277	....
Hour Before the Dawn, The	Para.	....	Mickey Rooney-Frank Morgan	June-Aug.,'43	....	....	....	1555	....
•Human Comedy, The	MGM	380	Veronica Lake-Franchot Tone	Not Set	115m	Mar. 6,'43	1190	1019	1432
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	(tent.) Sept.,'43	102m	July 31,'43	1579	1192	....
Impostor, The	Univ.	....	Jean Gabin-Allyn Joslyn	Not Set	....	....	....	1616	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29,'43	94m	Jan. 8,'38	1542	....	....
•In Old Monterey (Reissue)	Rep.	2306	Gene Autry	Sept. 1,'43	74m	Aug. 12,'39	1494	....	....
In Old Oklahoma	Rep.	....	John Wayne-Martha Scott	Not Set	102m	Oct. 23,'43	1593	....	....
In Our Time	WB	....	Ida Lupino-Paul Henreid	Not Set	....	....	....	1416	....
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23,'43	1593	1555	....
Is Everybody Happy?	Col.	....	Ted Lewis-Nan Wynn	Oct. 28,'43	....	....	....	1545	....
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15,'43	82m	July 3,'43	1532	1339	1617
•It's a Great Life	Col.	4018	Penny Singleton-Arthur Lake	May 27,'43	68m	July 10,'43	1414	1241	....
JACK London	UA	....	Michael O'Shea-Susan Hayward	Not Set	....	....	....	1554	....
Jane Eyre	20th-Fox	....	Orson Welles-Joan Fontaine	Not Set	....	....	....	1240	....
Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1,'43	85m	Aug. 23,'41	1594	....	....
•Jitterbugs	20th-Fox	342	Laurel and Hardy	June 11,'43	74m	May 29,'43	1338	1305	....
Jive Junction	PRC	....	Dickie Moore-Tina Thayer	Dec. 20,'43	....	....	....	1606	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1559	1375	1617
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10,'43	79m	June 19,'43	1547	1182	....
LAD from Our Town	Artkino	....	Russian Feature	Oct. 6,'43	65m	Oct. 16,'43	1586	....	....
Lady in the Dark (color)	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	....	....	1091	....
Lady, Let's Dance	Mono.	....	Belita-James Ellison	Jan. 31,'44	....	....	....	1599	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1,'43-44	86m	Aug. 21,'43	1547	1240	....
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2,'43	55m	....	....	....	....
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10,'43	64m	Sept. 11,'43	1530	1351	....
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	(tent.) Dec.,'43	90m	Aug. 21,'43	1546	1240	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	....	....	1115	....
•Law of the Northwest	Col.	4204	Charles Starrett-Shirley Patterson	May 27,'43	59m	May 29,'43	1338	1018	....
•Law Rides Again, The	Mono.	....	Ken Maynard-Hoot Gibson	Aug. 6,'43	58m	Aug. 21,'43	1496	1339	....
•Leather Burners, The	UA	....	William Boyd	May 28,'43	58m	Apr. 10,'43	1250	....	....
•Leopard Man, The	RKO	328	Dennis O'Keefe-Margo	Block 6	66m	May 8,'43	1303	1241	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1,'43-44	76m	Aug. 7,'43	1559	1277	1575
Lifeboat	20th-Fox	....	Tallulah Bankhead-Canada Lee	Not Set	....	....	....	1616	....
Life of Simon Bolivar, The (Mexican)	Grovas-Mohme	....	Mexican Historical Feature	June 17,'43	152m	June 26,'43	1386	....	....
•Lone Rider in Death Rides Plains	PRC	365	Bob Livingston-Al St. John	May 7,'43	....	....	....	1277	....
•Lone Rider in Law of the Saddle	PRC	367	Bob Livingston-Al St. John	Aug. 28,'43	....	....	....	1509	....
•Lone Rider in Raiders Red Gap	PRC	368	Bob Livingston-Al St. John	Sept. 30,'43	....	....	....	....	....
•Lone Rider in Wolves of Range	PRC	366	Bob Livingston-Al St. John	June 21,'43	60m	....	....	1362	....
•Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Aug. 6,'43	58m	June 19,'43	1373	1019	....
Lost Angel	MGM	....	Margaret O'Brien-James Craig	Not Set	92m	Nov. 6,'43	1613	1555	....
Love in Jalisco (Mex.)	Clasa-Mohme	....	Jorge Negrete-Maria Elena Marques	Aug. 6,'43	128m	Aug. 21,'43	1496	....	....
MADAME Curie	MGM	....	Greer Garson-Walter Pidgeon	Not Set	....	....	....	1416	....
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 12,'43	65m	Oct. 23,'43	1594	1586	....
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	(tent.) Dec.,'43	103m	Aug. 7,'43	1547	....	....
•Man from Music Mountain	Rep.	257	Roy Rogers	Oct. 30,'43	71m	Sept. 25,'43	1554	1402	....
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18,'43	55m	Oct. 2,'43	1566	....	...
•Man from Thunder River	Rep.	2312	Bill Elliott-George Hayes	June 11,'43	59m	May 22,'43	1325	1277	.
Meet the People	MGM	....	Dick Powell-Lucille Ball	Not Set	....	....	....	1456	..
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27',43	73m	Aug. 7,'43	1559	1339	...
•Mexicali Rose (Reissue)	Rep.	2305	Gene Autry	July 15,'43	58m	Apr. 1,'39	1373	....	.
•Mexican Spitfire's Blessed Event	RKO	333	Lupe Velez-Leon Errol	Block 7	63m	July 17,'43	1426	1402	..
Millions Like Us (British)	Gains.-Gen'l	....	Eric Portman-Patricia Roc	Not Set	103m	Oct. 23,'43	1595	....	....
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	68m	Nov. 6,'43	1615	1606	....
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	Not Set	....	....	....	1616	....
Miracle of Morgan's Creek, The	Para.	4309	Eddie Bracken-Betty Hutton	Not Set	....	....	....	1079	....
•Mission to Moscow	WB	220	Walter Huston-Ann Harding	May 22,'43	123m	May 8,'43	1304	1058	1507
•Mister Big	Univ.	7009	Gloria Jean-Donald O'Connor	May 28',43	74m	May 29,'43	1338	1277	1507
•More the Merrier, The	Col.	4001	Jean Arthur-Joel McCrea	May 13,'43	104m	Apr. 10,'43	1249	1182	1392
•Mr. Lucky	RKO	330	Cary Grant-Laraine Day	Block 6	100m	May 8,'43	1301	1081	1507
Mr. Muggs Steps Out	Mono.	....	East Side Kids	Dec. 10,'43	....	....	....	1555	....

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Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18,'43	48m	July 31,'43	1579		
• My Kingdom for a Cook	Col.	4010	Charles Coburn-Isobel Elsom	Aug. 31,'43	82m	Oct. 23,'43	1593	1391	
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23,'43	62m	Oct. 23,'43	1594	1586	
• Mystery of the 13th Guest	Mono.	....	Dick Purcell-Helen Parrish	Nov. 5,'43	60m	Oct. 16,'43	1586		
NEARLY Eighteen	Mono.	....	Gale Storm-Bill Henry	Nov. 12,'43	61m	Oct. 30,'43	1605	1545	....
Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19,'43	60m	Nov. 6,'43	1615	1351	....
• Nobody's Darling	Rep.	227	Mary Lee-Gladys George	Aug. 27,'43	71m	Aug. 14,'43	1481	1431	....
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13,'43	93m	Oct. 23,'43	1593	1471	..
North Star, The	RKO-Goldwyn	451	Walter Huston-Anne Baxter	Special	105m	Oct. 16,'43	1585	1305	....
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Block 2	83m	Nov. 13,'43	1625	855	
OKLAHOMA Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18,'39	1482	....	....
Old Acquaintance	WB	308	Bette Davis-Miriam Hopkins	Nov. 27,'43	110m	Nov. 6,'43	1613	1192	..
• Old Barn Dance, The (Reissue)	Rep.	2307	Gene Autry	Oct. 15,'43	60m	Jan. 15,'38	1574	....	....
• Outlaws of Stampede Pass	Mono.	....	Johnny Mack Brown-Raymond Hatton	Oct. 15,'43	55m	Oct. 2,'43	1566	1402	...
Overland Mail Robbery	Rep.	....	Bill Elliott-Anne Jeffreys	Not Set	55m	Oct. 23,'43	1594	....	....
• Ox-Bow Incident, The	20th-Fox	336	Henry Fonda-Dana Andrews	May 21,'43	75m	May 8,'43	1302	872	1507
PARIS After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15,'43	85m	Oct. 9,'43	1573	1545	...
Passage to Marseilles	WB	....	Humphrey Bogart-Michele Morgan	Not Set	....	....	....	1616	....
• Passport to Suez	Col.	4023	Warren William-Ann Savage	Aug. 19,'43	71m	Oct. 23,'43	1595	1457	....
• Petticoat Larceny	RKO	331	Ruth Warrick-Joan Carroll	Block 7	61m	July 17,'43	1426	1240	...
• Phantom of the Opera (color)	Univ.	7061	Nelson Eddy-Susanna Foster	Aug. 27,'43	91m	Aug. 21,'43	1493	1192	1617
• Pilot No. 5	MGM	332	Franchot Tone-Marsha Hunt	June-Aug.,'43	70m	Apr. 10,'43	1250	971	1432
Pin Up Girl (color)	20th-Fox	....	Betty Grable-Joe E. Brown	Not Set	....	....	....	1531	....
• Prairie Chickens	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	May 21,'43	47m	July 17,'43	1427	986	....
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2,'43	55m	....	....	....	....
• Prelude to War	WAC	....	Documentary	May 27,'43	52m	May 8,'43	1290	....	....
• Presenting Lily Mars	MGM	330	Judy Garland-Van Heflin	June-Aug.,'43	104m	May 1,'43	1289	962	1432
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23,'43	94m	Sept. 25,'43	1553	962	1617
• RAIDERS of San Joaquin	Univ.	7076	Johnny Mack Brown	June 4,'43	59m	June 5,'43	1349	1009	....
Raiders of Sunset Pass	Rep.	....	John Paul Revere-Smiley Burnette	Not Set	....	....	....	1457	....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26,'43	95m	Sept. 9,'39	1574	....	....
• Random Harvest	MGM	370	Ronald Colman-Greer Garson	June-Aug.,'43	126m	Nov. 28,'42	1029	796	1280
Rationing	MGM	....	Wallace Beery-Marjorie Main	Not Set	....	....	....	1616	....
Ravaged Earth, The	St. Rts.	....	Documentary	July 30,'43	68m	Dec. 4,'42	1043	....	....
Report from the Aleutians	WAC	....	Documentary	July 30,'43	47m	July 31,'43	1456	....	....
Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	Feb. 14,'44	....	....	....	1606	....
Return of the Rangers	PRC	451	Dave O'Brien-Jim Newill	Oct. 26,'43	57m	Oct. 16,'43	1585	1545	....
Return of the Vampire	Col.	....	Bela Lugosi-Michael Duane	Nov. 11,'43	....	....	....	1599	....
• Revenge of the Zombies	Mono.	....	John Carradine-Veda Ann Borg	Sept. 17,'43	61m	Aug. 7,'43	1471	1391	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
• Ride, Tenderfoot, Ride (Reissue)	Rep.	2304	Gene Autry	June 1,'43	65m	Aug. 24,'40	1274	....	....
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	89m	Nov. 6,'43	1613	1431	....
• Robin Hood of the Range	Col.	4206	Charles Starrett-Kay Harris	July 29,'43	57m	Aug. 14,'43	1482	1057	....
Roger Touhy, Last of the Gangsters	20th-Fox	....	Preston Foster-Lois Andrews	Not Set	....	....	....	1362	...
Russian Story, the	Artkino	....	Historical Feature	June 8,'43	73m	June 5,'43	1349	....	....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14,'43	97m	Oct. 2,'43	1565	1305	1617
Saint Meets Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillie	July 29,'43	70m	Aug. 7,'43	1558	....	.
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	(tent.) Sept.,'43	101m	July 31,'43	1579	1057	1617
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
• Sarong Girl	Mono.	....	Ann Corio-Tim and Irene	June 11,'43	62m	May 15,'43	1314	1277	....
Schweik's New Adventures (British)	Eden-Coronel	....	Lloyd Pearson-Julien Mitchell	Not Set	80m	Sept. 25,'43	1554	....	...
• Scream in the Dark, A	Rep.	229	Robert Lowery-Marie McDonald	Oct. 15,'43	55m	Oct. 30,'43	1605	1531	...
Seeds of Freedom (Russian)	Artkino	....	Revival of "Potemkin"	Aug. 24,'43	69m	Sept. 4,'43	1522	....	....
See Here, Private Hargrave	MGM	....	Robert Walter-Donna Reed	Not Set	....	....	....	1616	...
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1,'43-44	71m	Aug. 21,'43	1558	1471	..
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17,'43	68m	Sept. 11,'43	1529	....	....
Shine On, Harvest Moon	WB	....	Ann Sheridan-Dennis Morgan	Not Set	....	....	....	1457	....
Shrine of Victory (British)	20th-Fox	....	Documentary on Greece	Not Set	45m	Aug. 21,'43	1558	....	....
Silver City Raiders	Col.	5202	Russell Hayden-Adele Mara	Nov. 4,'43	....	....	....	....	....
• Silver Spurs	Rep.	256	Roy Rogers	Aug. 12,'43	68m	July 24,'43	1442	1351	....
• Six-Gun Gospel	Mono.	....	Johnny Mack Brown-Raymond Hatton	Sept. 3,'43	55m	Sept. 4,'43	1521	1391	
• Sky's the Limit, The	RKO	335	Fred Astaire-Joan Leslie	Block 7	89m	July 17,'43	1425	1162	1617
• Sleepy Lagoon	Rep.	228	Judy Canova-Dennis Day	Sept. 5,'43	65m	Aug. 21,'43	1496	1391	...
Smart Guy	Mono.	....	Rick Vallin-Wanda McKay	Dec. 17,'43	....	....	....	1599	....
• Someone to Remember	Rep	225	Mabel Paige-John Craven	Aug. 21,'43	80m	Aug. 7,'43	1470	1276	...
• Somewhere in France	UA	....	Constance Cumming-Tommy Trinder	June 11,'43	83m	Feb. 20,'43	1169		
• So Proudly We Hail	Para.	4228	Claudette Colbert-Paulette Goddard	Block 6	126m	June 26,'43	1385	1104	1617
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1,'43-44	64m	Aug. 21,'43	1558	1471	
Son of Dracula	Univ.	8013	Louise Allbritton-Lon Chaney	Nov. 5,'43	80m	Nov. 13,'43	1626	1241	..
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Not Set	....	....	....	1416	.
Song of Russia	MGM	....	Robert Taylor-Susan Peters	Not Set	....	....	....	1416	.
• Song of Texas	Rep.	255	Roy Rogers	June 14,'43	69m	May 29,'43	1337	...	...
Song of the Marimba (Mexican)	Clasa-Mohme	....	Fernando Soler-Sara Garcia	Aug. 20,'43	131m	Sept. 11,'43	1530	..	....
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2,'43	59m	Apr. 11,'36	1482		....
• Souls at Sea (Reissue)	Para.	4254	Gary Cooper-George Raft	Reissue	93m	Aug. 14,'37	1374	....	....
• Spitfire (British)	RKO	353	Leslie Howard-Rosamund John	Special	90m	Apr. 24,'43	1275	....	1432

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Spotlight Scandals	Mono.	...	Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1579	1351	...
•Spy Train	Mono.	....	Richard Travis-Catherine Craig	July 9,'43	60m	June 5,'43	1349	1277	...
•Squadron Leader X (British)	RKO	326	Eric Portman-Beatrice Varley	Block 6	100m	Nov. 28,'42	1030	....	....
•Stage Door Canteen	UA	....	Stage and Screen Stars	Special	132m	May 15,'43	1313	1115	1617
Standing Room Only	Para.	....	Paulette Goddard-Fred MacMurray	Not Set	....	....	....	1616	....
•Stormy Weather	20th-Fox	344	Bill Robinson-Lena Horne	July 16,'43	77m	May 29,'43	1337	1192	1617
Story of Dr. Wassell (color)	Para.	....	Gary Cooper-Laraine Day	Not Set	....	....	....	1530	....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	....	....
•Stranger from Pecos	Mono.	....	Johnny Mack Brown	July 16,'43	56m	July 17,'43	1427	1277	....
•Stranger in Town, A	MGM	324	Frank Morgan-Jean Rogers	Apr.-May,'43	67m	Feb. 13,'43	1158	1079	....
•Submarine Alert	Para.	4229	Richard Arlen-Wendy Barrie	Block 6	67m	June 26,'43	1385	772	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	65m	July 10,'43	1532	1305	....
Sultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Dec. 31,'43	....	....	....	1555	....
•Suspected Person (British)	PRC	315	Clifford Evans-Patricia Roc	Nov. 29,'43	....	....	....	....	....
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1,'43	76m	Sept. 25,'43	1553	1305	1617
Sweethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Jan. 7,'44	....	....	....	1586	....
Swing Fever (formerly Right About Face)	MGM	....	Kay Kyser-Marilyn Maxwell	Not Set	81m	Nov. 13,'43	1626	1241	....
Swing Shift Maisie	MGM	404	Ann Sothern-James Craig	(tent.) Oct.,'43	86m	May 8,'43	1546	1191	1617
•Swing Your Partner	Rep.	221	Lulubelle and Scotty-Vera Vague	May 20,'43	72m	May 8,'43	1302	1276	....
TARZAN'S Desert Mystery	RKO	....	Johnny Weissmuller-Nancy Kelly	Not Set	....	....	....	1362	....
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26,'43	....	....	....	1545	....
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25,'43	127m	Aug. 21,'43	1559	1058	1617
That Nazty Nuisance	UA	....	Bobby Watson-Joe Devlin	July 1,'43	43m	June 12,'43	1546	1019	....
There's Something About a Soldier	Col.	....	Douglass Drake-Tom Neal	Nov. 30,'43	....	....	....	1545	....
They Met in the Dark (British)	Hellman-Gen'l	....	James Mason-Joyce Howard	Not Set	104m	Sept. 4,'43	1522	....	....
•This Is the Army (color)	WB	224	Joan Leslie-George Murphy-Stage Cast	Aug. 14,'43	114m	July 31,'43	1453	1276	1575
This Is the Life (formerly Angela)	Univ.	....	Susanna Foster-Donald O'Connor	Not Set	....	....	....	1416	....
Thousands Cheer (color)	MGM	....	Kathryn Grayson-Gene Kelly	Not Set	126m	Sept. 18,'43	1541	1079	....
Three Russian Girls (formerly Girl from Leningrad)	UA	....	Anna Sten-Kent Smith	Not Set	....	....	....	1457	....
•Thumbs Up	Rep.	223	Brenda Joyce-Richard Fraser	July 5,'43	67m	June 19,'43	1374	1351	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	58m	Sept. 25,'43	1554	1531	....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17,'43	83m	Sept. 18,'43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1,'43-44	80m	Aug. 14,'43	1579	1457	....
•Trail of Terror	PRC	356	Dave O'Brien-Jim Newill	Sept. 14,'43	63m	....	....	....	....
Triumph Over Pain (formerly Great Without Glory)	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	....	912	....
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1,'43-44	94m	Aug. 14,'43	1578	1079	1617
•Two Senoritas from Chicago	Col.	4019	Jinx Falkenburg-Joan Davis	June 10,'43	68m	June 5,'43	1349	1305	....
•Two Tickets to London	Univ.	7013	Michele Morgan-Alan Curtis	June 18,'43	78m	June 19,'43	1373	1339	....
•UNDERDOG, The	PRC	316	Barton MacLane-Charlotte Wynters	Oct. 10,'43	65m	Oct. 9,'43	1574	1509	....
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26,'43	99m	May 9,'36	1574	....	....
Uninvited, The	Para.	....	Ray Milland-Ruth Hussey	Not Set	....	....	....	1416	....
•Union Pacific (Reissue)	Para.	4250	Barbara Stanwyck-Joel McCrea	Reissue	138m	Apr. 29,'39	1374	....	....
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	65m	Aug. 28,'43	1559	....	....
Up in Arms (color)	RKO-Goldwyn	....	Danny Kaye-Dinah Shore	Not Set	....	....	....	1457	....
VICTORY Through Air Power (color)	UA-Disney	....	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1617
•WAGON Tracks West	Rep.	2314	Bill Elliott-Gabby Hayes	Aug. 19,'43	55m	July 31,'43	1455	1391	
Watch on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4,'43	114m	July 31,'43	1579	986	1617
We Dive at Dawn (British)	Gains.	....	John Mills-Eric Portman	Not Set	98m	May 22,'43	1326	....	....
•West Side Kid	Rep.	226	Donald Barry-Dale Evans	Aug 23,'43	....	....	....	1351	....
Westward Bound	Mono.	....	Ken Maynard-Hoot Gibson	Jan. 10,'44	....	....	....	1599	....
•We've Never Been Licked	Univ.	7064	Richard Quine-Noah Beery, Jr.	July 30,'43	104m	Aug. 7,'43	1469	1115	1617
We Will Come Back (Russian)	Artkino	....	Russian Feature	Oct. 14,'43	93m	Oct. 23,'43	1595	....	....
•What's Buzzin', Cousin?	Col.	4015	Ann Miller-John Hubbard	July 8,'43	75m	July 31,'43	1454	1351	....
When Ladies Fly	Univ.	....	Loretta Young-Geraldine Fitzgerald	Not Set	....	....	....	1616	....
Where Are My Children?	Mono.	....	Jackie Cooper-Patricia Morison	Jan. 24,'44	....	....	....	1606	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	(tent.) Dec.,'43	87m	Oct. 2,'43	1565	1431	....
White Cliffs, The	MGM	....	Irene Dunne-Roddy McDowell	Not Set	....	....	....	1586	....
•Wings Over the Pacific	Mono.	....	Inez Cooper-Edward Norris	July 23,'43	60m	June 26,'43	1387	1276	...
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11,'43	1529	1431	1617
Woman of the Town (formerly The Gun Master)	UA	....	Albert Dekker-Claire Trevor	Oct. 29,'43	....	....	....	1531	....
Women in Bondage	Mono.	....	Gail Patrick-Nancy Kelly	Dec. 24,'43	....	....	....	1554	....
World of Plenty (British)	Rotha	....	Documentary on Food	Not Set	60m	June 19,'43	1373	....	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	....	....	1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	Aug. 6,'43	47m	Mar. 13,'43	1532	1019	
•Youngest Profession, The	MGM	331	Virginia Weidler-E. Arnold & Guests	June-Aug.,'43	81m	Mar. 6,'43	1189	1081	1575
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	(tent.) Nov.,'43	77m	July 31,'43	1578	1240	...
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22,'43	64m	Oct. 9,'43	1573	1531	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1627.

THIS IS NUMBER 19 OF A SERIES OF ADVERTISEMENTS SPONSORED BY THE INTERNATIONAL PROJECTOR CORPORATION MANUFACTURERS OF Simplex EQUIPMENT IN COOPERATION WITH THE NATIONAL CONSERVATION PROGRAM

"Let's Make 'Old Man Wear' Take It On the Chin!"

—says J. R. SPRINGER

J. R. SPRINGER
General Theatre Manager
Century Circuit, Inc., (N. Y.)

"THE MOTION PICTURE INDUSTRY is playing a very vital part in the War Effort today.

"Bond drives, scrap collections, civilian defense rallies, and recruiting of men and women for the armed forces are now being conducted in our theatres.

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"Let's make 'old man wear' take it on the chin until Victory!"

J R Springer

NATIONAL THEATRE SUPPLY DIVISION

COMPLETE SOUND AND VISUAL PROJECTION EQUIPMENT

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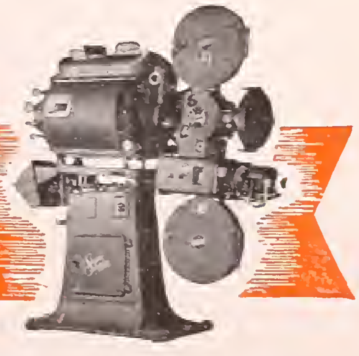

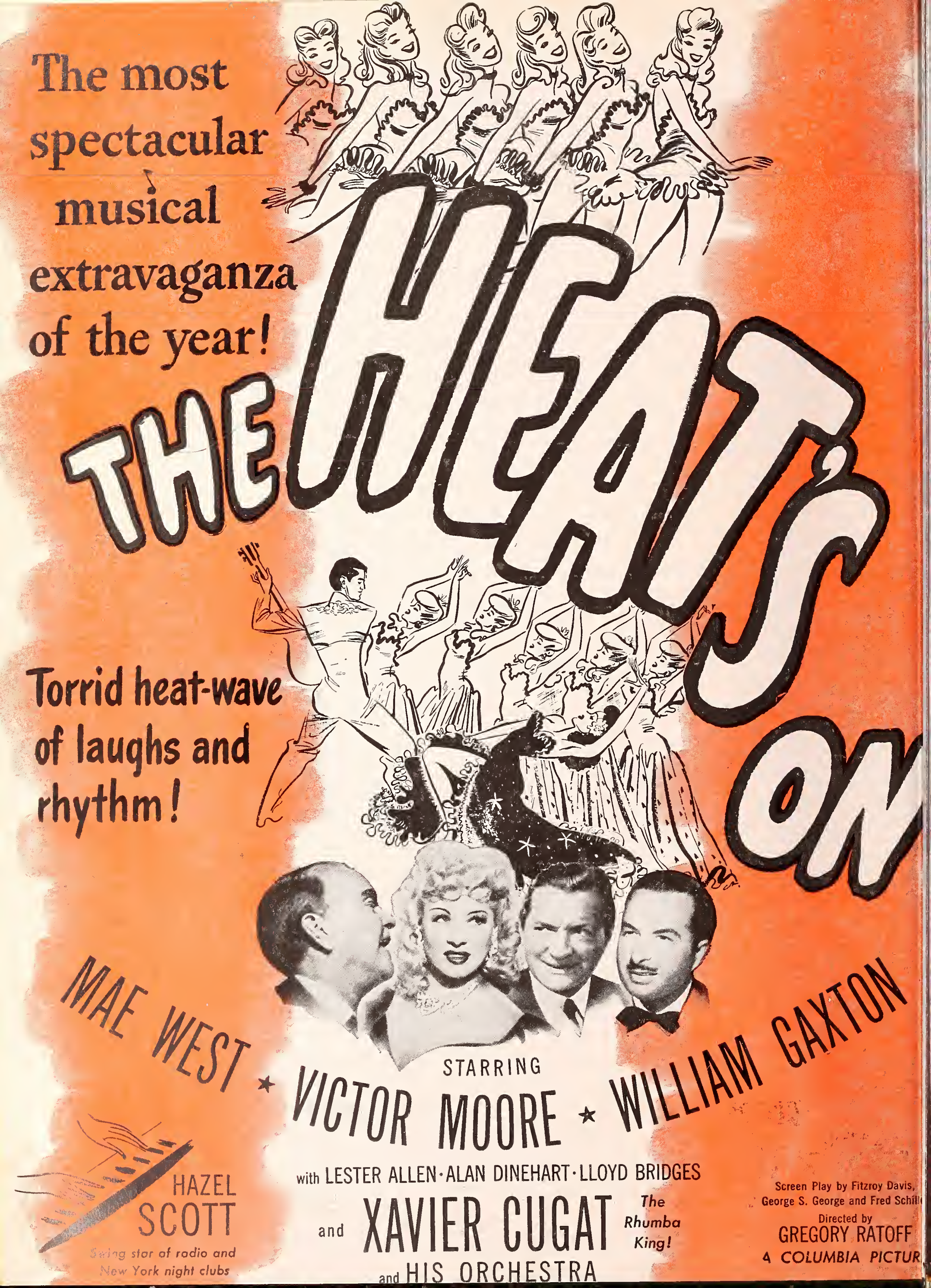
The most spectacular musical extravaganza of the year!
THE HEAT'S ON
Torrid heat-wave of laughs and rhythm!
MAE WEST ★ VICTOR MOORE ★ WILLIAM GAXTON
STARRING
with LESTER ALLEN · ALAN DINEHART · LLOYD BRIDGES
and XAVIER CUGAT The Rhumba King!
and HIS ORCHESTRA
HAZEL SCOTT
Swing star of radio and New York night clubs
Screen Play by Fitzroy Davis, George S. George and Fred Schill
Directed by GREGORY RATOFF
A COLUMBIA PICTUR

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PICTURE HERALD

REVIEWS

(In Product Digest)

Madame Curie
Jive Junction
The Lamp Still Burns
Day after Day
Leningrad Music Hall
Yellow Canary

PETRILLO SEES HOLLYWOOD NEXT FOR ASSESSMENT

NEW DECREE PROPOSALS BY MAJORS PROMISE PEACE

PCCITO DEMANDS VERDICT BY COURT INSTEAD OF DECREE

70% OF PRODUCT INVENTORY FOR SEASON COMPLETED

WPB AND OCR EASE RULES ON EQUIPMENT AND CONSTRUCTION

VOL. 153, NO. 8 NOVEMBER 20, 1943

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices, $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyright 1943 by Quigley Publishing Company.*

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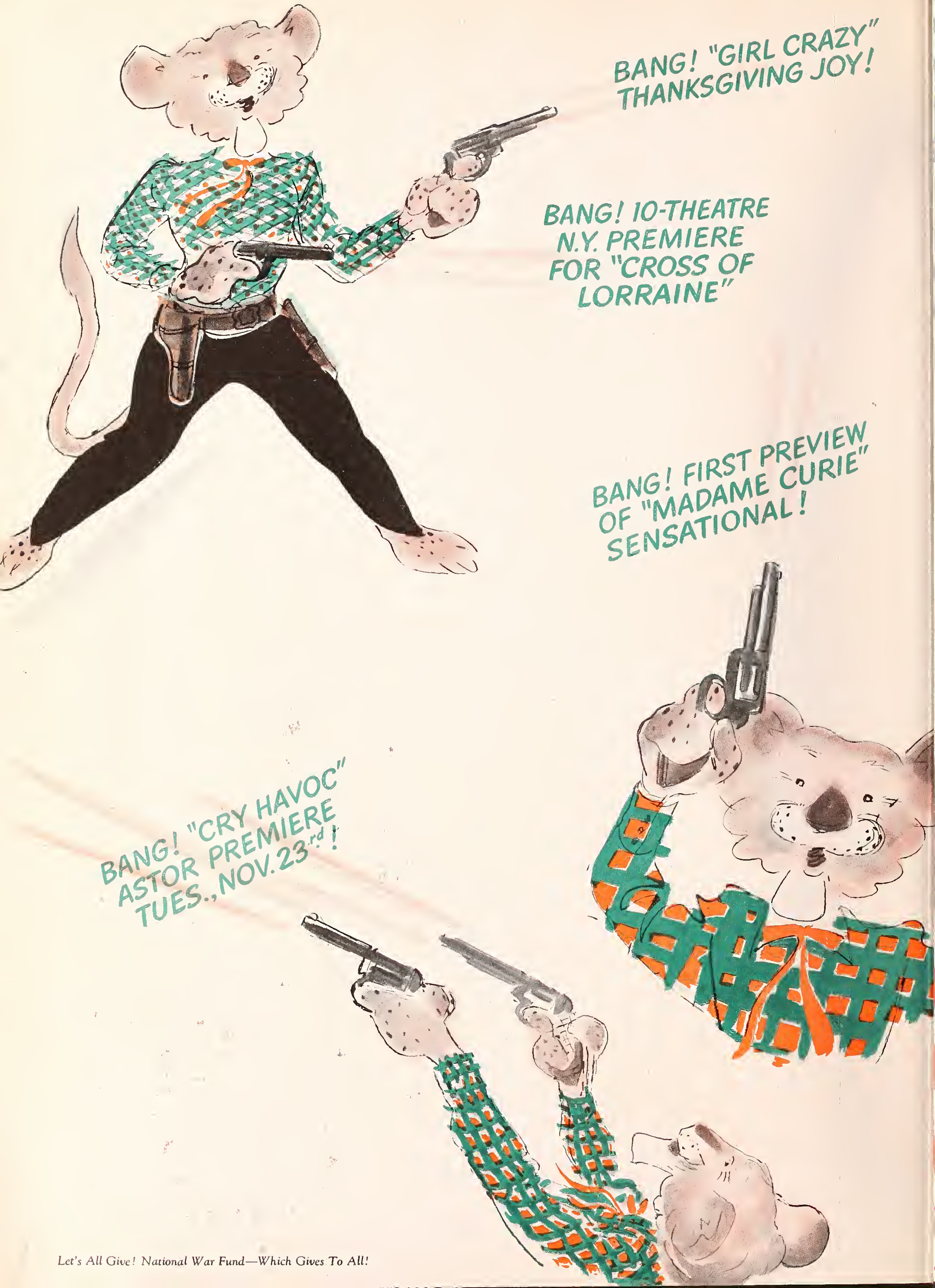
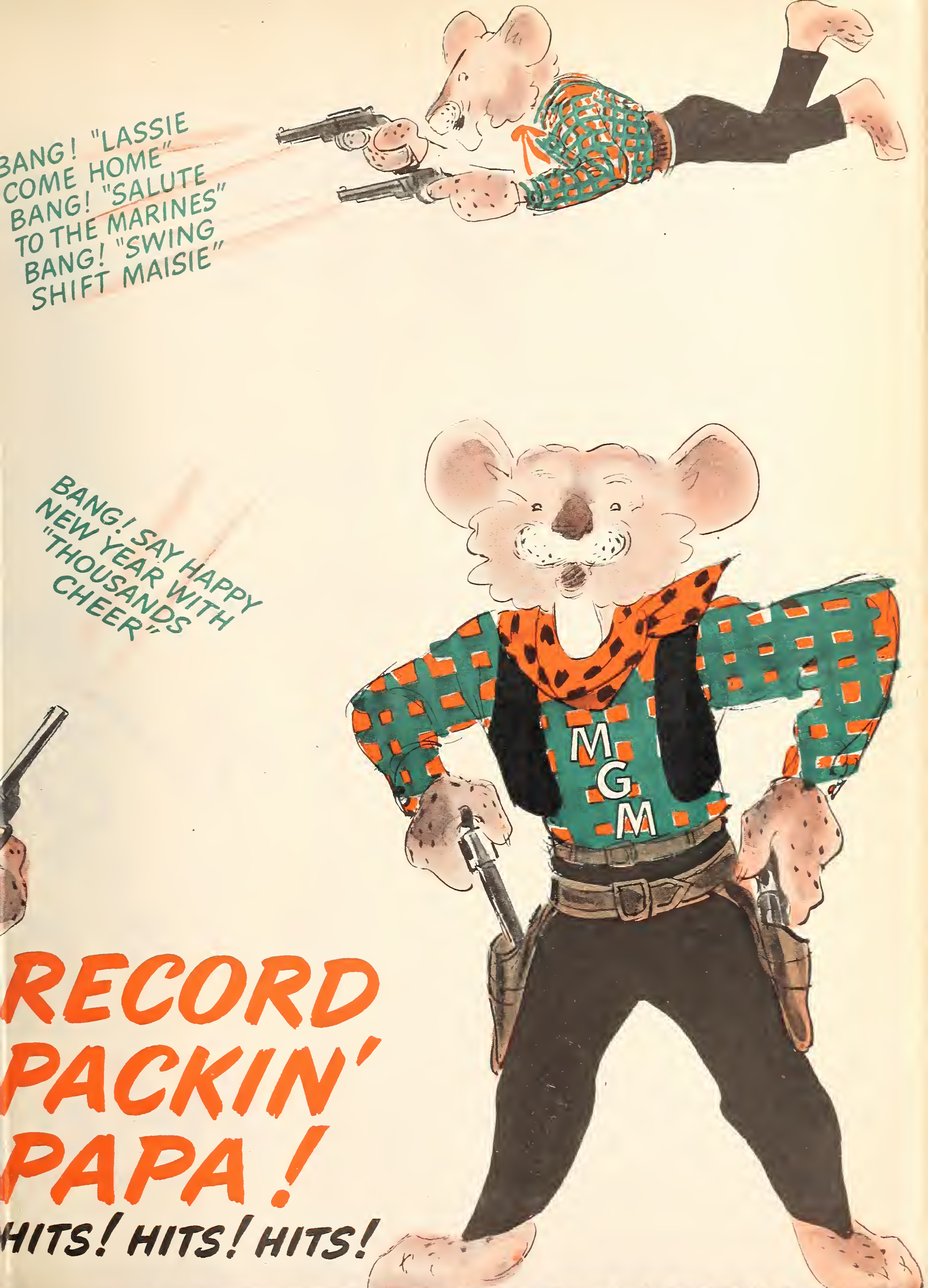

BANG! "GIRL CRAZY" THANKSGIVING JOY!
BANG! 10-THEATRE N.Y. PREMIERE FOR "CROSS OF LORRAINE"
BANG! FIRST PREVIEW OF "MADAME CURIE" SENSATIONAL!
BANG! "CRY HAVOC" ASTOR PREMIERE TUES., NOV. 23rd!

Let's All Give! National War Fund—Which Gives To All!


BANG! "LASSIE COME HOME"
BANG! "SALUTE TO THE MARINES"
BANG! "SWING SHIFT MAISIE"
BANG! SAY HAPPY NEW YEAR WITH "THOUSANDS CHEER"
MGM
RECORD PACKIN' PAPA!
HITS! HITS! HITS!

OLD ACQUAINTANCE   PRINCESS O'ROURKE   THANK YOUR LUCKY STARS   WATCH ON THE RHINE

CONSTANT NYMPH   ACTION IN THE NORTH ATLANTIC   BACKGROUND TO DANGER   YANKEE DOODLE

Everybody set?

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N'S 'THIS IS THE ARMY'

BLANCA AIR FORCE

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ACQUAINTANCE'!

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ers

IVER 'EM!

L. Warner, *Executive Producer*

An adventure so vast it took the Northwest Mounted Police to the top of the world!

...One of the screen's most gallant epics of all!... Here's the story of the fearless few whose heroism thunders thru a million miles of Northland!

Errol Flynn

NORTHERN PURSUIT

with

JULIE BISHOP • HELMUT DANTINE
JOHN RIDGELY • GENE LOCKHART

Directed by RAOUL WALSH • Produced by JACK CHERTOK

N PHILADELPHIA
UADALCANAL DIARY
TRIUMPH!
N NEW YORK ROXY
UADALCANAL DIARY
TRIUMPH!
N CINCINNATI
UADALCANAL DIARY
TRIUMPH!
N DETROI
UADALCA
TRIUMPH
N MEMPHIS
UADALCANAL DIAR
TRIUMPH!
N MILWAUKEE
UADALCANAL DI
TRIUMPH!
IN ATLANTA
GUADALCANAL
A TRIUMPH!
IN ST. LOUIS
GUADALCANAL DIA
A TRIUMPH!

Richard Tregaskis' "GUADALCANAL DIARY"
with Preston Foster · Lloyd Nolan · William Bendix
Richard Conte · Anthony Quinn
and Richard Jaeckel · Roy Roberts · Minor
Watson · Ralph Byrd · Lionel Stander
Reed Hadley · John Archer · Directed by
LEWIS SEILER · Produced by BRYAN FOY
Associate Producer Islin Auster · Screen Play
by Lamar Trotti · Adaptation by Jerry Cady
William Goetz in Charge of Production

from the triumphant company

20 CENTURY-FO

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher* | MARTIN QUIGLEY *President and Editor-in-Chief* | TERRY RAMSAYE, *Editor*

Vol. 153, No. 8 | November 20, 1943

COCKTAIL TASTE

NEW emphasis on the demand for diversity in screen theatre programs was presented in an earnest speech by Mr. R. J. O'Donnell, general manager of the Interstate circuit, at Mr. Bernard B. Kreisler's luncheon in behalf of Universal's shorts in New York this week.

It was reminiscent of an observation made many a year ago by Mr. Samuel L. Rothafel concerning the mighty audiences he assembled on Broadway. "They want," said Roxy, "an amusement cocktail, made up with a dash of this and a dash of that, with one major kick. They do not want a lot of anything, but they want a lot of things, in their show."

Mr. O'Donnell made point of the Interstate operation, which gives notable attention to shorts, and to the strict maintenance of a single feature policy.

Both Mr. O'Donnell and Mr. Karl Hoblitzelle, president of Interstate, came to the motion picture with abundant vaudeville experience. When sound came to sweep vaudeville away, they tried an experiment with an all-vaudeville house, presenting an entire program of diversified shorts, and increased the business that week from $12,000 to $14,000. That's one reason why Interstate has a big shorts department and the most intensive shorts operation in the world.

△ △ △

¶ Quite as important as the machines of war are the machines by which the fighters learn to use their implements. Newest among these are the stereoscopic trainer range finders which have emerged from the development department and are now in manufacture by the Eastman Kodak Company. A release from the Rochester Ordnance District indicates that with these new optical devices anti-aircraft personnel can learn to get range data on enemy planes right in the classroom. That process supplies the electrical calculators and controls which keep the gun on the target. Here was a job of "invention to order".

△ △ △

THE INSTRUMENT

HERE is a dash of sober, plain thinking about the motion picture, suitable for consideration in this day when most everybody with a cause has in mind some chores to be done or miracles to be performed by the screen. It is from *The Telegram* of Worcester, up in Massachusetts:

"Storm Jameson, English author, has declared that the motion picture is the most powerful tool in the world. That is a big admission for a novelist, who also expresses the hope 'that more and more writers will learn to handle this most powerful of all tools for altering the future'.

"The motion picture is indeed a marvelous instrument for providing recreation and entertainment, for inspiring and informing countless persons. But it has been with us many years. What great problem, domestic or foreign, has it solved? Apparently we need something more than mechanical and scientific wonders in order to attain a moral improvement sufficient to prevent economic depressions and world wars."

The motion picture will always have the average character and quality of those who make it and buy it. It is of the people. It can look upward and it can strive, as the people do—but screen and audience must travel together.

△ △ △

FAMILY PICTURES

SO much is said and written of the great works and missions of the screen in these war-strenuous days that it is refreshing to find a few lines in the press about the basic function of service to the American family. In *The Press* of Evansville in Indiana, Mr. Ed Klingler writes:

"In the past, reviews in this column have made only a half-hearted attempt to clarify the nature of a picture sufficiently to make it possible for a parent to determine if the picture is suitable for a child. Usually there has been no mention of that aspect of a picture at all unless there was something so apparently unwholesome as to call for special mention. Hereafter, reviews in this department will undertake to give some hint that may be of value to parents sincerely interested in their children seeing the right pictures."

Reviews in Motion Picture Herald have ever been written in cognizance of the problem reflected in Evansville, as may be observed with the classification of all pictures as either "G" for general audiences, meaning the whole family, and "A", indicating suitability for adults only. The exhibitor is continuously informed.

△ △ △

¶ Now and then comes a very minor manifestation which throws a great light. One may not be sure, but history may yet record a demonstration of last Saturday in the city of New York. A middle-aged and substantial looking woman, who had but the moment before been a member of the passing throng of elegant Park Avenue, arrived at the corner of Forty-ninth Street and was seized of a notion. She paused, divested herself of her Persian lamb coat, grey silk dress, nylons, everything down to the buff. Then, there in the lee of the imposing Waldorf Astoria, she stepped through a gate and went a-dancing on the lawn of St. Bartholomew's. The city marvelled. Meanwhile, it is to be wondered if it was not an inevitable reaction to "A" tickets, brown points, tax bills, the Scotch shortage, the Little Steel formula, the status of shoe coupon 18, and the fuel situation. Apparently the lady wanted to be rid of everything and to be free. They took her to the assay office at Bellevue Hospital. One is not to be surprised if it develops that everyone else in town is crazy.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

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Oscars sans Victuals

THE press will be served, but not with victuals, when, on March 2, the Academy of Motion Picture Arts and Sciences conducts its presentation of Annual Awards in a theatre instead of in a banquet hall. Decision to dispense with the gastronomical feature of the ceremony, a fixture for 15 years, was taken by the Academy's board of governors at weekend and revealed in an announcement naming the war as responsible, specifically the overseas war which has caused a shortage of banquet provender and waiters to serve it—not the war which raged in the press last year when correspondents' reporting of the awards had as much to say about the cramped quarters as the award winners.

It was, it will be remembered, a brisk and readable warring while it lasted, the ladies and gentlemen of the press raging about the seating accorded them, the congestion encountered in the biggest banquet hall in Los Angeles, and the Academy governors replying not at all but measuring meticulously the while the linear displacement of the stories about the event in the world press, which turned out to be a record.

Neither is the decision to transfer the event to a theatre, as suggested by many or most of the discomfited press guests last year, presented as a reply to protests or acceptance of suggestions. Nor is there to be any change of procedure, apart from the details of scene and diet, in the conduct of the enterprise. There will be a sale of tickets to the public if any are left after the members of the industry have bought all they wish to buy, but nobody expects there'll be any left if the event is staged in a place less spacious than the Hollywood Bowl, for there are 10,000 industry participants in the balloting on which the awards are based and most of them have never had a chance to witness the ceremony under circumstances limiting attendance to 1,300.

By and large, the decision of the board of governors gives the press its way, without saying so and without groceries. It also takes the numerical ceiling off an event which compares in audience potential with the Rose Bowl New Year's football game.

Almost Pre-War

LAST week Thursday the lights went up again over the Chinese theatre on Hollywood Boulevard, including the perpendicular rays of the arcs that traced their arabesques on the long unlit skies, and a goodly crowd was there—a crowd numbered in thousands of townfolk who came down to see again the splendors of a Hollywood premiere.

It was the world premiere of "Guadalcanal Diary," opening its regular run next day on the same screen, and the Marines turned out their band to entertain the sightseers with a concert in the forecourt.

Ladies in their finery, gentlemen in dinner clothes, and plain folk in everything that Hollywood considers appropriate for every occasion (which is everything!) had themselves a time.

When it was all over the sidewalk carcaller broke the bad news to the guests. The parking-lot boys who, by time-honored tradition, bring the motors around to the front of the theatre on calling-out of their owners' names over the public address system which can be heard for blocks, would not be doing so this time. Due to the war, it was made known, there weren't any parking-lot boys any more.

"Mrs. Miniver"

JAN STRUTHER'S "Mrs. Miniver," which went from a hit between book covers to a hit on the world's screens, will in a few weeks go before microphones on a coast-to-coast network over the Columbia Broadcasting System. Metro-Goldwyn-Mayer has withdrawn its restrictions on use of Miss Struther's material for radio. Henry Souvaine, Inc., acquired the rights through the author's representative, Clark H. Getts.

Mr. Souvaine will personally produce the program, which will appear in complete story form once a week for a half-hour on Friday nights. John Dietz of Columbia Broadcasting will direct. The first program will be broadcast as soon as auditions now in progress for the leading roles are completed. The title role is one young radio players are eager to capture.

The radio version plans to go beyond the motion picture, carrying the Miniver family through new and current dramatic situations and using the familiar characters, though probably none of the actors used in the film version. Carl Bixby, writer of the radio script of "Kitty Foyle" and other dramatic radio programs, will write the radio adaptation of "Mrs. Miniver."

Homeward Bound

AMONG the repatriated Americans aboard the Swedish exchange liner *Gripsholm,* now on its last lap from the Orient, is James E. Perkins, formerly Paramount's general manager for the entire Far East. The *S.S. Gripsholm* stopped off at Rio de Janeiro last Sunday and the Brazilian film industry, including managers of the American companies, joined in a gala reception for the 1,261 North and South American citizens arriving from Japanese internment camps.

Mr. Perkins was taken prisoner in Manila shortly after he arrived to make his headquarters there, and after being interned in Manila for nearly two years he was taken to Shanghai, where he was in a prisoners' camp for several months. Paramount recently received word that Mr. Perkins was in good health. The ship is due in Jersey City December 2.

Over the Mutual Network last weekend R. A. Gunnison told about the returning Americans aboard the ship being entertained with a screening of Warner Brothers' "Yankee Doodle Dandy."

Canned Carols

SOME million dollars worth of Hollywood talent assembled last week to record Christmas carols and Yuletide jokes for Americans in service overseas. The program, an hour long, was sponsored by the Hollywood Victory Committee, and will be distributed by the War Department to be broadcast over camp loudspeakers and by short-wave wherever American troops are stationed Christmas day. Those lending their talents were Judy Garland, Ginny Simms, Fred Allen, Dinah Shore, Frances Langford, Bob Hope, Kay Kyser, Jimmy Durante, Nelson Eddy and Amos and Andy.

Post-War Radio

THE radio industry, like American film companies, is busy charting its post-war course in Europe, endeavoring to pick up its airlanes where Mr. Schickelgruber dropped them a few years back. Niles Trammell, president of the National Broadcasting Company, and John F. Royal, vice-president in charge of international relations, have been overseas for several weeks and intend to remain abroad for at least another month. William S. Paley, president of Columbia Broadcasting System, left over the weekend for a trip abroad, for the Office of War Information.

After a visit to General Dwight D. Eisenhower's headquarters in Algiers, the NBC executives were scheduled to leave last Thursday for Italy, and were to confer with Army officials there on network plans for the Mediterranean war zones as soon as they are opened up by the Allied advances. Currently, short-wave news broadcasts about the Italian theatre of war originate from Algiers, as the only Italian short-wave station operable is in Rome and that has not yet fallen to the Allies.

NBC, CBS and Mutual Broadcasting System, before the war, maintained news broadcasts via short-wave from practically every major European capital. Radio broadcasting in Europe prior to the war was Government-controlled and American radio networks were given permission to transmit news by the individual governments.

Malnutrition

PAMELA, though but a flea, was once a prima donna rating top billing at one of the leading flea circuses of Paris. But, according to a report radioed from Stockholm to the New York *Times*, Pamela is no more. She died of malnutrition as a result of the French food shortage. Entrepreneur of the flea circus was Monsieur Muhucha. He was unable to obtain food for himself, and his artists who fed off him grew weak from lack of food. After Pamela died, her comrades were capable of carrying on with but one number which proved too meager to draw the public and M. Muhucha was forced to close down his circus after 30 years.

Twenty-One Best

SOMETHING to disagree with in the form of a book titled "20 Best Film Plays," will roll off the presses of Crown Publishers November 24. The book is a collection of twenty-one screen plays, the "20" in the title notwithstanding, which Dudley Nichols and John Gassner, co-editors, regard as the best of film history. Of the book and the industry the publishers have this to say:

"The screen is probably the most important form of the drama today and these plays, by some of the world's best writers, rightfully take their place with the fine literature of our time."

The scripts are presented in the usual play form and are unabridged. The editors have converted technical and production directions into narrative form for the benefit of the reader, but nothing is omitted. Almost every type of screenplay is represented: biographies, war stories, light comedies, scientific, political, historical, sociological.

Mr. Gassner has explained that one important factor in making their selections was literary merit, with the result that many excellent pictures depending largely upon action were not chosen. Among those chosen were: "Mrs. Miniver," "Rebecca," "How Green Was My Valley," "It Happened One Night," "Stagecoach," and "because they read so well as plays," two pictures that received scant public attention at the time of their release.

Cagney Doubles

THE Screen Actors Guild last week re-elected James Cagney to the presidency of the union. James Cagney, actor, is the same James Cagney, producer, who is vice-president of Cagney Productions, Inc. Brother William is the president.

But the acting Cagney won't have to negotiate with the producer Cagney in behalf of his union. The SAG pointed out that the contract with Cagney productions is the standard document between the union and all producers. It runs until 1947. Annual negotiations are carried on between the Guild and a producers' committee.

There is ample machinery for the settlement of any interim disputes, the SAG said. Cagney won't have to put Cagney on the spot.

No Travel Rations

BEING of the opinion that "the cure would be worse than the disease," the Office of Defense Transportation, reports to the contrary notwithstanding, is not contemplating railroad travel rationing, according to the New York *World-Telegram*. The story, appearing on Monday of this week, stated that Joseph B. Eastman, director of the ODT, is known to fear the cure of mounting difficulties of travel; a cure requiring the hiring of thousands of additional clerks and ticket salesmen, not to mention the paper work.

The story quotes an unnamed spokesman as saying: "It is true that the ODT has been and still is studying suggested rationing programs as part of its natural concern over passenger travel. There is no likelihood, however, that any such plan will be put into operation."

The story also noted that there was relatively little dealing in black market operations in travel reservations.

Blumenstock Confesses

THE New York daily tabloid *PM* questioned a half dozen press agents, asking "What's the best stunt you've ever pulled?" and came up with this one from Mort Blumenstock.

Mr. Blumenstock recalled the days he was press agenting the activities within the gates of First National Pictures, which had Anna Q. Nillson, the lovely star of the long golden tresses, set for a role in the picture "Ponjola." The script called for a heroine with a short bob, "So we put on a publicity campaign on how Anna Q. was going to sacrifice her hair for art—and for an extra bonus of $10,000."

A barber shop set was erected, the "biggest haidresser in Los Angeles" employed, cameras were set up, and Miss Nillson was shown in a wondrous newsreel sequence making the supreme sacrifice." Fan mail promptly poured in reproaching the studio "for forcing the poor girl to give her all for our selfish purposes."

At this point Mr. Blumenstock made a hair-raising expose of skulduggery in Hollywood: "But here's the gag: Anna Q. never had long hair at all. All the time her long golden tresses had been nothing but a publicity gag. . . . Incidentally, we never paid off the ten grand."

Adult Delinquency

IN Council Bluffs, Iowa, sins of the youngsters under 16 years of age may be visited upon their parents. The City Council passed a curfew ordinance and parents of children arrested for violating the ordinance will be charged with delinquency as well as their sinful offspring. The parents will be subject to fines of not less than $5 nor more than $100, or a term of 30 days in jail in the event their children or their wards are termed delinquent. The ordinance forbids loitering on streets after 10 P. M., but children engaged in normal, wholesome activities, or are on legitimate errands, will not be regarded as delinquent, Proctor Perkins, the city attorney, has stated. Omaha, in the state of Nebraska across the river, also has at 10 P. M. curfew law, excluding parents.

Denver to England

AT the invitation of Brendan Bracken, M.P., and British Minister of Information, Justin W. Brierly, Denver lawyer, educator and executive manager of the Central City Opera House Association, of which Frank H. Ricketson, Jr., president of Fox Inter-Mountain Theatres, is head, left for a visit to England last week. He plans an extensive tour of the British Isles to make a special study of the youth of England. He will be an unofficial observer for Twentieth Century-Fox.

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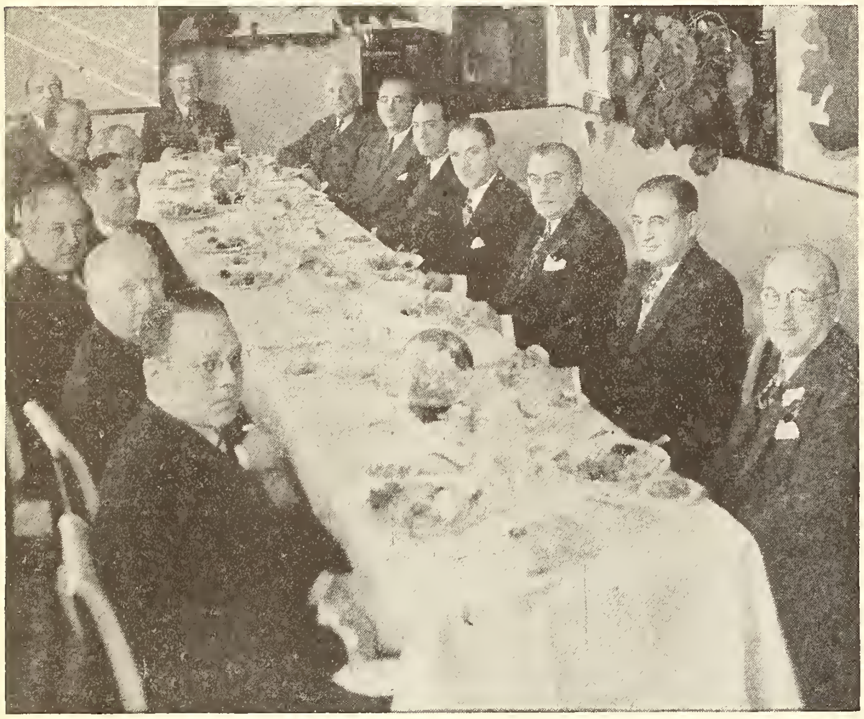
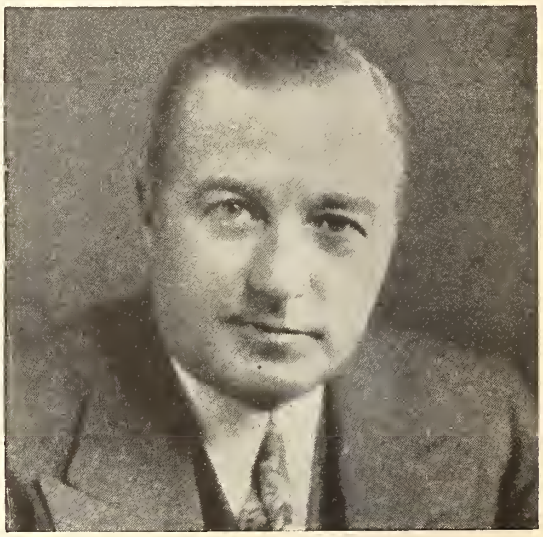
THIS WEEK the Camera reports:



THE MARCH OF DIMES 1944 drive will be held from January 24 to 31, Nicholas M. Schenck, who is again acting as chairman of the executive committee for the film industry participation, announced at a committee meeting in the Rockefeller Luncheon Club, New York, last week. It is hoped the new drive will bring more than the $2,116,000 of the 1943 campaign. At the left, around the luncheon table, are G. S. Eyssell, Edward Dowden, William Kupper, Malcolm Kingsberg, Joseph Vogel, S. H. Fabian, Harry Brandt, Mr. Schenck, Walter Vincent, Edward Alperson, Leonard Goldenson, Dan Michalove, Harry Kalmine, Oscar Doob and Charles C. Moscowitz.



STANLEY HAND, above, has been appointed advertising and publicity manager for the Altec Service Corporation. He succeeds Harold Wengler, who has joined the Ted Bates agency.

"THE BATTLE OF RUSSIA" is being discussed, above, by Lieutenant Colonel Anatole Litvak, Senator Tom Connally, Texas, and Lieutenant Colonel Frank Capra. The occasion was the public premiere of the Army's informational film, at the Loew's Columbia, Washington, D. C., last week. Colonels Litvak and Capra are responsible for production of the film, one of the Army orientation series, titled "Why We Fight".

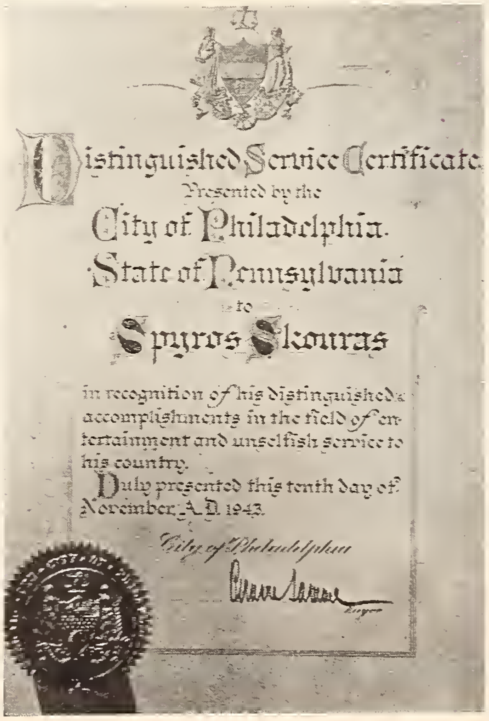
JUDGING. Approximately 50 trade press editors and exhibitors chose winners, last Friday, at a New York luncheon, of Universal's exploitation contest for its featurettes. The silver cup went to A. C. Detwiler, Grand theatre, Latrobe, Pa.; $3,000 went to other contenders. At the right, facing the camera, are Lou Metzger and Arthur Mayer, WAC; Robert J. O'Donnell, Texas Interstate circuit manager; Bernard Kreisler, F. J. A. McCarthy, and Harry Graham, of Universal.

By Staff Photographer

RENEWAL of Columbia's franchise with the Radio City Music Hall, New York, for three years. Above, A. Montague, Columbia sales manager, left, and G. S. Eyssell, the theatre's managing director, sign the contract.

AFTER the Atlanta press screening of Republic's "In Old Oklahoma": William K. Jenkins, president of the Lucas & Jenkins circuit; Mrs. Jenkins; Martin Luther, *Atlanta Journal* news editor, and his wife. They were guests of Republic branch manager W. M. Snelson.

THE AIR MEDAL has been awarded First Lieutenant Jack Bernhard, former Universal producer and a son of Joseph Bernhard, Warner circuit general manager. Lieutenant Bernhard joined the R.A.F., then transferred to the A.A.F.



Distinguished Service Certificate
Presented by the
City of Philadelphia.
State of Pennsylvania
to
Spyros Skouras

in recognition of his distinguished accomplishments in the field of entertainment and unselfish service to his country.

Duly presented this tenth day of November, A.D. 1943.

City of Philadelphia
Mayor

Charles "Buddy" Rogers, naval lieutenant, and his wife, Mary Pickford, United Artists partner, at the Hollywood opening of Twentieth Century-Fox's "Guadalcanal Diary".

David Wark Griffith signs for Sid Grauman, owner of the Chinese theatre in Hollywood, where the premiere was held.

"GUADALCANAL DIARY", Twentieth Century-Fox's adaptation of the book, opened in Hollywood to show-world luminaries, and in Philadelphia it was shown, after a banquet at the Bellevue-Stratford, to politicians, the military, newsmen and others. Above are scenes from the Hollywood premiere, including, immediately above, Colonel Jason Joy of Twentieth Century-Fox and Senator Henry Cabot Lodge, Jr., of Massachusetts; at the left is a plaque from Philadelphia presented to Spyros Skouras, 20th Century-Fox president.

"REDOUBLING of our efforts so long as the need exists" was the pledge of the War Activities Committee theatres division executive committee, at a full meeting, last Thursday, in New York. It heard reports on past efforts, which include aid for war loans, salvage collections, the National War Fund, and the Red Cross, and the distribution of war information films; and it discussed the Fourth War Loan, the new Red Cross Drive, and other matters. At the right and below are some of the industry personalities who met.

[Photos by Staff Photographer]

Karl Hoblitzelle, Texas Interstate circuit owner; John Balaban, Balaban & Katz circuit; Sam Dembow, Jr., Paramount.

Robert J. O'Donnell, Texas Interstate; Robert Wilby, Wilby-Kincy; C. C. Moscowitz, Loew's; Stanton Griffis, OWI.

Edward Alperson, RKO circuit general manager; A. H. Blank, president of the Tri-States and Central States Theatres circuits.

Seated, Joseph Bernhard, Warners; Stanton Griffis. Standing, Leonard Goldenson, Paramount; Harry Lowenstein, N. J. Allied; Samuel Rinzler, Randforce.

ARRIVAL. Maurice Silverstone, center, Twentieth Century-Fox vice-president in charge of foreign distribution, is welcomed in London by Francis Harley, left, managing director in Britain, and R. Sutton Dawes, general sales manager there.

MAURICE WHITE, right, has been appointed general manager of United Theatres circuit, succeeding the late Isaac Libson. His headquarters will be in Cincinnati where the company operates the Keith's and many other houses in the area. Mr. White has a background of long experience in exhibition.

PETRILLO EYES HOLLYWOOD AS RADIO FIGHT PENDS

AFM Head Indicates Film Industry to Be Next on List of Contributors

James Caesar Petrillo and the American Federation of Musicians, of which he is president, are eying the motion picture industry as an important potential contributor to a vast but unspecified Employment Fund. Mr. Petrillo has announced a policy of assessing all employers of musicians varying sums in addition to the salaries paid union members to care for the 18,000 members who, he charges, are victims of "technological displacement."

Mr. Petrillo and the union currently are engaged in contract arguments with record manufacturers and radio broadcasters over the Employment Fund assessment. Recently the union head got his first contributor when the Decca Recording Company signed a contract.

The musicians had long been out on strike, refusing to record music, and Decca finally capitulated. As a result, Decca is now to pay directly to the AFM from one-quarter of a cent to five cents on every record sold. Mr. Petrillo has stated that the recording companies should pay into his "Employment Fund" some three to four million dollars a year.

Petrillo Talked as Politician Rather Than Economist

However, according to the best estimates available, it appears that Mr. Perillo was talking as a politician and not an economist. If he succeeds in signing all recording companies to a contract patterned after the Decca agreement, 800,000,000 records would have to be sold annually to reach Mr. Petrillo's figures. The chances are the total would come closer to $600,000 on some 115,000,000 records now sold, the tax being estimated on the Decca deal basis.

Shortly after being named president of the national AFM in June, 1940, James Caesar Petrillo met two of the leading figures of the film industry aboard a train bound for New York. They asked him how he felt towards the industry, and the union head heaped words of love and benediction upon all of Hollywood and the exhibitors who are responsible for bringing the films to the public. He explained that he had no quarrel with the industry because motion pictures paid such high salaries to his worthy musicians. His quarrel, he said, was with radio. The film industry, he assured his listeners, was well beyond the criticisms of the AFM.

"Cannot Be Fighting on Too Many Fronts"

At a hearing before a Senate committee investigating the affairs of the AFM in Washington last January, Senator Clark of Idaho asked Mr. Petrillo, "Would it be a fair question to ask you why you have not banned sound track recording for the moving picture industry?" And Mr. Petrillo answered:

"You cannot be fighting on too many fronts. If we start a battle with the moving picture industry at this time I don't know what will happen to us."

That was in January of this year. But Mr. Petrillo had been thinking about the industry for a certainty in the early summer of 1942. He said so in an interview with Robert Coughlan of the staff of *Life* Magazine.

To the MOTION PICTURE HERALD on Wednesday of last week, Mr. Petrillo had this to say: "I have no comment on the moving picture industry to make at this time." At the War Labor Board panel hearings last week, Joseph A. Padway, Mr. Petrillo's attorney, said: "Yes, the film industry is a problem. But if you want comments you'll have to get them from Petrillo."

Mr. Petrillo has stated that he believes his AFM union should be the direct recipient of an aggregate sum, figured over a period of five years, of fifteen million dollars from the radio industry. Currently, in Hollywood, the few hundred musicians Mr. Padway referred to make as high as $30-odd per hour. However, if and when Mr. Petrillo trains his guns upon the industry

(*Continued on following page, column 1*)

What Petrillo Said for the Record at Senate Hearings

Testifying before a Senate committee investigating the affairs of the American Federation of Musicians in Washington last January, James C. Petrillo was not reticent concerning the motion picture industry. The testimony follows:

Senator Clark of Idaho: How about the moving picture industry?

Mr. Petrillo: The moving picture industry, too. There we have specific figures; there we can point to a specific number of men we have lost.

Senator Clark: It occurs to me that the radio industry has really created opportunities for musicians, if you look at the over-all picture. But the moving picture industry apparently has displaced them without creating any particular work for them. Would not that be right?

Mr. Petrillo: That is correct, because they started out with a lot of musicians . . . and then overnight they were all put out of a job.

Senator Clark then asked why the sound track hadn't been banned, and Mr. Petrillo made his answer: "You cannot be fighting on too many fronts. . . . " Then Senator Tobey asked: "Is this present method of yours an illustration of the old slogan that coming events cast their shadows before them?" Mr. Petrillo allowed as how that was poetry, and "I don't understand poetry".

Later, asked why he had chosen to move against the recording industry, the radio industry, and the transcription industry first, Mr. Petrillo stated: "I don't think we have any reasons (for that selection). We probably should have gone after the moving picture industry first, but we did not do so."

Earlier in the proceedings there was a discussion of "movie tones", and Senator McFarland asked Mr. Petrillo: "What kind of recording is the vitaphone?"

The testimony continued as follows:

Mr. Petrillo: It is put on a film and played with the picture, put in the operator's booth with the picture, and as the picture is shown music is played.

Senator Tobey: It is synchronized?

Mr. Petrillo: Yes.

Senator Tobey: Have you put a ban on that, too?

Mr. Petrillo: Not yet. You would bring that up!

Senator Stewart: Are you opposed to that method of producing pictures?

Mr. Petrillo: Yes.

Continuing, the Senators asked the union leader if his aim was to bring organs back into the smaller theatres and orchestras into the larger theatres. Mr. Petrillo said he believed that "the first class theatres, where they charge anywhere from 50 cents to 85 cents or $1 or $1.25 admission could certainly afford an orchestra".

Mr. Padway, at the same hearing, informed the Senators that: "In 1928 and 1929—the first two years of the rapid growth of sound pictures—approximately 10,000 theatre musicians lost their jobs." Bringing the picture up to the present, Mr. Padway said: "Instead of the 28,000 musicians employed in theatres in 1927, there are only 4,000 so employed today. Thus, the employment of a few hundred musicians out in Hollywood making mechanized music throws 18,000 other musicians out of work."

Petrillo Eyes Hollywood as Contributor

(Continued from preceding page)

he is likely to expect no more than a figure of about $50 per week for the 18,000 unemployed musicians, a great number of whom are in the armed services—according to the AFM's own boast 18 per cent—and the war plants.

James C. Petrillo is well paid by those to whom he refers as "his boys," the members of the AFM. Since 1922 he has headed the Chicago Local, No. 10, of the AFM, at an annual salary of $26,000, which, since becoming the national president, has more than doubled. In 1937 the members of Local 10 purchased for their leader an estate on Lake Geneva, Wisconsin, at a cost of $25,000, plus $12,000 for furnishings and $1,700 for horticultural effects. Also, that year, the local made a gift of a bullet-proof car complete with bodyguards, to Mr. Petrillo, the automobile costing $25,000. They also arranged to pay his various taxes amounting to $16,000 and handed him $5,000 for incidental expenses.

Suite at Waldorf-Astoria Adjunct to Salary

Now, as president of all locals, as national head of the AFM, Mr. Petrillo receives as remuneration an annual cash figure of $45,000, plus a suite at the Waldorf-Astoria, plus traveling expenses, totaling better than double his income prior to 1940.

His union is well supervised. The locals elect the national officers. Each local has one vote per so many members, with no local allowed more than 10 votes. In Los Angeles there are some 6,500 members, in New York around 22,000, each city having 10 votes. The remaining number, well over 100,000, are scattered through the nation, with many of the locals having but a single vote. All of them, lumped together, mold the destinies of the AFM. The skilled musicians of the music centers of the west coast and New York, as a result, have little to say about the election of officers.

All locals are at times asked by the national group to contribute special assessments, which the members pay. Out-of-town bands pay heavy taxes to locals. For instance, if a New York band or orchestra plays in a dance hall in Sioux City, Ia., the dance hall entrepreneur is obliged to pay the band leader an extra 10 per cent which the bandmaster in turn pays to the local. But if a Sioux City exhibitor engages an out-of-town orchestra for a stage show, the exhibitor, or the owner of any theatre, is taxed a mere 100 per cent, which he pays to the orchestra leader, who contributes to the local.

Called a Strike Without Making Demands

At the Senate hearings Mr. Petrillo frankly admitted he called a strike of his musicians against the recording companies without ever having made any demands, explaining all he wanted was that his unemployed members of the AFM be employed or taken care of, and that it was up to the affected industries to find some way of doing one thing or the other. He also could not answer as to the number of unemployed, saying only that 138,000 musicians held cards in the union.

He has been known to outline a plan, which he has put into effect out of union funds in the past. The "slush" or "Employment Fund" is to go to paying musicians to give free concerts. In the past, Mr. Petrillo, according to the credit lines, has been personally responsible for free concerts. To the accompaniment of high powered publicity, Mr. Petrillo has sponsored free concerts in Chicago, the largest in honor of the election of his good friend, Mayor Kelly.

Petrillo-sponsored music also has been heard over the radio. However, it has been noted frequently that Mr. Petrillo's free concerts in person and on the air have not always been given by unemployed musicians. Mr. Petrillo usually has given the public name bands and symphony orchestras, and name bands and symphony orchestras are rarely unemployed.

AFM Attorney Says "Public Should Pay"

At the WLB panel hearings now being carried on in New York, wherein the Radio Corporation of America and the Columbia Broadcasting System are presenting their case against the AFM, Mr. Petrillo's right-hand man, Attorney Padway, told the representatives of radio and the judges: "We are not concerned with particulars. If the public is benefiting by canned music, perhaps, then, the public should pay." And, he added, "Why not pass on the cost to the public?"

If that argument is to hold true for the film industry, the added cost of a few cents at the box office will be tantamount to asking the public to bear a new set of taxes. In the opinion of home office distribution executives, the public will balk, and one executive stated that the "Employment Fund" would have to be added to film rental costs.

With those companies in the transcription field who have complied with Mr. Petrillo's requests, the contracts call for a flat three per cent of their gross revenue, to be paid directly to Mr. Petrillo's national exchequer.

PETRILLO MEETINGS WITH RADIO HEADS FAIL

David Sarnoff, president of the Radio Corporation of America, William S. Paley, president of the Columbia Broadcasting System, and James C. Petrillo held a series of meetings last week in an effort to agree. The meetings proved futile, and the disputes between the recording companies and the AFM president over "canned music" and Mr. Petrillo's "Employment Fund" will continue to be aired before the War Labor Board. As before the meetings were held, Mr. Sarnoff and Mr. Paley continue to oppose any payments directly or indirectly to the union itself. Mr. Paley flew from the meetings to a foreign port on an assignment for the Office of War Information.

Army Reports To Industry on Overseas Films

For the third time since the industry presented to the Army its gift films in 16mm for showing to troops overseas, Army officials reported to industry leaders on distribution of the pictures at a luncheon meeting Monday in New York at the Hotel Plaza.

Among the industry executives present were: Barney Balaban, Jack Cohn, N. Peter Rathvon, Nicholas M. Schenck, Harry M. Warner, Carl Leserman, Samuel Broidy, Joseph Bernhard, Phil Reisman, John J. O'Connor, W. C. Michel, William J. German, Walter Titus, Howard Dietz and Armand Schneck. Representing the War Activities Committee were Arthur Mayer and Edward Schreiber.

Those present for the Army included Maj. Gen. Frederick Osborn, now director of Army Morale Services; Brig. Gen. Joseph Byron, newly appointed director of Army Special Service Division, under whose jurisdiction falls the handling of the industry's gift films; Col. Kirk B. Lawton, recently named chief of Army Pictorial Service; Lt. Col. William Slater, Major John Hubbell, Major Orton H. Hicks, Captain Seymour Mayer and Joseph Seidelman, vice-president in charge of foreign distribution for Universal, and consultant to the War Department in handling overseas distribution of the 16mm films.

Following the luncheon, the Army officers held a press interview at the Plaza Hotel at which it was reported by Major Hubbell that 95 per cent of the men overseas were seeing Hollywood pictures regularly, some three times a week, others four times weekly. Since February, 1942, the start of the industry's gift films to the Army, 260 news titles were shipped overseas, representing a total of 7,368 prints. Nightly attendance totals an average of 630,000 men in uniform, including men and women in our armed forces and those of our Allies.

62 Shows Given in One Night on Guadalcanal

A highlight of the report were the figures obtained for one night, October 1, as representative of the distribution and attendance of overseas film showings. On that night, 1,269 shows were held in Army camps around the globe and the attendance totaled 630,000. On Guadalcanal alone, 62 film shows were presented. The Army overseas film distribution system now comprises 19 different exchange points throughout the world including Persia, Algiers, Egypt, the African Gold Coast, England, Iceland, Greenland, Labrador, New Foundland, Trinidad, Bermuda, Panama, Alcan Highway, Alaska, Hawaii, Fiji Island, New Caledonia, Australia and India.

According to Major Hubbell, there were only 370 16mm projectors in use overseas, in February, 1942, but that number has now increased to 2,500, representing a figure far ahead of the Army's schedule, for that total had not expected to be attained until January, 1944, he said.

Films shipped to the overseas forces during the first 10 days of November included "Jane Eyre," "Sahara," "Top Man," "Flesh and Fantasy," "Destroyer," "Princess O'Rourke," "Holy Matrimony" and "True to Life."

Mr. Seidelman pointed out that the 260 titles shipped abroad since February, 1942, represented the top "A" films from the major companies in that period. Many of the pictures, he said, were shown to troops overseas before release in the U. S. He added that there had been a lack of understanding on the part of some individuals as to the complexities of setting up an official Army film circuit comparable to a civilian motion picture circuit.

"Some one to remember at Christmas"

He's the Star of the Greatest Show on Earth. He's the lad whose sacrifice makes your happy holiday possible.

Remember him by reminding your patrons to buy War Bonds for Christmas Gifts.

Show your audience the powerful trailer starring Bette Davis. FREE at National Screen Branches, its powerful message cannot be resisted. Get the gratis holiday War Bond wrappers from Federal Reserve Banks. Use the free posters and campaign book.

When Christmas comes to your family it will be all the merrier in the knowledge that you saluted the Star in the Window with showmanship at your Bond Booth!

War Activities Committee of the Motion Picture Industry, 1501 Broadway, New York City

U. S. EASES RESTRICTION ON THEATRES AND STUDIOS

WPB and OCR Relax Set Building Rule, Pledge Help to Exhibitors

Regulation by wartime Government agencies of the physical operation of theatres and studios was eased slightly this week in amended orders issued by the War Production Board and the Office of Civilian Requirements.

Harold B. Hopper, chief of the War Production Board film section, in Hollywood Tuesday said a new ruling governing set construction, order CMP-4-B, did not take the ceiling off costs but did permit a greater outlay for temporary sets which could be stored for future use.

Promises of raw stock in the first three months of 1944 in an amount equal to consumption in the current quarter were made by Mr. Hopper earlier in the week.

From the Office of Civilian Requirements came a promise, through George McMurphey, chief of the amusements branch, that the Government would help obtain relaxation of local building laws hampering wartime operation, and would obtain the minimum needs of essential materials for the industry.

Warns Repair Regulations Must Be Obeyed

A warning to observe regulations on repair and maintenance costs accompanied Mr. McMurphey's pledge. He pointed out that many exhibitors had been violating these rules.

Mr. McMurphey pointed out to exhibitors this week that expenditures in a given three-month period must not exceed one-quarter of the total spent on repairs and maintenance during 1942. Exceptions must receive special approval from the WPB.

He explained that the matter came up at a meeting in New York last week, when five of the largest operators in the country confessed they were ignorant of the order. It is probable, he said, that many exhibitors unwittingly had violated the regulation.

Tuesday the OCR further clarified the order, CMP-5, with the explanation that a hitherto overlooked provision stipulated that the limitation of expenditures to the amount spent in 1942 shall not apply in the case of any person whose aggregate requirements for maintenance, repair and operating supplies did not exceed $5,000 a year. This figure includes all expenses for equipment and plant operation.

OCR Asks for Details of Proposed Expenditures

Mr. McMurphey explained that when an exhibitor finds that his current expenditures for maintenance, repair and operation are expected to exceed those of last year, specific application should be made for approval of the increase. This may be in the form of a letter giving full details of the proposed expenditure and explaining why it has increased over 1942.

Mr. McMurphey also disclosed that plans had been worked out with the Department of Justice to assist exhibitors in obtaining relief from unnecessary or discriminatory local laws or ordinances.

It had been found, he said, that many local regulations designed to meet peacetime conditions did not fit into war situations. He cited some parking regulations, restrictive provisions of building codes, regulations governing employment, which may have been adopted to "make jobs" and have no relation to safety, and other regulations.

Rulings Decrease Delays In WPB Approvals

As he prepared to leave for a 10-day trip to Hollywood, Mr. Hopper disclosed Monday that an interpretation of the construction order had been signed, under which the restrictions would apply only to permanent sets.

At the same time, Mr. Hopper said there would be no changes in raw stock allocations for the first quarter of next year. There had been no significant changes in the supply situation, he explained.

The easing of the construction restrictions marked the end of an effort by Mr. Hopper over the past year to relieve the producers of the paper work and delay incident to obtaining approval for the construction of sets. Originally a limit of $5,000 a picture was set by the WPB. Later this was changed so that a studio could spend an average of $5,000 a picture, but divide the total among the individual pictures as it saw fit, saving on the cheaper productions to finance more ornate sets for the big features. Still later it was decided to wipe out all regulations so far as they applied to "one-picture" sets.

Does Not Apply to Building Of Temporary Sets

"L-41," it was explained in the latest interpretation, "does not apply to construction or erection of temporary sets of a kind which may be stored between pictures, nor to incorporation of temporary sets into permanent sets for making a single motion picture. However, it does apply to construction of permanent outdoor sets and foundations for sets of a kind which are designed for use in more than a single picture in one location."

It is reported in New York circuit circles that the Federal Manpower Commission is also ready to support Department of Justice requests for temporary exceptions to local laws requiring specific numbers of ushers, booth men or other theatre personnel.

Mr. McMurphey cited an instance now before the section in which Navy people in Seattle, Wash., protested that local building restrictions made it impracticable to build a skating rink needed for recreation.

Such situations which can be shown to be hindering service to war workers should be reported to the section, Mr. McMurphey said. If, upon study, they are found justified they will be referred to the Department of Justice, which will go back to the local authorities and attempt to have the law changed.

Four new theatres had been approved for construction, it was reported by John Eberson, head of the theatre and motion picture unit of the OCR. Several dozen more applications have been received for authority to build new houses in war centers. Mr. Eberson declined to identify the location of the new permits, other than to comment that they are all in east and west coast cities with concentrated ship building industries. Mr. Eberson indicated that six additional applications would be approved soon.

Mr. Eberson said that WPB would discourage new theatre applications from over-expanded towns near Army camps or temporary munitions or other war industries, likely to become "ghost towns" after the war.

Where an applicant has already in his possession the projection and other equipment necessary, the petitions are approved if it is found a real need for new or additional theatre facilities exists in the area, but restrictions on the distribution of equipment do not permit the development of theatres where the equipment would have to be purchased.

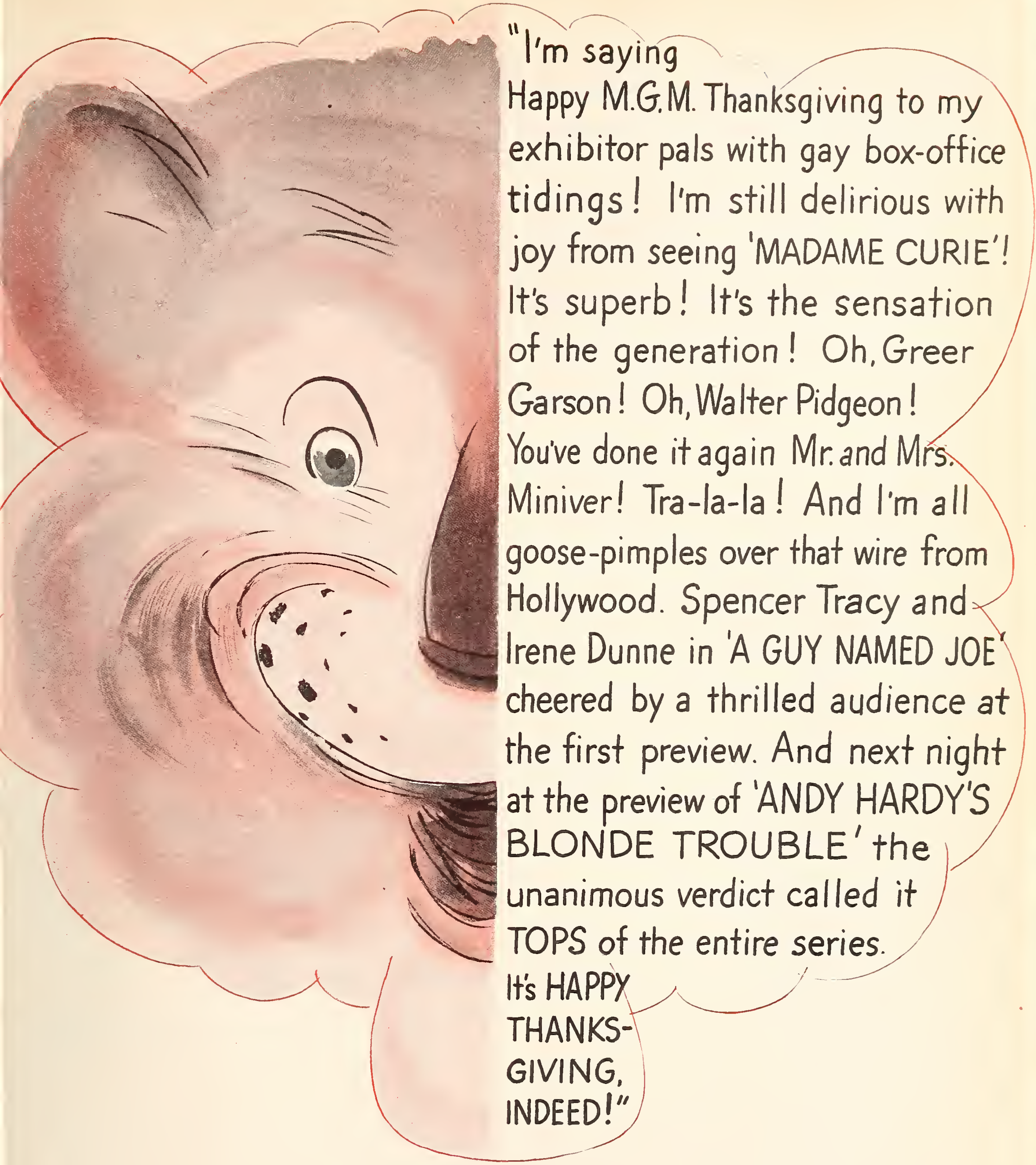
200 New Projectors To Be Made During 1944

Mr. Eberson said also that he had asked some 60 operators and suppliers for detailed information regarding their expected needs for material for all departments of maintenance and operation over the period of a year or more. The survey is part of a general study under way by the OCR as a preliminary to the development of schedules of material allocations in 1944.

Approxmately 50 new sound projectors will be made during the first quarter of 1944, on the basis of approvals from the equipment division of the WPB, it was learned in New York. Manufacturers said that the equipment would be apart from military needs but would not be available for new theatres. The projectors will be allocated by WPB only as replacements for fire losses or for existing apparatus which cannot be repaired or replaced from used stocks.

War Membership Plan By Screen Actors Guild

In a move to meet current production demands for extra players, the Screen Actors Guild has created a special, temporary war membership within its Class B category, wherein new members may be admitted to substitute for the hundreds now in the armed forces or war industries. The new members will not be allowed to compete with Guild members of pre-war standing in the post-war period, will pay quarterly dues of $7.50 and no initiation fee, and their membership is subject to revocation without a stated reason at the end of any quarter.



"I'm saying Happy M.G.M. Thanksgiving to my exhibitor pals with gay box-office tidings! I'm still delirious with joy from seeing 'MADAME CURIE'! It's superb! It's the sensation of the generation! Oh, Greer Garson! Oh, Walter Pidgeon! You've done it again Mr. and Mrs. Miniver! Tra-la-la! And I'm all goose-pimples over that wire from Hollywood. Spencer Tracy and Irene Dunne in 'A GUY NAMED JOE' cheered by a thrilled audience at the first preview. And next night at the preview of 'ANDY HARDY'S BLONDE TROUBLE' the unanimous verdict called it TOPS of the entire series.

It's HAPPY THANKSGIVING, INDEED!"

AND YOU HAVEN'T HEARD THE HALF OF IT!

Let's All Give! National War Fund—Which Gives To All!

ON THE MARCH

by **RED KANN**

HOLLYWOOD

IN an analysis of Hollywood and war films a few weeks ago, the facts were assembled to prove the studios are not walking out on the subject, nor are they trying to go ostrich. The facts were bundled into titles of all sorts of attractions about all sorts of approaches to the war, comfortably at home and dangerously abroad.

There was enough of them and they were sweeping enough to crystallize into their own conclusion with no need for embroidery tripping out of this typewriter to dress up an obvious answer.

The embroidery was not required, but some was applied anyway to drive home several points about the past and present with the idea of prying open the lid of the future.

The overdose of war films was attributed to the opportunisms in the current market, the awareness of the producers to that condition and normal commercial rivalries among themselves, assembly line production and lack of judgment in selection of material with the inevitable consequences trailing, of course. In the background, yet in the foreground, were newsreels and WAC releases dealing with war and special subjects like "Desert Victory," "Report from the Aleutians" and now "The Battle of Russia."

In endeavoring to consolidate the over-all pattern, the analysis settled on war footage from all these sources and pointed up how the aggregate made it impossible for the public to escape.

There was no suggestion that the public be entirely freed. It should not and, moreover, it must be the truth that it does not want to be. But through the complexities of distribution and exhibition and the overlappings of production, the accumulations are what they have been.

Sensed, however, was a leaning toward an application of better judgment in sifting material to the end that the numerical equation would shrivel and the general quality of those surviving blossom. The results leading out of this are clear enough: A greater and more worthwhile contribution to the already considerable contribution made to the tune of even bigger grosses.

What could be happier?

It's Too Early to Predict

WHETHER Hollywood is learning is not answerable as early as now. Prosperity can get seriously in the way of vision and, besides, this is not an industry notable for patience in plotting futures. The greatest danger of all is that mixture of self-satisfaction and current contentment which becomes intolerant, impatient and disinterested in tomorrow because all's right with today.

Under these or any other circumstances, nevertheless, no solution is possible for months to come. By conservative tally, 50 features bearing directly or indirectly on the war, are finished or shooting. Their infiltration, market-wise, will run through winter and spring and, in some instances, into the summer. The HERALD on October 16 told what they are.

If an inventory prepared by the overseas branch of OWI's Hollywood office is accepted for what it reports, the months will lengthen until their shadows grow deep before the cycle spends itself.

Turning to the studios for information and acknowledging features proposed, in treatment or script for the definite column, this inventory calculates there were 545 attractions "proposed or actively in work" as of September 15. "Of this number, 264—or slightly less than half—deal in some way with the war program or with the issues of the war," the report said.

Additionally, 124 features were completed and awaiting release that same date; of that total, 50 were concerned with war, directly or indirectly. This sends up the grand total to 669 features of which the breakdown states 314, or 47 per cent, "could in the broadest sense be classified as war pictures." So OWI finds it.

It further finds 357 features, or 53 per cent, of the 669 contain no war and that 75 of the 357 are Westerns, 59 musicals, 35 mystery or horror, 29 romance, 21 historical or biographical, 15 stories of domestic life, 14 horror, nine adventure, five gangster or racketeer, two cartoon and 95 not catalogued.

Droves, On All Sides

AND it finds this, too:

Pictures about the fighting forces line up at 107, or 16 per cent of the total. This means one out of every six.

Dealing with the United Nations, the second largest classification, are 77, or another 12 per cent, and one out of every eight.

Films on the issues of the war and the American way of life bulk 57, representing nine per cent of the total.

Those bearing on war production and various facets of the home front make up another 60 and another nine per cent.

Those about the enemy rest at 45, cutting away another seven per cent.

The combined total is 346 features, or fractionally better than 49 per cent, by our adding machine and not 314 features and 47 per cent as per the OWI inventory. Accepting the same source and its breakdown of 357 features minus war content, the final total goes to 703, not 669, and places the percentage of non-war subjects at slightly better than 50 per cent.

This throws a different light on OWI's tallies and percentages as well as on the conclusion that the majority of films reported are entirely escapist. Strictly by the mathematics, this statement emerges as technically correct. Practically, it represents hair-splitting because the ledger on films with war and those without it is in virtual balance at fifty-fifty.

On the face of matters, the final bolt in the case history of war films appears to have been deeply riveted. It may turn out that way finally, but it may also turn out to be a face partially false. For, taken into the reckoning must be an understanding of what kind of basic information this is. It is data supplied by the studios in all instances. OWI took what was submitted without question. It assumed up and down the line for the whole distance that the studios in all instances will go through with their declared intentions.

Meaning Versus Mileage

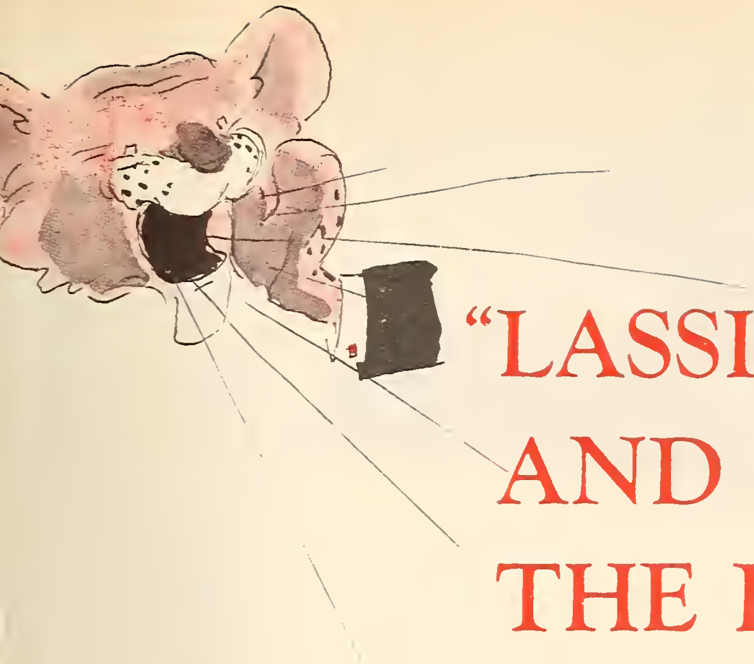
THEY will and they won't. Seismographs on key with the sensibilities of a changing market always influence changes. Often, they influence changes in a vast hurry. What is fixed determination today has been, and again will be, a dead pigeon tomorrow.

The precise extent of this kind of impact on war films cannot be divined. At least, there will be no attempt made here. It appears reasonably certain, on the other hand, that the persistence of the war cycle will be an enduring thing for plenty of time to come. It is here, and it bids fair to remain here in greater or lesser measure, by the very bigness of theme and scope and the commonalty of its touch with the people of this and other nations.

The method of handling and the hope in the method continue to reside in discrimination and judgment and the realization that volume does not necessarily carry conviction.

It has been observed here that character and constituency are far more important and far more essential than mileage; that intelligence and meaning, dramatic and factual integrity and purposeful selection of material are among the factors swinging the preponderant weight.

That observation still stands, and we stand by it.



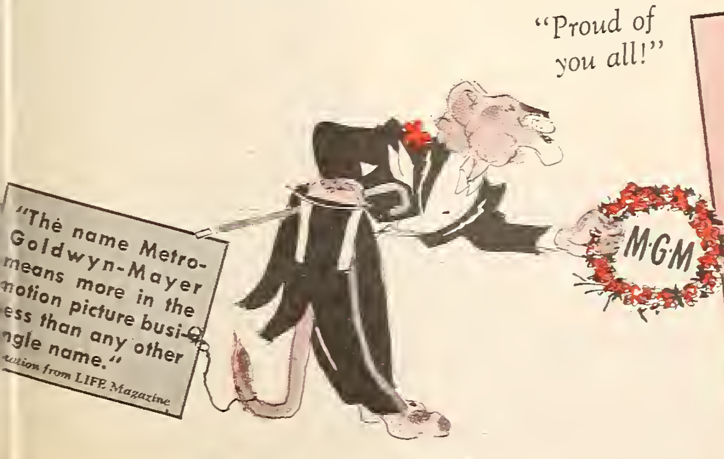
"LASSIE CAME HOME AND BROUGHT THE BACON!"

BACON
Swift
Swift's
Premium
Bacon

Hold-overs! CLASSIE biz as forecast by 4 great weeks at Radio City Music Hall!

Just a few of many 2nd Week spots: Atlanta, Baltimore, Richmond, Cleveland, and more every minute.

Richmond and Akron top "Salute to the Marines", "Best Foot Forward" and all the Biggest Ones! Albany and Troy top everything! And watch the small towns: Suffern, Haverstraw and Nyack, N. Y. were phenomenal!

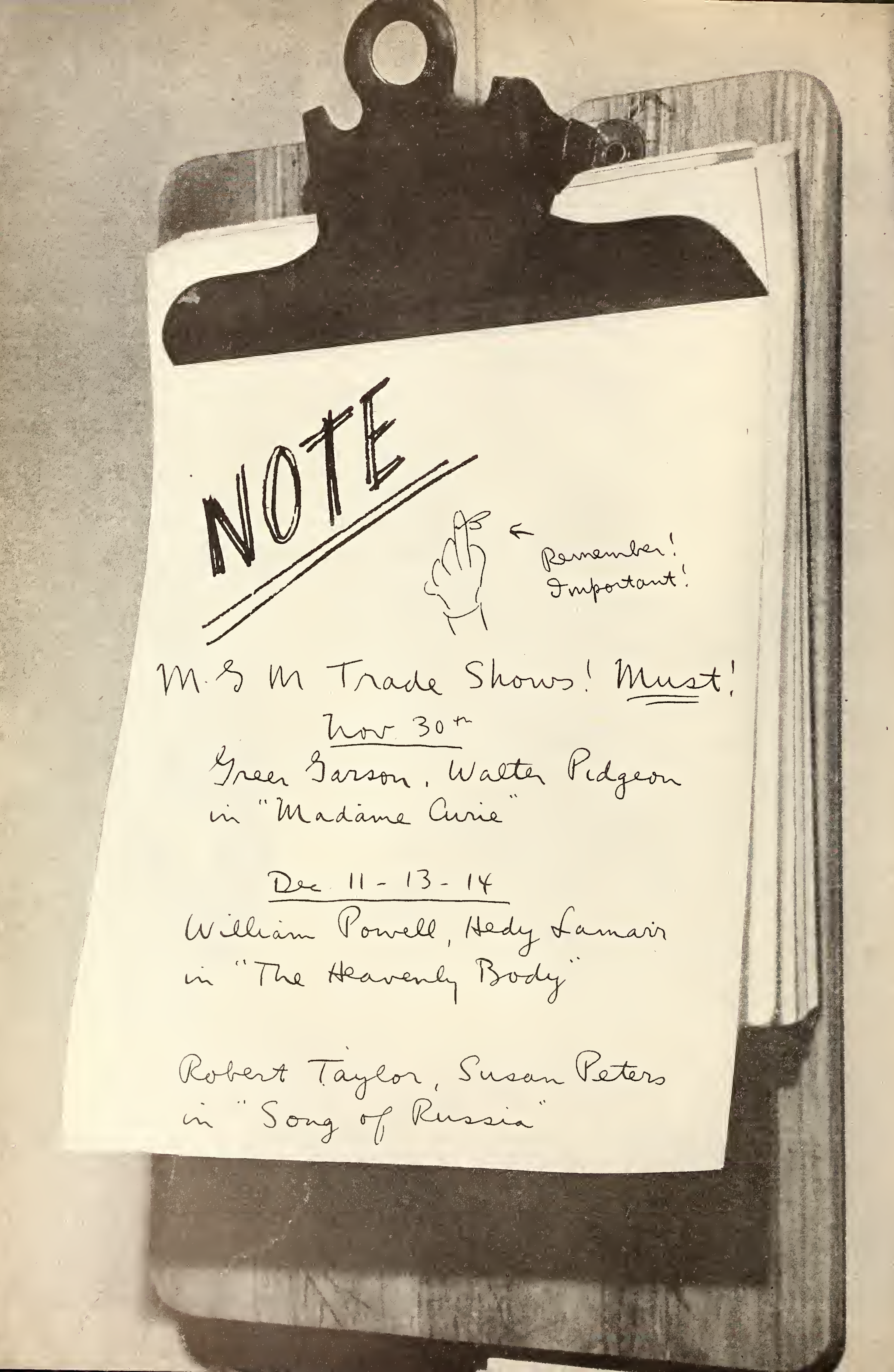

"Proud of you all!"
"The name Metro-Goldwyn-Mayer means more in the motion picture busi-ess than any other ngle name."
tation from LIFE Magazine
MGM

Metro-Goldwyn-Mayer's
Technicolor Triumph

"LASSIE COME HOME"

With RODDY McDOWALL · DONALD CRISP · LASSIE
Dame May Whitty · Edmund Gwenn · Nigel Bruce · Elsa
Lanchester · Screen Play by Hugo Butler · Based Upon the
Novel by Eric Knight, author of "This Above All" · Directed by
FRED M. WILCOX · Produced by SAMUEL MARX

All Give! National War Fund—Which Gives To All!



NOTE

← Remember! Important!

M·G·M Trade Shows! Must!

Nov. 30th

Greer Garson, Walter Pidgeon
in "Madame Curie"

Dec. 11 - 13 - 14

William Powell, Hedy Lamarr
in "The Heavenly Body"

Robert Taylor, Susan Peters
in "Song of Russia"

M-G-M presents
GREER WALTER
GARSON • PIDGEON
"MADAME CURIE"
Directed by Mervyn LeRoy • Produced by Sidney Franklin With Henry Travers, Albert Basserman, Robert Walker, C. Aubrey Smith, Dame May Whitty, Victor Francen, Elsa Basserman Reginald Owen, Van Johnson, Margaret O'Brien Screen Play by Paul Osborn and Paul H. Rameau Based on the Book "Madame Curie" by Eve Curie

M-G-M presents
WILLIAM HEDY
POWELL • LAMARR
"THE HEAVENLY BODY"
With James Craig, Fay Bainter, Henry O'Neill, Spring Byington • Screen Play by Michael Arlen and Walter Reisch • Adaptation by Harry Kurnitz • Directed by Alexander Hall
Produced by Arthur Hornblow, Jr

M-G-M presents
ROBERT SUSAN
TAYLOR • PETERS
"SONG OF RUSSIA"
With John Hodiak, Robert Benchley, Felix Bressart • Screen Play by Paul Jarrico and Richard Collins • Directed by Gregory Ratoff
Produced by Joseph Pasternak

CITY	PLACE ADDRESS	DAY, DATE AND HOURS OF SCREENING (A) MADAME CURIE	(B) THE HEAVENLY BODY (C) SONG OF RUSSIA
ALBANY	20th-Fox Screen Room 1052 Broadway	TUES. 11/30 8 P.M.	TUES. 12/14 8 P.M.
ATLANTA	20th-Fox Screen Room 197 Walton St., N. W.	TUES. 11/30 10:30 A.M.	TUES. 12/14 10:30 A.M.
BOSTON	M-G-M Screen Room 46 Church Street	TUES. 11/30 10 A.M. & 2:15 P.M.	TUES. 12/14 10 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room 290 Franklin Street	TUES. 11/30 8 P.M.	MON. 12/13 7:45 P.M.
CHARLOTTE	20th-Fox Screen Room 308 South Church Street	TUES. 11/30 1:30 P.M.	TUES. 12/14 1:30 P.M.
CHICAGO	H. C. Igel's Screen Room 1301 South Wabash Ave.	TUES. 11/30 1 P.M.	TUES. 12/14 1 P.M.
CINCINNATI	RKO Screen Room 16 East Sixth Street	TUES. 11/30 7 P.M.	TUES. 12/14 7 P.M.
CLEVELAND	20th-Fox Screen Room 2219 Payne Avenue	TUES. 11/30 1 P.M.	TUES. 12/14 1 P.M.
DALLAS	20th-Fox Screen Room 1803 Wood Street	TUES. 11/30 2:30 P.M.	TUES. 12/14 (C) 10:30 A.M. (B) 2:30 P.M.
DENVER	Paramount Screen Room 2100 Stout Street	TUES. 11/30 2 P.M.	TUES. 12/14 2 P.M.
DES MOINES	20th-Fox Screen Room 1300 High Street	TUES. 11/30 1 P.M.	TUES. 12/14 1 P.M.
DETROIT	Max Blumenthal's Sc. Rm. 2310 Cass Avenue	TUES. 11/30 1:30 P M.	TUES. 12/14 1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room 326 North Illinois Street	TUES. 11/30 10 A M.	TUES. 12/14 10 A.M.
KANSAS CITY	Vogue Theatre 3444 Broadway	TUES. 11/30 1 P.M.	TUES. 12/14 1 P.M.
LOS ANGELES	20th-Fox Screen Room 2019 South Vermont Ave.	Trade-shown Nov. 18	TUES. 12/14 (C) 10:30 A.M. (B) 2:30 P.M.
MEMPHIS	20th-Fox Screen Room 151 Vance Avenue	TUES. 11/30 1 P.M.	SAT. 12/11 1 P.M.
MILWAUKEE	Warner Screen Room 212 W. Wisconsin Ave.	TUES. 11/30 1:30 P.M.	TUES. 12/14 1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room 1015 Currie Avenue	TUES. 11/30 1 P.M.	TUES. 12/14 1 P.M.
NEW HAVEN	20th-Fox Screen Room 40 Whiting Street	TUES. 11/30 10 A.M.	TUES. 12/14 10 A.M.
NEW ORLEANS	20th-Fox Screen Room 200 South Liberty	TUES. 11/30 1:30 P.M.	TUES. 12/14 1:30 P.M.
NEW YORK **NEW JERSEY**	M-G-M Screen Room 630 Ninth Avenue	Trade-shown Nov. 18	TUES. 12/14 9:30 A.M. & 1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room 10 North Lee Street	TUES. 11/30 1 P.M.	TUES. 12/14 (B) 10 A.M. (C) 1 P.M.
OMAHA	20th-Fox Screen Room 1502 Davenport	TUES. 11/30 1:15 P.M.	TUES. 12/14 1:15 P.M.
PHILADELPHIA	M-G-M Screen Room 1233 Summer Street	TUES. 11/30 11 A.M.	TUES. 12/14 (C) 11 A.M. (B) 2 P.M.
PITTSBURGH	20th-Fox Screen Room 1715 Blvd. of Allies	TUES. 11/30 2 P.M.	TUES. 12/14 1 P.M.
PORTLAND	B. F. Shearer Screen Room 1947 N.W. Kearney Street	TUES. 11/30 1 P.M.	TUES. 12/14 1 P.M.
ST. LOUIS	S'Renco Screen Room 3143 Olive Street	TUES. 11/30 1 P.M.	TUES. 12/14 1 P.M.
SALT LAKE CITY	20th-Fox Screen Room 216 East First Street, So.	TUES. 11/30 1 P.M.	TUES. 12/14 1 P.M.
S. FRANCISCO	20th-Fox Screen Room 245 Hyde Street	TUES. 11/30 1:30 P.M.	TUES. 12/14 1:30 P.M.
SEATTLE	Jewel Box Preview Theatre 2318 Second Avenue	TUES. 11/30 1 P.M.	TUES. 12/14 1 P.M.
WASH., D. C.	20th-Fox Screen Room 932 New Jersey, N.W.	TUES. 11/30 1 P.M.	TUES. 12/14 1 P.M.

Let's All Give! National War Fund—Which Gives To All!

REPORT AGREEMENT REACHED ON REVISION OF DECREE

New Proposal Submitted to Clark Said to Answer Government Objection

Agreement in substance on a revision of the Consent Decree was reported to have been reached at midweek between the Department of Justice and the five major distributor defendants in the Government's anti-trust suit.

New proposals submitted on Monday to Tom C. Clark, Assistant Attorney General, substantially answered most of the Government's criticisms of trade practices under the current decree, it was learned. Joseph Hazen, vice-president and counsel of Warner Brothers, took the distributors' second decree bid to Washington in behalf of his company, Paramount, Metro-Goldwyn-Mayer, RKO Radio and Twentieth Century-Fox.

Expansion of Arbitration System Provided

Important features of the new decree will be an agreement by the Distributors to obtain court approval before acquiring new theatre interests, and expansion of the arbitration system to provide for the settlement of all trade disputes not covered by statute, it was reported. It was also indicated that the Distributor offer included several changes in selling methods to meet the Government demand for equality of treatment between circuits and independents.

None of the officials concerned would discuss details of the new decree proposal. But confirmation of the settlement was seen in official word that the Government would not go into court for a new trial when the present decree test period expires on Saturday.

Renewal of court action had been threatened by Mr. Clark three weeks ago when he rejected the film companies' first offer. At that time he curtly advised them that they would have to "give more milk" in order to answer the objections raised by the Department of Justice and exhibitors.

No Action To Be Taken Now by Government

Mr. Hazen returned to New York after he had spent most of Monday morning discussing the Distributors' second offer with Mr. Clark. Company officials and attorneys there were recasting their suggestions in the light of Mr. Clark's comments into a formal proposal for submission next week. No date had been set by Wednesday, although this final phrasing was not expected to take more than a week.

With progress being made toward the development of a satisfactory decree, Mr. Clark said on Tuesday evening that no action would be taken by the Government on Saturday, the end of the trial period. The decree was signed November 20, 1940, in Federal District Court in New York.

Following the meeting with Mr. Hazen the Assistant Attorney General, who is in charge of all motion picture trust actions, expressed confidence that a satisfactory revision of the Consent Decree could be reached. He showed himself to be much more friendly toward the industry approach than was the case after his last, 15-minute, conference with Mr. Hazen.

The latest suggestions from distributors were considerably more liberal than their initial decree bid, Mr. Clark indicated. They were understood to have cleared up a majority of points at issue, with only two or three problems still to be settled.

No Major Change Will Be Permitted in Revision

The Government lawyers indicated, however, that the full extent of concessions and changes from the present document would not be known until the distribution attorneys worked out their proposals in formal legal language. The Department made it clear that it would not permit any major changes in the rewriting process.

Mr. Clark pointed out that there was no time limit to the decree itself and said that the November 20 trial period deadline would pass without any changes. Arbitration and other provisions remain in effect until formally changed and approved by the court at New York, as a climax to the present negotiations.

A petition was to be filed this week with Judge Henry Goddard at New York by the Department of Justice, asking him to extend until January the appointment of Robert McC. Marsh, member of the Appeal Board of the motion picture arbitration system. Mr. Marsh was appointed in January to the vacancy left by the death of Judge Van Vechten Veeder, first chairman of the board. Judge Veeder was appointed for a three-year term on November 20, 1940.

Exhibitor Decree Critics To Get Hearing

No action on reappointment or replacement of the Appeal Board will be taken until mid-January. Government lawyers expect that the decree question will have been completely settled by that time.

Exhibitors will have a chance to discuss in detail the proposed decree changes when they have been formally submitted to the Department of Justice, Mr. Clark promised on Tuesday. He said that all interested parties are assured of a hearing by the Department before final approval is given.

Mr. Clark was in New York Tuesday briefly, on other duties. Later in the week he was scheduled to leave Washington in connection with his work in the criminal division of the Department. Next Tuesday Mr. Clark is scheduled to meet with representatives of the Independent Exhibitors of New England.

Spyros Skouras, president of Twentieth Century-Fox, and J. Robert Rubin, general counsel of MGM, also visited Mr. Clark on Monday. It was said that their visit was not connected with the decree, or Mr. Hazen's earlier conference.

Columbus Theatre Reopens

The Thurmania theatre in suburban Columbus, O., has reopened after alterations and improvements in the sound system.

Pioneers Hold Annual Dinner

The Motion Picture Pioneers were to hold their annual Harvest Dinner at the Waldorf-Astoria Hotel, New York, Friday night, with a number of dignitaries of the armed forces among the prominent guests present.

Highlight of the evening was to be the induction ceremony of some 50 new members, with the number of applications for membership breaking all previous records.

Jack Alicoate was in charge of the evening's program. Jack Cohn is house manager of the organization. Among those present were to be Lieut. Colonel Frank Capra, recently returned from Italy; Major General A. D. Surles, chief of the War Department's public relations; Captain Leland P. Lovette, in charge of public relations for the Navy, and Captain Eddie Rickenbacker, the guest of honor.

Seven men, selected by the executive committee, honored at the dinner were named recipients of the Picture Pioneers Scroll of Honor, awarded each year to men in the amusement field who have performed outstanding work in connection with the war effort. Those honored were: Commander John Ford, Lieut. Colonel Frank Capra, Harry M. Warner, Bob Hope, Jack Benny and Bill Robinson.

Trylon Loses New York Clearance Arbitration

The clearance demand of the Trylon theatre, Queens, was dismissed last week by John K. Watson, arbitrator of the 49th New York complaint. The BKR Holding Corporation, operator of the neighborhood subsequent theatre, asked reduction or elimination of the seven-day margin held by the comparable Drake theatre, 1.3 miles distant.

In his findings of fact Mr. Watson concluded that inasmuch as both theatres draw patronage from common areas there was sufficient competition to justify maintenance of present margins. Costs were divided. The arbitrator criticized the failure of distributor and theatre witnesses to acquaint themselves with details of the two operations before testifying.

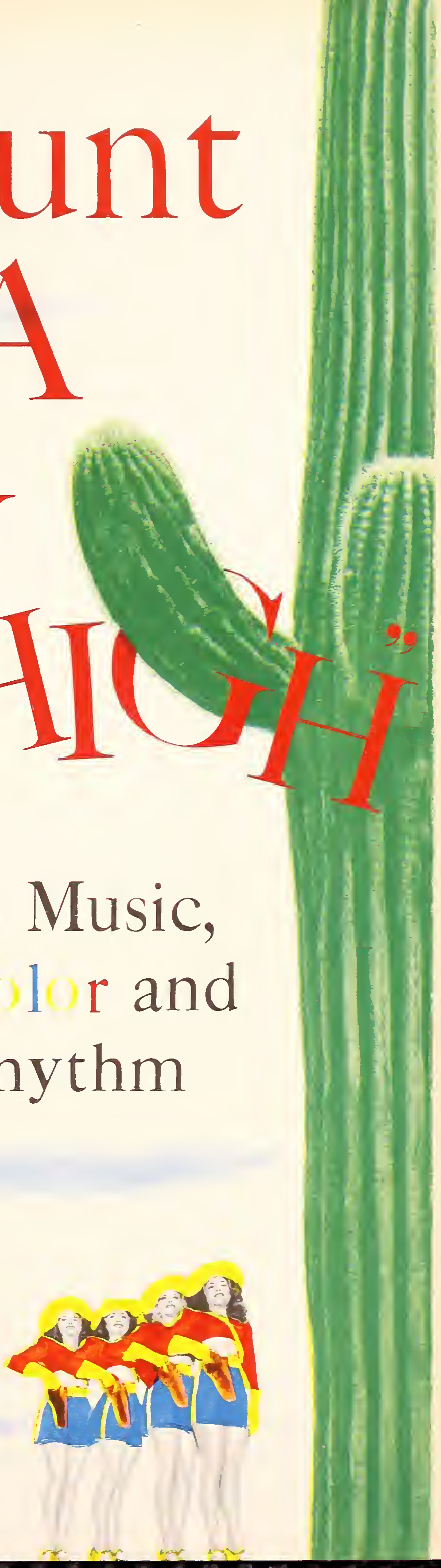
To Display Enemy Material At "Stalingrad" Showings

The National Council of American-Soviet Friendship and the Soviet Embassy have turned over to Paramount captured German articles of war, such as helmets, uniforms, medals and passbooks which the company will use as exploitation material in theatre lobbies for the showing of "The City That Stopped Hitler—Stalingrad." Four traveling exhibits have been assembled and will be routed to theatres from the district offices in Los Angeles, Chicago, Atlanta and Boston.

Chicago Censors Make 11 Cuts in October

The Chicago Police Censor Board examined 107 pictures, a total of 368,000 feet, during October. It made 11 cuts, classified two for adults and rejected Universal's "The Mad Ghoul" as being "too gruesome." Another Universal film, "Son of Dracula" and Scandia Films' "The Case of Ingrid Brenseen," were placed in the adult category.

Paramount Hits A New "RIDING HIGH"



In Music,
Color and
Rhythm

With that
Pin-Up Pocahontas

Presented here in the first of a series of striking new pin-up poses. Preserve 'em for posterity.

REPORT AGREEMENT REACHED ON REVISION OF DECREE

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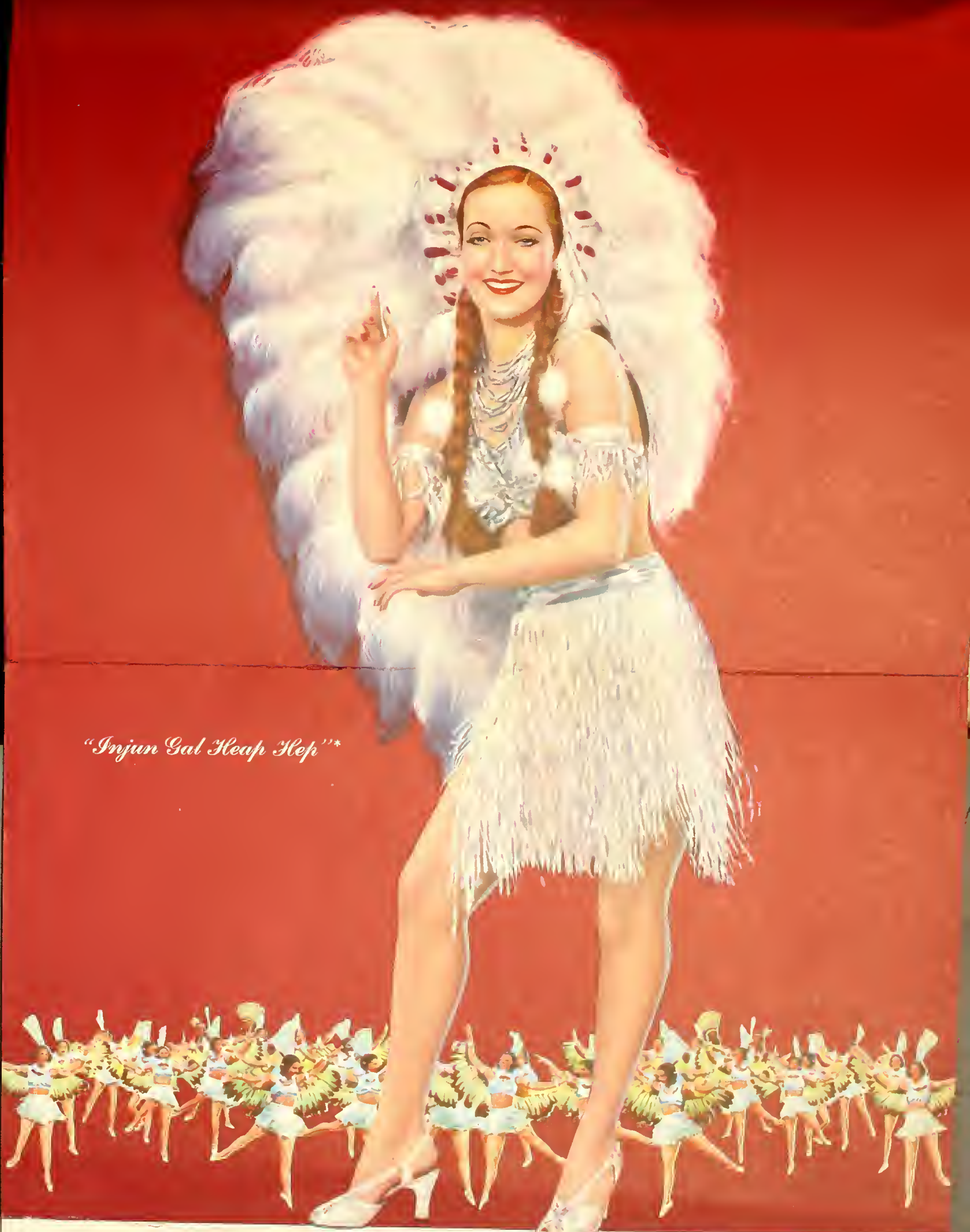
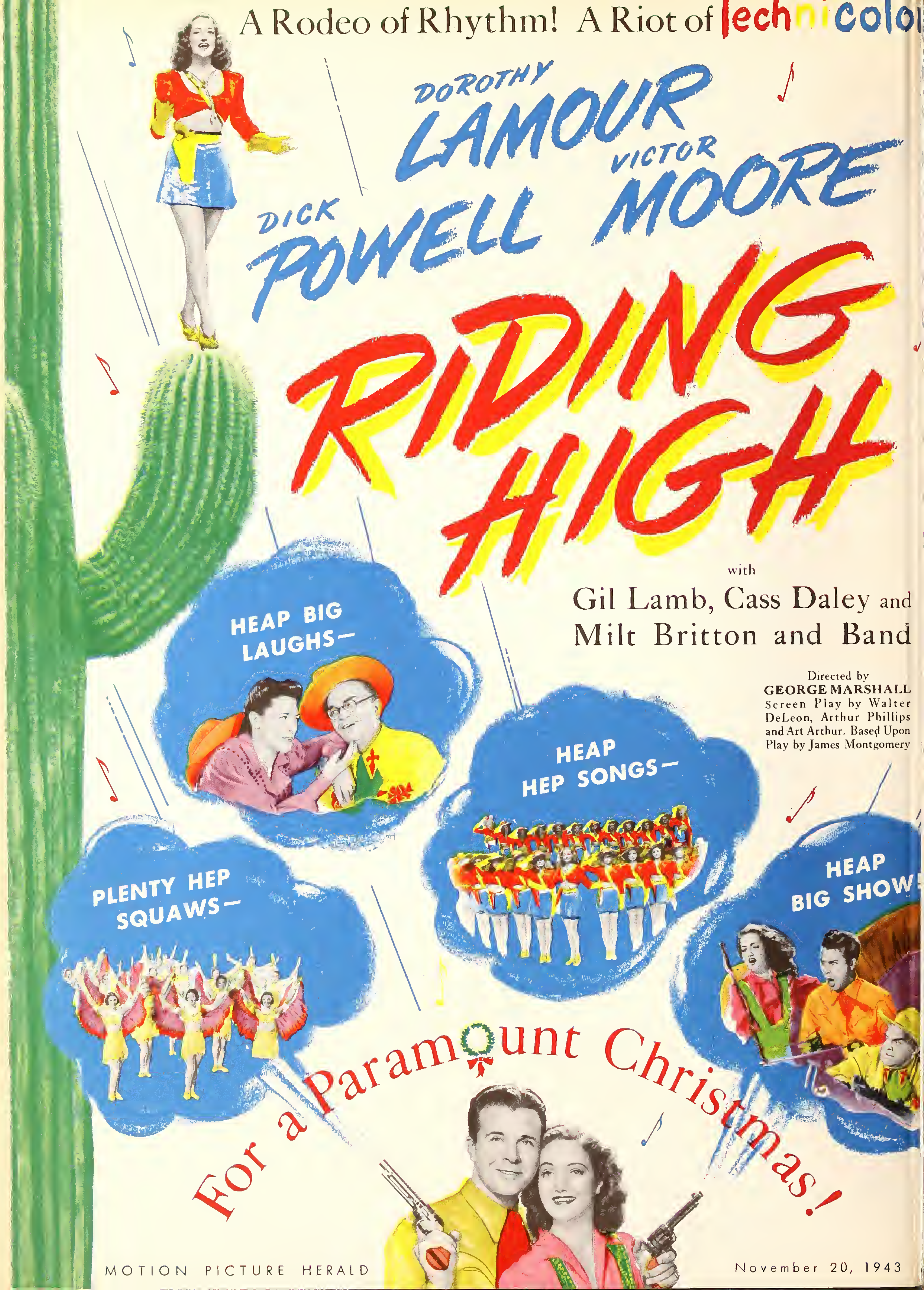

"Injun Gal Heap Hep"*

*Song by Leo Robin, Ralph Rainger and Joseph J. Lilley

DOROTHY LAMOUR Singing One of the 7 Song Hits in Paramount's "RIDING HIGH"



A Rodeo of Rhythm! A Riot of Technicolo

DOROTHY
LAMOUR
DICK
POWELL
VICTOR
MOORE

RIDING HIGH

with
Gil Lamb, Cass Daley and
Milt Britton and Band

Directed by
GEORGE MARSHALL
Screen Play by Walter
DeLeon, Arthur Phillips
and Art Arthur. Based Upon
Play by James Montgomery

HEAP BIG LAUGHS—

HEAP HEP SONGS—

PLENTY HEP SQUAWS—

HEAP BIG SHOW

For a Paramount Christmas!

PCCITO URGES RESUMPTION OF GOVERNMENT SUIT

Tells Clark Divorcement Only Source of Relief for Grievances

Neither the Consent Decree nor any proposed amendment of it offers a remedy to the practices complained of in the Government's anti-trust suit against the major distributors, the Pacific Coast Conference of Independent Theatre Owners charges in a brief submitted to the Department of Justice last week.

The brief agreed with many of the criticisms of the decree sounded in earlier briefs from Allied States Association, Motion Picture Theatre Owners of America and the New England Independent Exhibitors. The coast report was the last of the questionnaires to be submitted to the Government at the invitation of Tom C. Clark, Assistant Attorney General.

Divorcement Is Urged In Exhibitor Brief

Continuation of the Government's suit against the distributors, and divorcement of distribution from the operation of affiliated circuits were the only possible sources of relief for current exhibitor grievances, the organization contended. L. O. Lukan, of Seattle, and Rotus Harvey, of San Francisco, presented the brief to Mr. Clark.

The exhibitors described their report as "A survey containing factual evidence demonstrating the detrimental effect upon independent theatre owners and independent exhibitors of the Consent Decree . . . and of certain unfair trade practices not treated in the Consent Decree." Appended to Mr. Clark's copy were the replies of more than 300 exhibitors in California, Washington, Arizona, Nevada, Oregon, northern Idaho and Alaska to a PCCITO questionnaire on decree operation.

The PCCITO contended that after the decree's trial period expires on Saturday, November 20, "no Consent Decree or amended Consent Decree should be entered into between the plaintiff and defendants and that the plaintiff should proceed with his case. The results of the three-year trial period prove this fact. The accompanying questionnaires bear overwhelming testimony to the wisdom of this contention.

Claim Decree Ignores Many Unfair Trade Practices

"At best the Consent Decree has served only as a flimsy sheath from which the monopolistic sword has been withdrawn, leaving the public and the independent theatre owners the injured victims," it said.

"Most of the unfair trade practices upon which the Government suit is founded are ignored in the decree," the PCCITO added, charging that the "Consent Decree is inadequate in its treatment and incomprehensive in its scope," and that in practice it opposes the principles of the Sherman Anti-Trust law and the Clayton Act."

Compulsory block booking, which the decree sought to end, has returned in a more objectionable form which enables the exaction of "inflationary, prohibitive and impossible film rentals," the brief said. It pleaded for a renewal of the Government's suit as the first step toward a "free economy" in marketing film.

KUYKENDALL CITES LACK OF UNITY

"D Day", November 20, when the Decree trial period expires and the Government turns to the task of setting up new regulations, will be long remembered by the industry, Ed Kuykendall, president of the Motion Picture Theatre Owners of America, warned this week in a letter to members. "Decree Day", he wrote, signified the inability of the industry to regulate itself, and marked the imposition of new and external controls by Government.

"We are in the hands of those outside the industry; we are in a political football game," Mr. Kuykendall said. External regulation, he charged, had been brought on by lack of unity and sincerity in efforts of film men to run their own industry.

Free barter in which "price seeks and meets its proper level—supply—is automatically regulated by demand without need of a decree or other supervision" was advanced in the brief as an ideal for the film trade "in accord with the American concept of a free economy."

Had Failed to Prevent Circuit Expansion

Arguing for divorcement, the PCCITO brief said that the Consent Decree, although condemning unfair expansion by distributor circuits, had failed to prevent it.

"While factual evidence may not prove that affiliated circuits deliberately built or acquired theatres in direct violation of this clause, the Department of Justice records will show that the Department has approved affiliated circuit expansion by the taking over by said circuit of theatres formerly operated by independent theatre owners. It is obvious that no independent would give up a profitable investment and operation unless distributor deals precluded this possibility," the PCCITO said.

In Southern California alone, it claimed, 18 new theatres had been acquired by affiliated circuits. The PCCITO gave "most hearty approval" to the suggestion by the Department of Justice that "court approval should be obtained before affiliated theatres can make new theatre acquisitions."

Discriminatory practices relative to rental fees and licensing conditions forced many independents to sell theatres to circuits by reason of their inability to make a profit during the operation of the Consent Decree, the Pacific Conference said.

Percentage terms, preferred playing time, designation of sales terms after the playdate, and threats of longer clearances or loss of run accompanying every group of pictures were cited as examples of discrimination.

Makes Distributor Partner Of Independent Exhibitor

"The percentage picture places the distributor in partnership with the independent theatre owner," the brief contended, "enabling the defendant distributor to participate in the profits of the independent exhibitor, but leaving the independent exhibitor to suffer his losses alone. This enables the distributors and affiliated theatres to acquire clandestine interests in theatres at a time when they are restricted in the acquiring of theatres under the Consent Decree," the brief asserted.

Compared with the average rental per feature in 1940-41 rentals for the consenting companies increased in 1942-43, the brief said. It calculated the following typical increases: MGM, 78 per cent; Paramount, 32.4; Twentieth Century-Fox, 88.7; Warners, 233.3, and RKO, 109.6 per cent.

Forcing of short subjects and newsreels had continued under the decree, the PCCITO claimed, quoting exhibitors. It charged that failure to buy shorts programs results in an increase in the price of feature product.

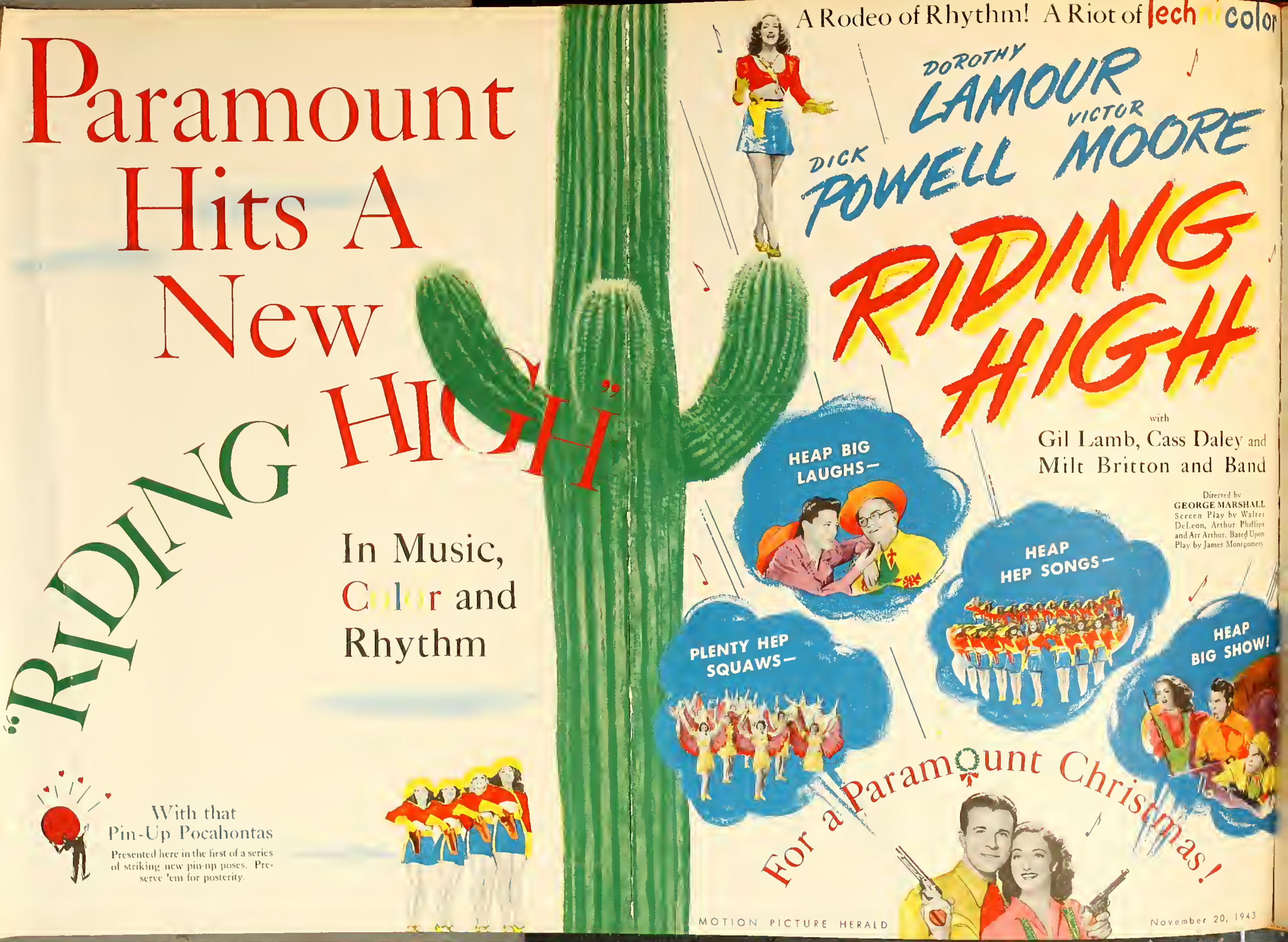
In effect, the five-picture plan had increased rather than eliminated block booking, PCCITO members declared. They reported that 322 theatres out of 346 urged full season sales of identified pictures with an unrestricted 20 per cent cancellation right. Currently, the brief said, exhibitors had less product selection than when they bought full season supplies.

Moveover Policy Attacked By Coast Conference

Moveovers and additional first run houses set up in the past three years by affiliated circuits were attacked by the Conference. They charge the practice introduces additional runs ahead of the independent, interrupts product flow, depreciates picture value and forces the independent to substitute inferior product.

Commercial previews and trade shows before paying audiences were attacked as cutting into the independent market, and as a means of introducing triple bills.

Discussing arbitration, the brief cited the clearance complaint of the Piedmont theatre, in the San Francisco tribunal, and charged that the reversal of this award by the Appeal Board had destroyed Pacific Coast exhibitor faith in the arbitration system. The brief asserted the Piedmont case cost the complainant over $1,500. that complainant's counsel was outnumbered and decision was too long delayed. It criticised the power of the Appeal Board to reverse an arbitrator's findings of fact.


HEAP BIG LAUGHS—
HEAP HEP SONGS—
PLENTY HEP SQUAWS—
HEAP BIG SHOW!

Paramount Hits A New "RIDING HIGH"

In Music, Color and Rhythm

With that Pin-Up Pocahontas

Presented here in the first of a series of striking new pin-up poses. Preserve 'em for posterity.

A Rodeo of Rhythm! A Riot of Technicolor

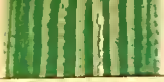
DOROTHY **LAMOUR**
DICK **POWELL**
VICTOR **MOORE**

RIDING HIGH

with
Gil Lamb, Cass Daley and
Milt Britton and Band

Directed by
GEORGE MARSHALL
Screen Play by Walter DeLeon, Arthur Phillips and Art Arthur. Based Upon Play by James Montgomery

For a Paramount Christmas!



A Rodeo of Rhy

Goldwyn to Offer "North Star" at Popular Prices

Samuel Goldwyn, producer, called the trade press to his Waldorf-Astoria apartment in New York Tuesday morning, and informed them that a few hours earlier he had decided to release "The North Star" at popular prices.

The decision, which "threw RKO executives off their feet," in Mr. Goldwyn's words, would cost him "millions of dollars," and he declared he did not know whether he would be able to get back, at popular prices, his original negative cost of $3,000,000.

The decision was made, Mr. Goldwyn said, because he wanted to have "as many Americans as possible see the picture as soon as possible."

At $1.10 admissions, he pointed out, he would have to give exhibitors protection—and he did not want to "wait until 1945 before giving it to the general public."

The picture will do more good now than a year from now, Mr. Goldwyn believes. He added he believed the war would be over before May, but said that some people did not agree with him.

The charge that the picture was propaganda Mr. Goldyn countered with the reply: "I don't have to really answer such charges. The box office is the answer. In any event, the picture is not a war picture. It is great entertainment. Entertainment is my business. I also ask those who call the picture propaganda to see the picture—then they will find it is entertainment."

Mr. Goldwyn pointed to the record made by the film at the Palace and Victoria theatres, New York. At the first, in the first week, at popular prices, the picture drew $47,000. In the second weekend, at the Victoria, at higher prices, it took $24,000.

He turned to the trade press reporters and then said: "I think that is pretty big business—don't you agree with me?"

"The North Star" will open at advanced admissions in Cincinnati, Washington, Buffalo, and is playing on that arrangement in San Francisco, Mr. Goldwyn said, asserting that this is because the arrangements were not revocable.

The producer has seen many New York plays, but is not offering money for any. The New York stage is the "worst in 25 years," he said, and added that no longer can a New York legitimate producer tell him "about Hollywood," and he pointed to the Hollywood actors in several New York plays, and said: "evidently, their Hollywood training is of some value."

The New York theatre men are doing a disservice to the theatre by staging bad plays, Mr. Goldwyn said, drawing a parallel with the field of exhibition, in which exhibitors "do not help the business by showing bad pictures."

The film industry is proceeding in Mr. Goldwyn's estimation, on the assumption the war will last 19 years, and it had better prepare for the day when the Government will stop spending money.

Mr. Goldwyn will return to the coast this week. In March, he will begin a Bob Hope comedy; in May, a Danny Kaye musical; in April, "Those Endearing Young Charms," with Teresa Wright. The first two will be in Technicolor.

RKO distribution is "honest, energetic, and fair," Mr. Goldwyn said.

Raise Prices in New Britain

All the independent theatres in New Britain, Conn., have raised admissions from five to 13 cents. The Roxy has gone up from 22 to 35 cents, charging 55 cents for Sunday vaudeville. At the Palace, prices have been raised from 10 to 35 cents; the Arch Street, 25 to 33 cents, and the State, 22 to 30 cents. The Colonial in Southington has been increased from 35 cents to 40.

MEN IN UNIFORM LIKE PICTURES

According to figures released this week by Loew's Theatres, members of the armed forces, both men and women, spend a considerable portion of their leaves and furloughs in film houses. Between July 7, 1941, and August 31, 1943, Loew's theatres in New York and throughout the country admitted 8,957,232 men and women in uniform at reduced prices. Some of the circuit's theatres reported that on certain days uniformed patrons totaled as much as 40 per cent of the patronage.

Allied Unit Fights Shorts Sales

Short subject sales methods were attacked this week in a bulletin from the Allied Independent Theatre Owners of Eastern Pennsylvania. Signed by Sidney Samuelson, business manager, it charged that a survey of exhibitors showed that they had been forced to buy short subjects and newsreels to get features.

"We now intend to take active steps to see to it that the drain on the exhibitors' box office caused by unnecessary and forced short subjects shall stop immediately," the Allied message said.

It asked exhibitors who are having difficulty with shorts sales to communicate with the Allied office at 219 North Broad Street, Philadelphia, promising to advise them on how to protect their rights.

U. S. Air Force in England Reports on Gift Films

Musicals and comedies are "the overwhelming film favorites" of Eighth Air Force personnel stationed at the various bomber, fighter and service command stations throughout England, according to a special report sent to MOTION PICTURE HERALD this week from the force in England. The men like the industry's gift films "light and well-paced" and every effort is being made "to satisfy the demand for these types of pictures," it was said. At present, 75 projectors are in use by the force and at stations not equipped with projectors, the films are shown by mobile units.

Report Extensive Bookings For UA British Shorts

.Two current United Artists releases, "Kill or Be Killed" and "Raid Report," short subjects produced by the British Ministry of Information, have received extensive bookings by leading circuits, UA has reported. Among the circuits are: Associated Amusements, Minneapolis; Telenews Theatres, Detroit; Frisina Amusement Company, Springfield, Ill.; Lightman Theatres, Washington; Reinheimer Film Service, Chicago; Sidney Lust Circuit, Washington; Dixie Amusement Company, Georgia, and Pal Amusement Company, Georgia.

Joins Princeton Film Center

John W. Kirston, formerly with Paramount and Walter Wanger Productions, has joined the Princeton Film Center in Princeton, N. J., as production manager. He recently completed a training picture for the Army Signal Corps, where he had been assigned as civilian motion picture expert.

Allied Extends Exchange of Sales Data

More extensive interchange of buying information on a national scale was approved by the Allied States Association "Caravan Committee" in Milwaukee Tuesday and recommended to the National Allied board of directors meeting on Wednesday. The meetings are being held at the Hotel Schroeder in conjunction with the fifth annual convention of the independent Theatres Protective Association of Wisconsin and Upper Michigan.

M. A. Rosenberg, national president of Allied and Caravan chairman, said that the organization's buying information service had proved satisfactory. With minor changes the directors were expected to recommend that the information service be extended nationally and the Caravan continued.

Caravan members in Milwaukee included Mr. Rosenberg, H. A. Cole, Abram F. Myers, Rotus Harvey, Sidney Samuelson, and W. L. Ainsworth of the Wisconsin unit. About 30 board members were expected for the Thursday and Friday sessions.

The convention was to elect officers and hear addresses from national leaders on Friday. A cocktail party given by 20th Century-Fox and a ball sponsored by the Milwaukee Reelfellows Club will close the meetings.

Speakers included: William F. Rodgers, general sales manager, MGM; Mr. Myers, general counsel, Allied States Association; David Palfreyman, Motion Picture Producers and Distributors of America; Mr. Rosenberg, president, National Allied; H. M. Richey, MGM; George Dembow, vice-president, National Screen Service; Mr. Harvey, president, ITO of Northern California and Nevada; Charles Tramps, president, Film Service, Inc., Milwaukee; Samuel Broidy, general sales manager, Monogram; Mr. Cole, president, Allied Theatre Owners of Texas; W. Al Steffes, past president, National Allied; L. O. Lukan, trustee, PCCITO; and Mr. Samuelson, executive secretary, Allied of Eastern Pennsylvania.

The Consent Decree was the sole topic of discussion Wednesday at the opening session of the Allied board meeting. Mr. Myers gave a report on the decree, which included an account of his November 6 conference with Attorney General Tom C. Clark. L. O. Lukan of Seattle reported on the November 9 conference between Mr. Clark and representatives of the Pacific Coast Conference of Independent Theatre Owners.

The board unanimously adopted a resolution approving Mr. Myers' report to Mr. Clark of October 4, which summarized the Allied questionnaire and submitted recommendations for decree changes. A copy of the resolution was to be forward to Mr. Clark.

It was agreed that no further action on the decree would be in order until Allied had received a draft of the final proposals of the consenting companies. At that time, such proposals would be analyzed for consideration of Allied's executive committee.

On Thursday, topics of discussion included the admission tax; better coordination of efforts of regional associations, especially on legislative matters; expanding the bulletin service; juvenile delinquency and general economic conditions affecting exhibitors.

Fire Destroys Theatre

Fire which broke out in the Reese Theatre Building in Harrington, Del., early Monday morning, November 15, destroyed the entire structure, including the 1,000-seat theatre, causing estimated damage of $150,000. It is the community's only theatre. Two stores and a dental office in the building also were gutted.

70% OF SEASON'S PRODUCT RELEASED OR IN WORK

124 Delivered, 118 Finished and 80 in Production Through November

Inventory of Production

Company	Features Released through November	Features Completed or Editing	Features Now in Production	Total	1943-44 Product Announced
Columbia	8	13	7	28	44
Metro-Goldwyn-Mayer	12	16	6	34	36
Monogram	7	7	6	20	40
Paramount	10	16	12	38	30
PRC Pictures	10	6	..	16	40
Republic	12	11	7	30	68
RKO Radio	11	10	8	29	40
Twentieth Century-Fox	14	9	7	30	36–40
United Artists	8	8	4	20	25–30
Universal	17	9	16	42	55
Warner Bros.	15	13	7	35	24–31
	124	118	80	322	438–454

With the first quarter of the 1943-44 season nearing completion, 11 companies have released, through November, 124 features and have 118 films completed or editing and 80 pictures in production, representing more than 70 per cent of this season's programs promised, announced or indicated.

Production this season and last has been far ahead of release dates because of the wartime economy. Increased capitalization has enabled companies to step up production budgets and to allow for negative costs and increased advertising and exploitation budgets.

Not all of the films in production or completed will be released this season, it has been indicated. Extended runs and holdover time of major product have been dictating a policy of fewer pictures released each month. Motion Picture Herald reported September 25th that releases were off 25 per cent for the first three months of the new season, although company announcements of 1943-44 schedules totaled approximately the same number as last season.

Some Completed Films Are From Backlogs

A number of films completed represent a portion of company backlogs of last season. Practically every company has on reserve pictures which can be used this season or next, depending on market changes. Warner Bros. completed "Arsenic and Old Lace" last year. It is still on the backlog and may be held until next season for release. There are a number of pictures scheduled for production this winter and early spring which have been announced by the majors for release later this season. It is probable that many of these films also will be put on the shelf until 1944-45.

Properties designated as "perishable" because of their war themes will be given release this season, it has been indicated. These would include such features as Paramount's "The Story of Dr. Wassell," MGM's "The White Cliffs," Warners "Destination Tokyo," and Twentieth Century-Fox's "Life Boat."

Completed Films Await Release Designation

Among the top-budget productions completed and tentatively scheduled for release this season are:

"The Heat's On," "Klondike Kate" and "Swing Out the Blues," Columbia; "A Guy Named Joe," "Madame Curie," "Song of Russia," "Cry Havoc," "The Heavenly Body," MGM; "Where Are Your Children?", "Women in Bondage," Monogram; "Miracle of Morgan's Creek," "Triumph Over Pain," "Lady in the Dark," "The Uninvited," "The Hour Before Dawn," Paramount; "Career Girl," "Jungle Terror," PRC; "Tender Comrade," "Days of Glory," "Around the World," "Higher and Higher," RKO Radio.

"In Old Oklahoma," "The Deerslayer," "Casanova in Burlesque," Republic; "Jane Eyre," "Roger Touhy, Last of the Gangsters," "The Song of Bernadette," "Buffalo Bill," "Pin Up Girl," Twentieth Century-Fox; "False Colors," "Jack London," United Artists; "This Is the Life," "When Ladies Fly," "She's for Me," Universal; "Adventures of Mark Twain," "Arsenic and Old Lace," "The Desert Song," "Devotion," "Saratoga Trunk," "Destination Tokyo," "Uncertain Glory," Warner Bros.

Many High-Budget Films Now in Production

Among the high-budget features now in production are:

"Cover Girl," "What a Woman," "Nine Girls," Columbia; "Gaslight," "Kismet," "Dragon Seed," MGM; "Lady, Let's Dance," "Sweethearts of the U.S.A.," "Follow the Leader," Monogram; "Tomorrow's Harvest," "Our Hearts Were Young and Gay," "Double Indemnity," "I Love a Soldier," Paramount; "Show Business," "International Zone," RKO Radio; "The Fighting Seabees," "The Monster," Republic; "The Sullivans," "The Eve of St. Mark," "Home in Indiana," "The Purple Heart," Twentieth Century-Fox; "Since You Went Away" (Selznick), "Knickerbocker Holiday" (PCA), "It Happened Tomorrow" (Pressburger), "The Bridge of San Luis Rey" (Bogeaus), United Artists; "Gung Ho," "The Imposter," "Ali Baba and the Forty Thieves," Universal; "One More Tomorrow," "Rhapsody in Blue," "The Horn Blows at Midnight," Warner Bros.

Another "E" to RCA Plant

The Radio Corporation of America's plant at Harrison, N. J., recently received its second Army-Navy "E" flag. RCA organizations have won five "E" awards, with a total of six stars, a Maritime "M" pennant with one star, and a Victory Fleet Flag.

ColumbiaRenews Music Hall Deal

Columbia Pictures, on Tuesday of this week, renewed its franchise with Radio City Music Hall for a three-year period, adding another to an unbroken chain of deals starting in 1933 when the world's largest theatre first began showing motion pictures. Announcement of the deal was made by A. Montague, Columbia's general sales manager.

Radio City Music Halls' first picture when it switched from straight variety stage entertainment to a policy of pictures with stage productions, was Columbia's "The Bitter Tea of General Yen."

The new arrangements are effective as of October 1 of this year. The Music Hall, the announcement said, would devote a substantial part of its playing time annually to Columbia product.

Several Columbia pictures had their premieres at the Music Hall, later to contribute to film history. "It Happened One Night," which won five of the Academy Awards for 1934, was one of the films in this category. Some of the others were "One Night of Love," which helped to start a cycle of musicals, "Mr. Deed Goes to Town," "Here Comes Mr. Jordan," and the recent film, "The More the Merrier."

Negotiations for the renewal of the agreement were handled by Mr. Montague for Columbia and G. S. Eyssel, managing director of the Music Hall.

Install Browning as Head Of Boston Variety Post

Officers of the Boston Variety Club's Theatrical Post were installed at the Hotel Statler in that city last week. Harry Browning, M&P Theatres' publicity director and incoming president, was praised by RKO's Harry Smith, retiring head. Cyril McGerigle headed the installation committee, assisted by Abraham Camusin, Harry Germaine, John F. Foley, John Sweeney, Harry Downing and Louis Smith. Many prominent industry men from Boston and surrounding communities were present.

UA to Finance Four Mexican Pictures

Will Distribute Product in Latin America, Spain; Remake 2 in English

United Artists will finance four pictures to be made in Mexico, in the Spanish language. It will distribute these pictures in Latin American countries and Spain. It will attempt to distribute a certain number of them in English language territory. And it will remake two in English, in Hollywood, for distribution in the English-speaking world.

These facts were announced Monday by the company at its New York offices, and amplified by information given the trade press personally by Arthur Kelly, UA financial committee chairman, and Dudley Murphy, whose company, Associated Artists, will make the pictures at the Azteca Studios, Mexico City.

Cites Success with Previous Mexican Production

Mr. Kelly characterized the deal as "an important occasion for us." He said that United Artists had always tried to bring into its producers' group the best picture makers, "regardless of language" and he pointed out the new agreement was the first the company has had with Mexican production in which full control of the releasing in Latin American countries was maintained.

He observed that the company had had "marked success" with a previous Mexican film, "Rancho Grande."

Mr. Kelly then observed that Mr. Murphy had "ambitious plans, and important properties" in Mexico, and that United Artists was "going to build up his unit." The money that United Artists would put into the venture, observed its finance chairman, was of a magnitude never hitherto given Mexican production.

Mr. Kelly then drew a parallel between production for United Artists in Britain, and the projected production for the same company in Mexico. He said it was the idea to encourage production for the UA "quality label."

Sees World Market Ready For Pictures in Spanish

"We are going to keep pounding at this thing," he said, "and are going to try to get the better Latin-American product into countries which have never played Spanish language pictures. I think the world is about ready to absorb good Spanish shows on a limited basis."

England will be the first non-Latin country tried on that basis, Mr. Kelly said. He pointed out that French pictures always obtained a steady amount of playing time in that country, as well as German pictures. Now there are neither. The Spanish language "quality" pictures would be used to endeavor to fill the vacancy, he said. If the policy succeeds, it then will be attempted in Australia and New Zealand.

Mr. Murphy, in giving background information, asserted that Mexico now had perfect technical equipment. The Azteca studios alone have built 10 sound stages in the past year, making its total 15.

He cited the praise given Mexican cameramen by United States experts, and also pointed out that the Mexican film industry is now having built a special effects studio, access to which will be given every Mexican company. The Coordinator of Inter-American affairs has been helpful in encouraging this growth of Mexican technique, he said.

Murphy to Direct Two of Four Films Planned

In his planned pictures, Mr. Murphy hopes to polish the scripts so that the treatment will approximate that given pictures here, and yet remain attractive to the Latin mind. He said he has the use of the best Hollywood scenario writers, and noted that he would direct two of the four pictures.

The first picture will be "The Bell of My Village," based upon the *Saturday Evening Post* story by Budd Schulberg. It would be delivered to United Artists about the first of April, Mr. Murphy said. The leading male roles will be played by Pedro Armendarez and Julio Villareal. Mr. Murphy added he was negotiating with Esther Fernandez for the chief feminine part.

The second picture, a musical comedy in color, will use the resort of Acapulco as background. The third will be a topical drama of the Mexican jungles. Mexican director Emilio Fernandez will direct. The fourth picture, untitled, will be based upon a story by Aben Kandel, of Hollywood.

Remakes in English to Be Made in Hollywood

Of the plan for remaking two of the pictures in the English language, for distribution in this country and the remainder of the English-speaking world, Mr. Murphy explained that the actors would be from Hollywood, that the shooting would be in Hollywood, and that some of the original material, such as long shots, battle scenes and the like, would be incorporated.

The Mexican production company is capitalized, through Mexican banks, secured by American money, for four pictures, and there is a revolving fund for future pictures. Mr. Murphy said. Herbert Silberberg represents the American financial group, he said.

Mr. Murphy has written and directed for MGM, Paramount, Universal, RKO, Pathe, Columbia and Republic.

Los Angeles Exchanges Back to 40-Hour Week

The recent visit to the War Manpower Commission regional office in Los Angeles by C. J. Scollard of Paramount and Sidney S. Braunberg, MGM associate counsel, has resulted in a return to a 40-hour week by the exchanges in that city, following the WMC decision to retract the former ruling requiring a 48-hour week. The action was seen as setting a precedent which may affect San Francisco exchanges.

'Come Clean, U.S. Protecting You' Bioff Told Pals

"Come clean, you don't need to worry," Willie Bioff advised his pals in the Chicago operators' union when they were summoned to tell a Grand Jury what they knew about gangster participation in the union shakedowns for which Bioff and George E. Browne, union officials, went to jail.

At the trial of six of the alleged Chicago underworld bosses of the extortion plot John P. Smith, business agent of Local 110, Moving Picture Machine Operators' Union of Chicago, told of Willie's friendly advice from the witness stand Wednesday in federal court in New York.

"Don't worry, John. Give them the works, there'll be many other witnesses anyway," Bioff said in the office of special prosecutor Boris Kostelanetz, Mr. Smith testified. This time was December, 1942 when Mr. Smith had come from Chicago, and Bioff from Leavenworth to appear before the Grand Jury.

Mr. Smith said he had been very worried about the consequences of his testimony of kickbacks from his salary to Nick Circella, Paul de Lucia and other defendants. But Willie was reassuring.

"You've got the greatest protection in the world—the United States Government," Bioff told him, Mr. Smith testified.

Frank C. Olsen, now president of the Chicago stage hands, Frank Corte, projectionist, Russell Holmden, IATSE vice president, and Daniel McCarthy, stage hand, were other Government witnesses to gangland influence.

Mr. Olsen told of the part the defendants played in the election of Browne and Bioff to national union posts at the Nashville IATSE convention in 1934. He described, as did Mr. Smith, kickbacks to the gang of several hundred dollars a week paid from their salaries of Chicago union officers.

Nathaniel "Jack" Barger, operator of the Rialto theatre, Chicago, testified that the gang became self-invited partners in his operation. Regular payments were made to Browne and Bioff from 1935 until May, 1943, when the defendants were indicted, Mr. Barger swore. He said they totaled over $80,000, and added that several checks had been given directly to Phil d'Andrea, a defendant. Mr. Barger said that he made the payments in constant fear.

Dr. Charles N. Papp, who graduated to dentistry after many years as a stage hand and union official, described how he was "pushed around" by defendants at the Louisville convention. One of them, he said, "cut out the seat of my pants for a joke" in 1936.

Last week Harry Cohn, president of Columbia, concluded his story of how his onetime friend John Roselli, now a defendant, acted as intermediary with Bioff during the Columbia studio strike. Mr. Cohn said that he had never made any payments to Bioff or the gang.

A number of Hollywood figures were in New York this week awaiting their call to the stand in the courtroom off Foley Square. They included Pat Casey, studio labor contact, Arthur Ungar, William Wilkerson and Ralph Roddy, trade press editors, Herbert Sorrell and C. Davis, officers of the electrical and painters' studio unions, and additional union and underworld associates of the defendants from Chicago.

To Serve Holiday Dinners

Thanksgiving and Christmas dinners will be provided service men at Cleveland's Stage Door Canteen on the two holidays by the local Variety Club's ladies' auxiliary. The committee handling the arrangements is headed by Mrs. Nat Barach, wife of the manager of the National Screen Service Cleveland office.

TURN ON THE ROARS!

TURN ON THE ROMANCE!

TURN ON THE RHYTHM!

TURN ON THE FUN!

THE SCREEN'S FUL

sizzling hot story!
PAN-AMERICAN LIMITED
sizzling hot songs!
sizzling hot swing!

THE HEA

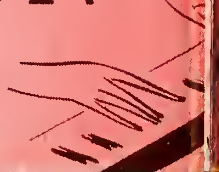
Starring

Mae **WEST** ★ *Victor* **MOORE** ★ *William* **GAXTON**

with LESTER ALLEN ★ ALAN DINEHART ★ LLOYD BRIDGES

Original Screen Play by Fitzroy Davis, George S. George and Fred Schiller

Directed by GREGORY RATOFF ★ A COLUMBIA PICTURE



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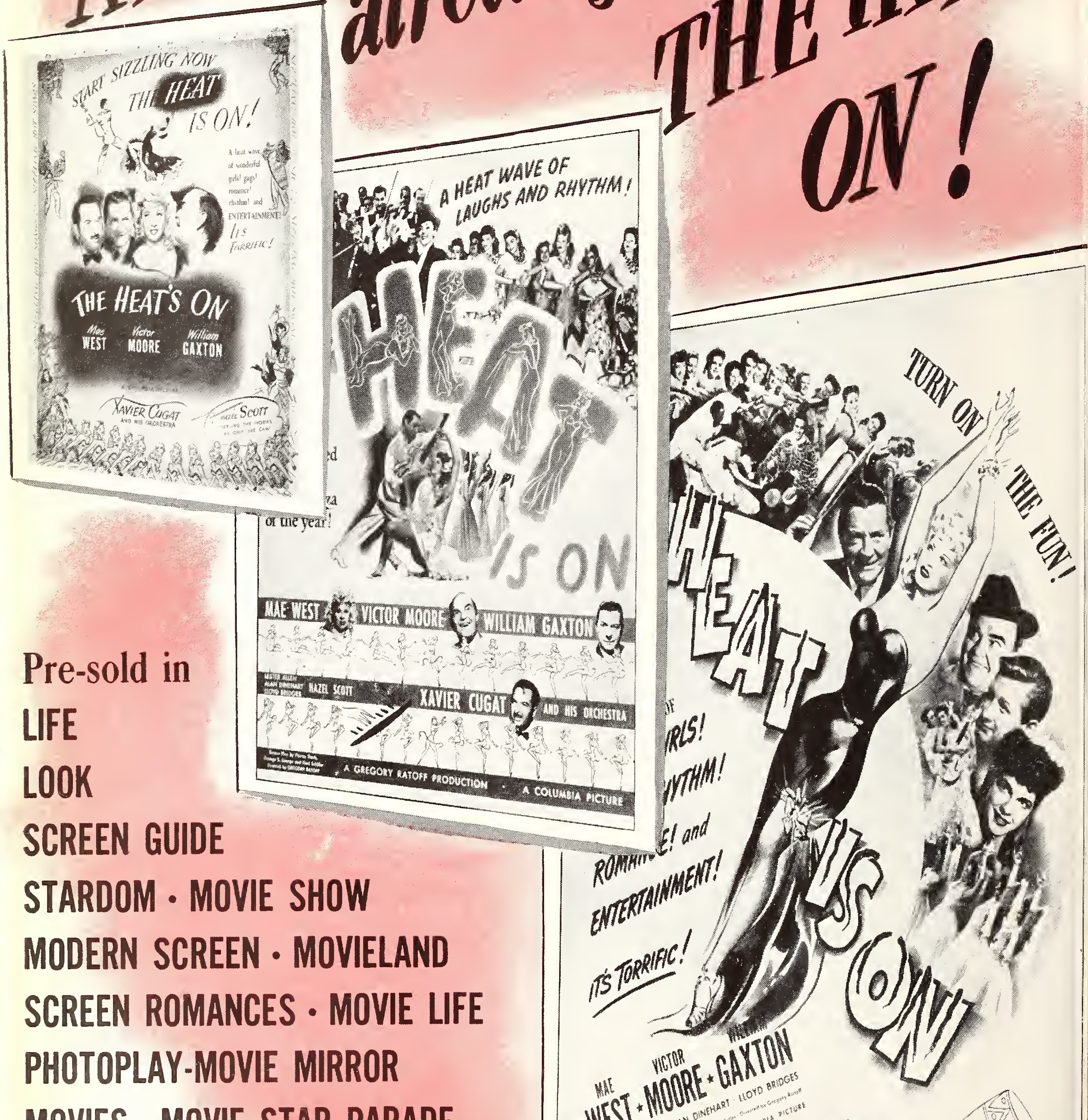
IT'S TORRIFIC!

T'S ON

AZEL SCOTT *Swing Pianist* and *Xavier* **CUGAT** *The Rhumba King* AND HIS ORCHESTRA

America already knows THE HEAT'S ON!


START SIZZLING NOW
THE HEAT IS ON!
A heat wave of wonderful girls! gags! romance! rhythm! and ENTERTAINMENT! It's Terrific!
THE HEAT'S ON
Mae WEST
Victor MOORE
William GAXTON
XAVIER CUGAT AND HIS ORCHESTRA
HAZEL SCOTT TICKLING THE IVORIES AS ONLY SHE CAN
A HEAT WAVE OF LAUGHS AND RHYTHM!
HEAT IS ON
of the year!
MAE WEST
VICTOR MOORE
WILLIAM GAXTON
HAZEL SCOTT
XAVIER CUGAT AND HIS ORCHESTRA
A GREGORY RATOFF PRODUCTION
A COLUMBIA PICTURE
TURN ON THE FUN!
THE HEAT IS ON
RLS!
YTHM!
ROMAN E! and
ENTERTAINMENT!
IT'S TORRIFIC!
MAE WEST ★ VICTOR MOORE ★ WILLIAM GAXTON
with LESTER ALLEN · ALAN DINEHART · LLOYD BRIDGES
A GREGORY RATOFF PRODUCTION · A COLUMBIA PICTURE
HAZEL SCOTT TICKLING THE IVORIES AS ONLY SHE CAN
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MOVIE STORY · MOTION PICTURE
SCREENLAND · SILVER SCREEN

COLUMBIA PICTURES

ENGLAND WILL RETAIN FILM QUOTA FOR DURATION

Board of Trade President Tells Commons Act Will Not Be Abandoned

by PETER BURNUP

in London

Of particular interest to the industry in England is the pronouncement of the U. S. Department of Commerce counselling the abolition of the British Quota; and in particular the statement allegedly made by Fayette Allport, representative in England of the Motion Picture Producers and Distributors of America, and widely regarded here as one of the industry's elder statesmen, that an open market based upon competitive ability should be one of the subjects discussed at the peace table.

Prompt denial was uttered by Hugh Dalton, president of the British Board of Trade, in the House of Commons that the Government had any intention of removing the Quota regulations. The name of Brendan Bracken — famed lightning-conductor in British politics—came in, the Minister of Information being credited with the statement during his American Odyssey that free and open competition with no artificial stimulants was just what the British industry most needed.

No Action Is Expected For Duration of War

It is learned authoritatively, however, that no action will be taken for the duration of hostilities; but despite amiable Government protestations, there is a pronounced movement here among the shrewdest executives for the eventual abolition of the Quota. The argument is that British product, standing on its own feet, can better compete in the world market unrestricted by the present shackling legislation.

Meanwhile, a tincture of comedy, dispensed by vociferous and rival groups of theatre managers, illumines the contemporary scene. A group of managers calling itself the Cinema Managers' Association, started the pother by hurling at the Cinematograph Exhibitors Association a portentious "charter," which being divested of its inordinate sound and fury was clearly recognizable as just another phase in the trades unions' strategy to bring about "closed shop" conditions in the industry.

Managers' Federation Comes Into Scene

The right of affiliation to the Trade Union Congress was demanded and vague threats of a general strike were uttered. The CEA blandly turned the other cheek to the raucous menaces and awaited developments.

They were not long delayed. Within a matter of hours, a manifesto was issued by a hurriedly assembled group of provincial managers calling itself the Managers' Federation and sounding a call to all brothers.

Managers, said the Federation, were a professional body, not a mere mob of ordinary working-men. They had the right to have their professional status recognized. In any dispute with employees it was the managers who must negotiate an eventual settlement in behalf of theatre proprietors. How then could they ally themselves with the Trade Union Congress. How, in particular, could they engage in threats of a strike?

The strategists of the CEA took the hint. The Federation was quickly accepted by the CEA as the recognized body in behalf of managerial interests and managers, by inference, adjured to adhere thereto. As well the CEA might, seeing that—as quickly disclosed by the rival body—four out of five of the Federation's original sponsors were members themselves of the CEA.

Abuse and Counter-abuse Enlivened Industry

The familiar cacophony of abuse and counter-abuse enlivened the industry. Tom O'Brien, secretary of the National Association of Theatrical and Kine Employees, waiting as ever just around the corner, came out with some characteristic eloquence. "This discredited and antiquated trick of employers . . . these old and outmoded subterfuges . . .". and so forth."

But the CEA just went along content with its newly-born Federation and disdaining the would-be intransigents in the managerial midst. Except that W. R. Fuller, CEA's general secretary and himself an attorney of considerable repute, issued a statement interpreting for the less-informed multitude the whys and wherefores of the tangle of wartime legislation and Defense Orders as they related to industrial disputes; pointing out the while that in any event the promotion of a wartime strike was against the law.

A wholesale tightening-up of production and renting costs is clearly indicated. The inflated salaries of certain branches of studio and distribution work—not to say the over abundance of redundant jobs—has long been a target of savage criticism by industrialists entering the industry for the first time.

Industry Is Engaged in Wage-Pegging Policy

Long before the war's impact "rationalization" was well in the foreground. Its impetus has been stayed, to a degree, by manpower shortages and like temporary considerations. But "rationalization" is still on the wing. J. Arthur Rank, for example, is credited with the private informal dictum that after "this war there will be no more £1,000 a year salaries in the industry." That may be, probably is, just a rhetorical euphemism. But it is an indication.

Industry, as a whole, in this land is preoccupied to a degree with a wage-pegging policy that is a necessary complement to the Government's scheme of price-pegging. The motion picture industry, in its present lineup and future planning is only following suit.

But employees—long the envy of their mates in extra-mural trades—and in particular Trades Union bosses are well aware of the tendencies.

A battle is scheduled to be fought ere long.

BRITISH CEA ATTACKS U. S. COMPANY GRADING

Attacks on American distributors for their film grading policies featured a meeting of the general council of the Cinematograph Exhibitors Association in London last week. It was charged British trade conditions were "dictated by a small caucus of American distributors . . . taking advantage of war conditions to introduce methods foreign to this country".

The CEA rentals committee was instructed to report back on an alleged secret list of exhibitors to whom first features are booked on percentage only.

Distribution executives, meanwhile, have responded to a CEA rentals committee invitation to discuss grading. Up to this time, distributors consistently had refused to meet exhibitors on the subject.

Rodgers Honors Drive Workers

W. F. Rodgers, chairman of the distributors division of the War Activities Committee, is presenting identification cards to industry workers for their aid in promoting the various drives in behalf of the war effort.

The first card has been issued to George J. Schaeffer, chairman of the coordinating committee of the WAC. Local distributor chairmen recommend the workers who have been most energetic. The cards are three-color, engraved and distinctive in appearance with a double fold of standard size.

"With this card goes my personal thanks for your efforts," Mr. Rodgers wrote this week to recipients of the cards. "The statement of your local distributor chairman that you have given much of your time to the war work of our industry is indeed gratifying, for it is the sincerity of men like yourself that enables our industry to be proud of its war record. I hope this card will assist you in further carrying on our work until that glorious time when peace comes again."

Cards eventually will be distributed, Mr. Rodgers stated, to a great percentage of all the field men, who actually contact exhibitors for playdates on the war shorts or arrange the drives and who have been consistent workers in behalf of the war effort, as it is felt they are entitled to proper recognition.

Flag Unveiled at AMPA Luncheon For Servicemen

More than 800 industry members and guests were present at the Associated Motion Picture Advertisers' luncheon at the Astor Hotel in New York Wednesday when a huge service flag was unveiled by Howard Dietz, MGM vice-president. The flag contained 28,200 stars representing former industry members who entered the service.

Postmaster General Frank C. Walker was principal speaker, with Charles Francis Coe, vice-president and general counsel of the Motion Picture Producers and Distributors Association, as toastmaster. The luncheon was staged as a testimonial to those in uniform, with tribute paid to several heroes of the war present with "Salute to the Heroes" as the theme.

Mr. Walker said that the men and women in service constitute a "second generation of the motion picture industry, to whom, after the war, we should plan to turn over the responsibilities involved in keeping this industry in the forefront." Praising the industry for its aid to advancement of all nations, as well as for its entertainment function, Mr. Walker reminded the gathering that "our duty and responsibilities are not finished—we should come to the realization that the cream of our youth will suffer greatly before righteousness shall survive in the present conflict."

Dedicating the flag, Mr. Dietz assured the industry members in service that when they return after victory, they will be received with "open arms." Mr. Coe remarked that the observance Wednesday honored not only people of the industry, but people "whose names resound around the world."

Among these were Sergeant Schiller Cohen, Seaman Edward Fitzpatrick, Marine Corporal Harold Zeltner, Lt. William Murphy of the Air Corps, Sergeant Jack Simms and Marine Captain Everett Callow.

A special V-mail letter is to be sent to each person whose name is represented on the flag with the signature of the company presidents, including Nicholas M. Schenck, Loew's; Barney Balaban, Paramount; Harry Cohn, Columbia; N. Peter Rathvon, RKO; Spyros P. Skouras, 20th-Fox; Edward Raftery, United Artists; Nate J. Blumberg, Universal; Harry Warner, Warner Brothers; W. Ray Johnston, Monogram; O. Henry Briggs, PRC, and J. R. Grainger, Republic.

Other signers were Will H. Hays, president of the MPPDA; George J. Schaefer, chairman of the War Activities Committee, and Vincent Trotta, president of the AMPA.

Among those on the dais were Vincent Trotta, David J. Bernstein, O. Henry Briggs, J. Robert Ruben, Martin Quigley, Neil Agnew, John J. O'Connor, Edward Raftery, Jack Cohn, N. Peter Rathvon, Barney Balaban, Will Hays, Adolph Zukor, Ned Depinet, Herman Robbins, Gradwell Sears, Tom Connors, Arthur Mayer, Harry Kalmine, Charles D. Prutzman, Carl Leserman, Steve Broidy, Jules Brulatour, W. C. Michel, Postmaster Albert Goldman, Malcolm Kingsberg, H. M. Richey and George Dembow.

Bingo Hits Cleveland Theatre Receipts

As a result of the recently-enacted state law in Ohio permitting Bingo when played for charitable purposes, Bingo parlors have become numerous in Cleveland, it is reported. Local officials have found it practically impossible to determine which games are bona fide in the sense that receipts are turned over to charity. Theatre owners are concerned with the new threat to the box office but are helpless about seeking relief.

In Salute to the War Heroes

Photo by Staff Photographer

AT THE "SALUTE TO THE HEROES" luncheon given by the Associated Motion Picture Advertisers in the grand ballroom of the Hotel Astor, New York City, above, are the personalities who headed the many on the dais: Charles Francis Coe, vice-president of the Motion Picture Producers and Distributors of America, who was toastmaster; Postmaster-General Frank C. Walker, chief speaker; Howard Dietz, advertising and publicity director and a vice-president of MGM, who unveiled the flag, and Vincent Trotta, AMPA president.

"Lady in the Dark" To Be For Spring Release

"Lady in the Dark," Paramount's Technicolor musical comedy starring Ginger Rogers, Ray Milland, Warner Baxter and Jon Hall, will have its world premiere in Los Angeles early next February, Neil Agnew, Paramount general sales manager, announced in New York Wednesday. The picture will open in New York immediately after the West coast premiere and pre-release engagements in a few key cities will follow. General first run bookings are planned for the Easter holidays.

Discuss Building When War Ends

Post-war plans for theatre building in the Boston area and for the renewal of equipment or the installation of newer and more modern accessories were discussed last week by members of the Associated General Contractors of Massachusetts, meeting at the Hotel Statler. Major General Philip B. Fleming, Federal Works Agency Administrator, was a speaker.

Professor Gropius of Harvard University, one of the leading architectural authorities of the country, expressed the belief that there would be considerable change in the superstructure of theatres in the post-war period and that more attention would be given to sight and hearing, and other comforts of the patrons.

Many theatre men who attended told of plans they were making quietly to re-equip their theatres at the end of the war. One of the large circuit operators said that in his opinion Boston would see at least two large new theatres erected. Few of the men present believed that the population shifts would have any great effect after the war, believing that many of the factories now operating as war plants would continue to give employment to thousands.

Drop "Little 3" In Griffith Case

Columbia, Universal and United Artists were dismissed at Oklahoma City Wednesday as codefendants in the Government's anti-trust suit against the Griffith Amusement Company. Federal Judge Edgar S. Vaught, in a surprise ruling, granted dismissal motions filed by the "Little Three" at pre-trial conferences last week.

The circuit remains the only defendant in the third of the key field complaints filed by the Government in 1939. Paramount, MGM, Warner Bros., RKO and Twentieth Century-Fox were dismissed from the case when the Consent Decree was filed in New York.

Holmes Baldridge, Assistant U. S. Attorney, did not oppose the dismissal. This fitted the policy disclosed in August to MOTION PICTURE HERALD by Tom C. Clark, Assistant Attorney general. He advocated the consolidation of field trust actions to make them subservient to the precedent of the New York case as far as possible.

In the Crescent action at Nashville last year, Columbia and Universal similarly were dismissed. Several minor counts of conspiracy were found against United Artists.

Paramount Issues News Sheet for Service Men

Paramount has published the first issue of *The Paramounteer,* illustrated publication which will be circulated to all employees in the home office and exchanges and to all former employees in the service. It will be published once a month. The publication is under the supervision of an editorial committee comprising George Harvey, Harold Lagar, John Cicero, Al Finestone, Albert Deane and Harry Nadel. Frank McGuire is art director.

THE *HOLLYWOOD* SCENE

From HOLLYWOOD BUREAU

Ladd in "And Now Tomorrow"

Paramount's "And Now Tomorrow" will be Alan Ladd's first picture since his return to the studio from the Army. Opposite will be Loretta Young, with whom he appeared in "China," his last starring role before entering the service. Also in the cast are Susan Hayward and Barry Fitzgerald. Still on the subject of tomorrows, the company has withdrawn Maureen O'Hara from the role opposite Ray Milland in "Tomorrow's Harvest" and has announced that Barbara Britton will play it. Miss O'Hara expects to become a mother in the spring.

Universal has chosen Turhan Bey, the young Turkish actor, for the male lead opposite Susanna Foster in the Technicolor production of "The Climax." George Waggner is producer and production is scheduled to get under way about the middle of September. The company has started its musical, "Cross Your Fingers," with Grace McDonald, Leon Errol and Walter Catlett in featured roles. Prominent bands in the picture are those of Ted Weems, Freddie Slack and Harry Owens.

Stolz To Compose Music For Pressburger Film

The entire musical score of Arnold Pressburger's "It Happened Tomorrow" for United Artists release will be composed by Robert Stolz, who will also conduct the orchestra during the filming. Mr. Stolz, whose record embraces work in 54 Hollywood musicals, had as his last assignment "Spring Parade," starring Deanna Durbin. The cast includes Dick Powell, Linda Darnell and Jack Oakie, with screenplay by Dudley Nichols and direction by Rene Clair.

Also for United Artists, Andrew Stone is busy casting for his "Sensations of 1944." Last week he signed Eleanor Powell for the lead in the musical, described as a "musical-comedy-thriller." Mr. Stone is planning to use Niagara Falls in one sequence showing a tight-rope walker strolling across on a wire bridging the water. Only two conditions will cause cancellation, it is explained. One, permission must be granted by the proper authorities, Canadian and U. S.; second, the daredevil to perform the feat has not yet been approached.

"Claudia" Player Signed for "Thirty Seconds Over Tokyo"

Metro-Goldwyn-Mayer has signed Phyllis Thaxter, who played the title role in the road show of "Claudia" for the past two years, as the feminine lead in "Thirty Seconds Over Tokyo." She will portray Ellen Lawson, wife of Captain Ted Lawson, who wrote the story of the Tokyo raid on which the picture is based. It will be Miss Thaxter's first film appearance.

Also, at Metro, Clarence Brown's first assignment under a new long-term contract will be "National Velvet." The producer recently returned to the coast following a two-week stay in New York. Mickey Rooney and Elizabeth Taylor have the leads.

Paramount has picked up Diana Lynn's option for another year. She recently completed an assignment in "Our Hearts Were Young and Gay." Bill Edwards, who also had a prominent role in the picture, will appear next in Paramount's musical, "You Can't Ration Love" with Marie Wilson, Johnnie Johnston, Betty Rhodes, Marjorie Weaver and Roland Dupree, one of the juveniles from Metro's "Meet the People." George Meeker had been added to the cast of Pine-Thomas' "Take It Big" with Jack Haley, Harriet Hilliard and others. Frank McDonald will direct the musical.

Monogram's next in the Trail Blazers series will start in December and will be titled "Danger Valley." . . . The company has purchased "Diamond Boosters" from Nicky Arnstein, former husband of Fannie Brice. The story will be used for the Charlie Chan series. . . . RKO has engaged Barbara Hale, Barton MacLane and Robert Ryan for "Marine Raiders."

Cast additions at Metro are Hugh Cronyn for "The Seventh Cross"; Marjorie Main and Gloria de Haven for "Meet Me in St. Louis." . . . Columbia will use Arthur Lake for "Sailor's Holiday." . . . Jack Chertok is to produce "After April" for Warners, filming to get under way in the spring. . . . Humphrey Bogart and his wife, Mayo Methot, are set for their overseas trip to entertain troops.

Dore Schary has been signed by Vanguard films to produce for that company. He will start November 29. Another addition announced by David O. Selznick is Lee Garmes as director and cameraman to film special scenes for "Since You Went Away."

Studios Finish 8, Start 5

Second Hollywood response to the agitation for pictures dealing with juvenile delinquency, RKO Radio's "Where Are Our Children?" was started in a week that saw eight pictures finished and five placed before the cameras, to bring the production level to 48.

Bonita Granville and Kent Smith, who played the leads in the same studio's "Hitler's Children", are starred in the delinquency project, Val Lewton producing and Mark Robson directing.

Universal started "Cross Your Fingers", a musical starring Grace McDonald and Leon Errol, with Ramsay Aems, Richard Davis, and the Ted Weems, Freddy Slack and Harry Owens orchestras in support. Will Cowan is producing, Edward F. Cline directing.

Columbia launched "The Wedding Guest Sat on a Stone", presenting Arthur Lake, Janis Carter and Lynn Roberts, with Lew Landers directing for producer Jack Fier.

Paramount's producing duo, William Pine and William Thomas, started their first musical, "Take It Big", in which Jack Haley is starred, Frank McDonald directing.

Republic started "Mojave Firebrand", a Wild Bill Elliott Western.

The production scene at the weekend:

COMPLETED

MGM

Andy Hardy's Blonde Trouble

PRC

Jungle Terror
Texas Wildcats
Career Girl

RKO Radio

The Falcon Out West (formerly The Falcon in Texas)

Republic

My Best Gal (formerly Rhythm Revelry)

Universal

Calling Dr. Death

Warners

Passage to Marseille

STARTED

Columbia

The Wedding Guest Sat on a Stone

Paramount

Take It Big

RKO Radio

Are These Our Children?

Republic

Mojave Firebrand

Universal

Cross Your Fingers

SHOOTING

Columbia

Nine Girls
Beautiful But Broke
Curly
Cover Girl

MGM

Dragon Seed
Two Sisters and a Sailor
Kismet
Mr. Co-Ed
The Canterville Ghost
Gaslight

Monogram

Raiders of the Border

Paramount

Incendiary Blonde
Tomorrow's Harvest
The Hitler Gang
Rainbow Island
Double Indemnity
I Love a Soldier (formerly When I Come Back)

RKO Radio

Gildersleeve, Detective
Show Business
International Zone

Republic

Pistol Packin' Mama
The Monster
Fighting Seabees

Twentieth Century-Fox

Greenwich Village
Four Jills in a Jeep
The Purple Heart
The Sullivans
Eve of St. Mark
Home in Indiana
Lifeboat

UA

It Happened Tomorrow (Pressburger)
The Bridge of San Luis Rey (Bogeaus)
Knickerbocker Holiday (PCA)
Since You Went Away (Vanguard)

Universal

Moonlight in Vermont
Three Cheers for the Boys
Gypsy Wildcat
Patrick the Great
Her Primitive Man
The Imposter

Warners

Mr. Skeffington
One More Tomorrow
Outward Bound

Two New Films Have Openings On Broadway

Two New York openings were held in Broadway theatres on Wednesday, 20th-Fox's "Guadalcanal Diary" opening at the Roxy following its world premiere in Philadelphia last week, and "Flesh and Fantasy" coming to the Criterion. The Universal picture had its world premiere at the Albee in Cincinnati, October 29.

Two Warner films, "Old Acquaintance" at the Hollywood and "Princess O'Rourke" at the Strand, were held over for a third week while the Music Hall continued "Claudia" for a third week starting Thursday. MGM's "I Dood It" went into its second week at the New York Paramount Wednesday, while Samuel Goldwyn's "The North Star" continued at the RKO Palace and Victoria, starting the third week of a simultaneous showing on Thursday.

The highlight of the "Flesh and Fantasy" opening at the Criterion was the appearance of Dr. Franz J. Polgar, telepathist, who tested audience reaction to the film through mind-reading.

The tenth and final week of "Thousands Cheer" started Tuesday at the Astor in New York and will be followed by the world premiere next week of MGM's "Cry 'Havoc.'"

In London on November 9, Paramount's "For Whom the Bell Tolls" was shown for the first time outside the United States at the Carlton theatre. According to David E. Rose, managing director for Paramount in Great Britain, the picture is destined for a long run.

At the Rivoli in New York, the picture is in its 19th week and is being shown continuously five times daily, having played to more than 750,000 patrons since its July opening.

20th-Fox Sets Release Dates on Seven Shorts

Release dates on seven short subjects were announced this week by Twentieth Century-Fox. They do not include three untitled March of Time subjects, which will be released in December and January. Those named included: "Kingdom of Treasure," Magic Carpet series, December 3; "Champions Carry On," sports reel, December 10; "The Hopeful Donkey," Terrytoon, December 17; "A Volcano Is Born," December 24; "The Butcher of Seville," Terrytoon, January 7; "The Leathernecks on Parade," January 14, and another Terrytoon, "The Helicopter," January 21.

New RKO Managers Named In Detroit, Kansas City

RKO Radio has promoted Milton E. Cohen, city salesman in the Detroit branch, to manager. He succeeds Fred E. North, resigned. The company also named A. A. Renfro, former city salesman, acting manager of the Kansas City branch to replace James Lewis, who has entered the Army. Mr. Renfro has been with the company for 12 years.

Kamern Is Lieutenant

Lee Kamern, formerly manager of the Astor theatre, New York, has been commissioned a second lieutenant in the Marines. Lt. Kamern resigned from the Astor December 8, 1941, the day after Pearl Harbor, and enlisted as a private. For the past year he has been in the South Pacific, and was in one of the first contingents to invade Guadalcanal. He has been hospitalized at least six times with malaria and recently escaped death when a Jap bomb struck an adjourning barrack, killing all occupants.

Honor WAC Executives

By Staff Photographer

High tribute was paid S. H. Fabian and Arthur Mayer, at a luncheon in the Astor Hotel, New York, Tuesday. Above, on the dais, left to right: Barney Balaban, Paramount president; Mr. Fabian; Samuel Rinzler, co-owner of the Randforce circuit, and co-chairman for the WAC in New York; former New York Mayor James J. Walker, who was toastmaster; Mr. Mayer; Adolph Zukor, chairman of the board of Paramount, and Joseph Bernhard, Warner vice-president and general manager.

Approximately 800 of the New York film industry gathered in the grand ballroom of the Hotel Astor, New York, Tuesday, to honor at a luncheon two theatre owners who have left their work these past two years to meet the exacting demands of the war effort on the home front— S. H. Fabian and Arthur Mayer. Mr. Fabian has been chairman of the War Activities Committee theatres division; Mr. Mayer, the WAC assistant co-ordinator.

Former New York Mayor James J. Walker was toastmaster. The industry was praised by Mr. Walker for its "splendid effort to make the people of our country realize that the motion picture industry is not an industry of press agents, legs and gangster pictures, but a substantial patriotic contribution to the war effort".

Appeals for the National War Fund were delivered by Samuel Rinzler, the Fund's New York co-chairman, and Adolph Zukor, national chairman for the Fund film industry drive.

Mr. Fabian reminded the gathering that "there is much work yet to be done". He praised the "fine job" being done by the industry and called attention to two immediate tasks, the Fourth War Loan, which will begin in January, and the National War Fund. Mr. Mayer said that showmen in the war effort were having a "swell time" using their skill to make theatres a democratic bulwark.

Bill Proposed in Congress to Sell Alien Film Property

A bill which would affect hundreds of motion picture and radio patents, several hundred motion picture copyrights and hundreds of actual negatives and positives, seized by the U. S. Alien Property Custodian, has been introduced in the House of Representatives by Congressman Bertrand Gearhart of California. The bill calls for the sale of all enemy-owned properties in the United States with the proceeds applied to the claims of American nationals for property confiscated by the enemy.

Ohio Operators Lease State in Toledo

Carl H. Schwyn and Jack Armstrong, operators of the Cla-Zel and Lyric theatres in Bowling Green and the State and World theatres in Napoleon, both Ohio cities, have leased the State theatre in Toledo. Elmo Schausten, formerly advertising manager of Balaban & Katz's Paramount theatre in Toledo, manages the State.

Lt. Harry H. Dunham, Newsreel Editor, Killed

Word was received Tuesday by Mrs. Marion Chase Dunham, of New York City, that her husband, First Lt. Harry H. Dunham, a pilot of the American Fifth Air Force and former assistant editor for Pathe News, was killed in action over New Guinea last month. He was 33 years old.

Lt. Dunham was assistant newsreel editor for Pathe News, Inc., when he received his commission in the Army Air Force in May, 1941. Following periods of training at Randolph Field, Texas, and Pittsburgh and Kansas, he was sent to the southwest Pacific, arriving there last April.

In 1937, he was a newsreel cameraman, and the first foreigner to visit the Communist-controlled areas of China's northern Shensi province after the revolt against the Kuomintang.

Telenews Gets Theatre

Telenews Theatres has taken a long-term lease on the Cinema theatre in downtown Detroit. The theatre will be reopened shortly.

First

POST
HAPPY LAND

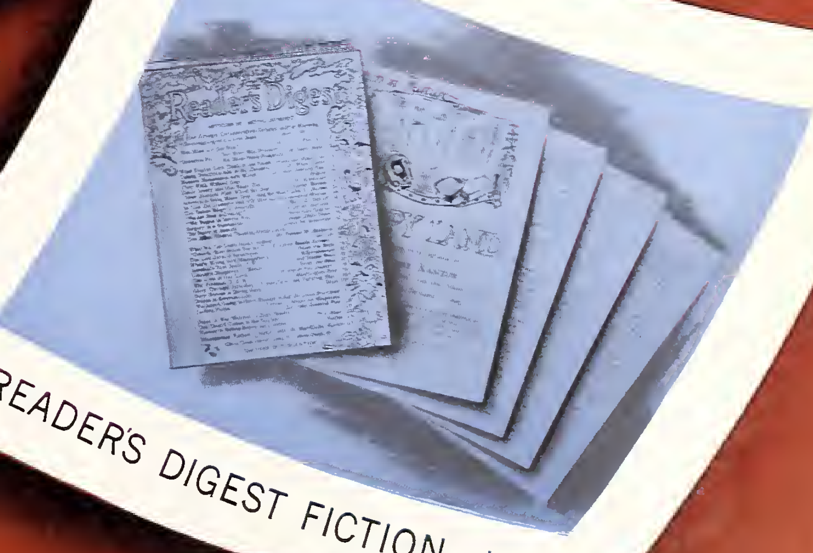
a SATURDAY EVENING POST story!

Then

MacKinlay Kantor
HAPPY LAND
A Story

a RUNAWAY BEST SELLER!

Next


Reader's Digest
HAPPY LAND

a READER'S DIGEST FICTION story!

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"Definitely one of 20th's big pictures of the year. There can be no question of its boxoffice potentialities!"
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This great American novel comes to the screen!

"Tremendous grosses will be realized everywhere! One of the finest screen achievements of the year!"
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HAPPY LAND

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Directed by **IRVING PICHEL** · Produced by **KENNETH MACGOWAN**

Screen Play by Kathryn Scola and Julien Josephson

PRE-SOLD TO MULTI-MILLIONS!

in the 20th Century-Fox traditio

Paramount Net For Quarter Put At $4,268,000

Paramount Pictures has estimated its net earnings for the third quarter ended October 2, 1943, at $4,268,000 after interest and estimated Federal and excess profits taxes, an increase of approximately $800,000 over the corresponding period in 1942.

The estimated nine-month net is put at $11,655,000, an increase of almost $2,500,000 over the 1942 reported earnings of $9,278,000 for the same nine-month period. The estimated third-quarter profit includes $532,000, representing Paramount's direct and indirect net interest as a stockholder in the combined undistributed earnings for the quarter of partially owned nonconsolidated subsidiaries.

Included also are the rentals and earnings of subsidiaries operating in England, Australia, New Zealand and India. The $4,268,000 of estimated combined consolidated and share of undistributed earnings represents $1.14 per share on the 3,752,136 shares of common stock outstaning on October 2, 1943, which compares with $1.13 per share for the quarter ended October 3, 1942, on the 2,901,650 common shares then outstanding.

An 11-cent increase per share on the $11,655,000 estimated nine-month profit is seen with the payment of $3.11 per share as compared with $3 on the $9,278,000 net for the 1942 period.

The board of directors authorized the prepayment on December 1 of an additional $2,000,000 of the company's debt, making a total reduction of approximately $13,000,000 since January 2, 1943. On December 1, the consolidated debt will aggregate approximately $18,000,000, including $2,800,000 of consolidated domestic theatre subsidiaries, $5,200,000 debt of Canadian theatre subsidiaries payable in Canadian dollars, and $10,000,000, the sole debt of the parent company, which matures annually during the years 1949 to 1958.

20th-Fox Declares Quarterly Dividends on Three Stocks

Twentieth Century-Fox will pay three dividends next month, it was announced last week by Sydney Towell, treasurer. A cash dividend of 37½ cents per share was declared on the outstanding convertible preferred stock for the fourth quarter; $1.12½ on the outstanding prior preferred stock and $1 on the outstanding common stock. The dividends are payable on December 15 to stockholders of record December 1.

NBC Televises War Fund Rally in New York

The National Broadcasting Company televised the National War Fund's "Tribute to Gallantry Rally" program held at Madison Square Garden in New York on Monday night with an added 90 minutes of film subjects also shown. The program came over the NBC television station, WBNT. The next televised broadcast will be held November 30 when the "Ice Follies of 1944" will be presented.

Technicolor Sets Dividend

The board of directors of Technicolor, Inc., at a meeting last week declared a stock dividend of 50 cents per share, payable December 15 to stockholders of record November 26.

Club To Elect Directors

Directors of the Chicago Variety Club will be elected on December 10 at a luncheon-meeting of the organization in the Blackstone Hotel.

SPG and Warners Agree On Joint Bargaining

Warner Brothers and the Screen Publicists Guild, Local 114, New York, have agreed to combine the union's renegotiation clause in the contract signed last year with the recently-established industry-wide arbitration agreed upon several weeks ago between SPG and seven other major distributors, Loew Theatres and the RKO Service Corporation. Contracts with these nine companies were negotiated separately and signed earlier in 1942 than the Warner-SPG contract.

Aim to Entertain Soldiers—Rogell

Sid Rogell, who two months ago was named an executive producer at RKO after eight years as studio manager, at the home office on a short vacation in New York, announced in an interview that his company's production plans called for product designed to please the men in service. Mr. Rogell went on to explain that it had been discovered that life in the armed services had not changed the tastes of the soldiers and sailors and therefore pictures that pleased the men of the services also appealed to civilians.

He said also that it is the policy of RKO to hold the backlog of pictures down to a maximum of six or eight films. He explained that this policy avoided the need of releasing a picture after the public in a world of fast-changing events had ceased to be interested in the subject.

Mr. Rogell explained that the production schedule had been molded to blend with both the times and the international effort at goodwill among the United Nations and Latin America. He spoke of "Are These Our Children?" now in production, an answer to the current juvenile delinquency problem, and the picture tentatively titled "Arabia," now before the cameras. The second of these two films stars George Sanders and is set in Damascus.

He also said that current conditions had made it necessary for Hollywood "to recognize talent" previously ignored, and had improved the inter-studio relationships, studios being obliged to exchange props and sets.

Mr. Rogell is returning to the coast November 29.

Thomson Leaving SAG for Morris Agency Post

Kenneth Thomson has resigned as executive secretary of the Screen Actors Guild, effective January 1, to join the William Morris Agency. He has held the SAG post for the past 10 years. He will retain his job as executive chairman of the Hollywood Victory Committee, however.

James Cagney, president of the SAG, in acknowledging Mr. Thomson's letter of resignation, said: "It is with the greatest reluctance that the Guild accepts Mr. Thomson's resignation. All actors are indebted to him for his services in behalf of the Guild and the industry . . . he has devoted himself to the interests of motion picture players."

Trade Showings of Three MGM Pictures Are Set

Metro-Goldwyn-Mayer has announced trade showings of three pictures, "Madame Curie," "The Heavenly Body" and "Song of Russia." The New York and Los Angeles trade showings of "Madame Curie" were held on Thursday but the screenings in all other exchange centers will not be held until November 30. "The Heavenly Body" and "Song of Russia" will be shown in Memphis on December 11; Buffalo, December 13 and nationally in the remaining key cities on December 14.

Raw Stock Needs Of Industry Now Met More Easily

Raw film stock needs of the industry are being met more easily and quickly now than they were six months or a year ago, it was learned in New York this week, because of the decrease in raw stock consumption by the Army and Navy and other Government agencies. Representatives of Eastman Kodak and Jules Brulatour, Inc., and officials of film laboratories said that although film companies had been getting all the raw stock they required since the war, within the War Production Board priority limitations, deliveries had been speeded in the past few months.

According to William J. German, vice-president and general manager of Brulatour, "we've reached the point where we have nothing to worry about in taking care of the industry's requirements." Richard Brady of Eastman pointed out, however, that availability of 16mm stock, Kodachrome and other film for the general public was still uncertain. "We have a little more of this stock available now than we had a few months ago," he said, "but there hasn't been much of a change yet in the total output."

Both the Army and Navy have reached their top film stock requirements in recent months and although their stock needs vary from week to week, depending on production programs, the general over-all footage delivered has shown a decrease over last year. In addition, the domestic film program of the Office of War Information, which was scrapped last June by Congress, and the slight decrease in production activities of the film division of the Coordinator of Inter-American Affairs, have helped to ease the raw stock situation for the industry.

Print deliveries, according to laboratory executives, have been better as a result than last year at this time. Technicolor prints, however, are difficult to obtain. The production jam at the Technicolor plant on the west coast has been caused by increased Technicolor needs for Government agencies and increased Technicolor production schedules of the major companies. There has been little improvement in deliveries, it has been reported, and companies have had to be content with taking as many prints of their orders as the plant can turn out.

Paramount To Reissue "Sign of the Cross"

"The Sign of the Cross," produced in 1932 by Cecil B. DeMille, will be modernized under the supervision of the producer. Paramount plans to release the revitalized production in a few months, it was announced.

The decision was made at a recent coast conference among Paramount officials.

The original film was made with Claudette Colbert, Fredric March, Charles Laughton and Elissa Landi, and the cast will be supplemented with others. The modernized adaptation will include a color background in sepia.

Reading Has Vaudeville

The Capitol theatre in Reading, Pa., has been leased to J. Morris Green, who operates it on a vaudeville-film policy, thus returning stage shows to the city. Vaudeville is presented on Thursday, Friday and Saturday.

To Reopen New Haven House

The 600-seat Victory theatre in New Haven, formerly owned by Michael Tomasino, is being renovated and will shortly be reopened after a dark period of many months by John Iadonisi of New Haven.

Wanted: Hopalong Cassidy

Hollywood Bureau

Now is the time for all good showmen to come to the aid of Producer Harry Sherman with suggestions as to what to do about replacing William Boyd in the role of Hopalong Cassidy in the series of Westerns known across the trade as the Hoppies. Mr. Sherman last week confirmed that Boyd would abandon the role. The separation is by mutual agreement.

To be sure, the veteran and versatile Mr. Sherman knows several things to do, having coped repeatedly with the necessity of replacing the other two principal characters in the Clarence E. Mulford stories from which the Hoppies are taken, but the disposition of the role played by Boyd throughout the nine years and 54 pictures of the series stacks up as a matter of virtually proprietary concern to the great number of exhibitors who have made the series a basic factor of programming policy. And there is time enough, between now and start of shooting on the next and last film in which Boyd will play Hopalong, for showmen to communicate to Mr. Sherman their ideas about subsequent procedure.

The role of California in the series, played these last four years by Andy Clyde, was tenanted previously by George Hayes and Britt Wood. The role of the romantic third member of the principal trio has been played in succession by four actors. The changes of personality in these roles did not do violence to the series labelled and exploited under the character name, Hopalong Cassidy. Nevertheless, emphasis has been upon the role played by Boyd throughout, and nobody denies that a replacement there is a step to be undertaken with consideration of the great public which the series has won and, particularly, for the juvenile segment of that public which is more difficult to satisfy than the adult.

The problem is not without parallel in recent production history. Solutions of it have had mixed result.

The death of Warner Oland, who had played Charlie Chan in the Twentieth Century-Fox series of detective melodramas, was followed by casting of Sidney Toler in the role. Although the company reported general acceptance of the change in personalities, the series was sold, ultimately, to another studio.

The withdrawal of Lewis Ayres from the role of Dr. Kildare in MGM's series was handled adroitly by switching emphasis from the young interne to his elderly mentor, played by Lionel Barrymore, and introducing not one but three more young internes.

The withdrawal of George Sanders from the role of the Falcon in RKO Radio's series of melodramas was covered successfully by killing the principal character in his last picture after introducing Tom Conway as his brother and under circumstances making it not only feasible but mandatory for him to carry on as central character of the series.

"Forty Thieves," the final Boyd assignment under the Sherman banner, is slated for completion in April.

There is time between now and start of filming for transmission of suggestions to the producer, whose series, the longest and one of the most profitable, may be said to belong to showmen and to their customers quite as much as to the man who makes them.

Now is the time. . . .

Warners Complete OWI-WAC Short for Treasury

A Warner Bros. short, "A Present with a Future," filmed for the Treasury Department at the suggestion of the Office of War Information, has been completed. Consolidated Film Laboratories will make 10,000 prints of the short, which will be distributed by War Activities Committee. National Screen Service will handle the distribution. Warner Bros. made the film, which stars Bette Davis, at cost. Other OWI-WAC shorts in preparation include one on economic stabilization at Paramount, and one on juvenile delinquency at Twentieth Century-Fox.

Paramount Buys Property

Paramount has purchased a site near the Film Building, on Central Parkway, in Cincinnati, on which a new exchange building will be erected as soon as building restrictions are lifted.

Acquire Distribution Rights

Guaranteed Pictures has acquired the New York metropolitan distribution rights to "Son of the Sheik." Sol Solomon will handle sales for the company.

Reelect McCall President Of Screen Writers Guild

The Screen Writers Guild reelected Mary McCall, Jr., as president at its tenth annual meeting in Hollywood, recently. Others elected were Lester Cole, vice-president; Talbot Jennings, secretary and Hugo Butler, treasurer. Major Leonard Spigelgass of the Army Special Services described the outstanding work of screen writers in service. Two-hundred and seventeen Guild members are now in the armed forces.

Start War Chest Drive

Industry participation in the coming United War Chest drive for Philadelphia was planned at a recent meeting in that city. Samuel D. Schwartz, Warner circuit executive, is general chairman of the trade drive. Abe Sablosky heads the independent theatre group, assisted by Harry Penny, Dave Barrist, Melvin Fox, Sam Shapiro, Lewen Pizor, Jack Beresin, Milt Rogasner, Ben Fertel, Ben Amsterdam, Jay Emanuel, Jack Greenberg, Leo Posel, Lou Sablosky, Norman Lewis, Abe Rovner and Martin Ellis. Mrs. Edna R. Carroll, state censor board chairman, heads the distributors' group.

Trial Set for December 6 In Laffmovie Suit

Although denied a temporary injunction last week in New York Supreme Court, "V" Newsreel Corporation, operators of the Laffmovie theatre on West 42nd Street, will go to trial December 6 in a suit which charges William and George V. Brandt, and others with unfair competition and conspiracy in connection with the unlawful appropriation of its title, "Laffmovie."

Supreme Court Justice Morris Eder denied the injunction, which sought to restrain besides the Brandt's, Samuel W. and Martin Levine, Geo-San Productions Inc., Sharbu Operating Corporation and Addieco, Inc., operators of more than 100 theatres in the metropolitan area from imitating its methods, using the name "Laffmovie," and from conducting any of their houses under the title.

In the suit, the plaintiff charges the defendants are deliberately trying to eliminate them from the theatre business and as competitors.

Uphold Conviction of Show Producers

The Appellate Division of the New York Supreme Court last week unanimously affirmed the conviction in General Sessions Court last December of the producer and his two associates of the musical comedy, "Wine, Women and Song."

The three men convicted of producing an "immoral and obscene," show were Isidor H. Herk, co-owner of the show; Samuel Fund, business manager, and Herman Shapiro, stage manager. Mr. Herk received a six-month sentence, the other two suspended sentences, after a trial before Judge Owen W. Bohan and a jury.

Supreme Court Justice J. Sidney Bernstein had granted the three men a writ of reasonable doubt.

Expect Miss Pickford's Suit To Clarify UA By-Laws

A friendly legal suit is expected to be filed in a Delaware court against United Artists by Mary Pickford in an attempt to clarify the bylaws of UA.

The contemplated action is believed to have been brought about by the failure of Alexander Korda to sell his one-quarter UA interest to David O. Selznick following Charles Chaplin's disapproval.

Re-shuffling of owner-members is aimed at through the action in order to overcome the present obstacle, which requires unanimous action before any decisions can be reached by a single owner-member.

Meltzer Eastern Publicity Director for Warners

Allan Meltzer, who has been acting temporarily as eastern publicity manager for Warners since the resignation of Mitchell Rawson, has taken over that post, it was announced last week by Mort Blumenstock, advertising and publicity director in the east. Mr. Meltzer joined Warners last July after working with Paramount on the publicity and exploitation of "For Whom the Bell Tolls." Prior to that he directed the Office of War Information's radio program, "This Is War."

Mr. Meltzer will have as his administrative assistant Larry Golob.

Concludes Monogram Deals

Nate Schultz, Monogram franchise holder in the Cleveland territory, has reported closing of 1943-44 contracts with every leading circuit in the territory, including Schine, Shea, Publix, Essick & Reif, Associated, Community, Warners and Cooperative Theatres of Ohio.

"Princess O'Rourke" is cleaning up!

a de HAVILLAND ★ Robert CUMMINGS ★ Jack CARSON in 'PRINCESS O'ROURKE'
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from → WARNERS

Sees Big 16mm Field In South America

Golden Report Cites Need of Educational Pictures and Industrial Product

Post-war possibilities for American 16mm educational, commercial and industrial films and 16mm sound equipment for the South American market are explored by Nathan D. Golden, chief of the motion picture unit of the Bureau of Foreign Commerce, this week in *Foreign Commerce Weekly*, official publication of the U. S. Department of Commerce.

In a detailed study of the current limited 16mm programs in 21 Central and South American countries, Mr. Golden, in his article titled "Post-War Visual Education Potentialities," forecast "a waiting market" below the Rio Grande for "American equipment and manufacturers and pedagogic film producers."

"The retarding factor for the present," he said, "is insufficient funds to properly equip the schools of Latin America with visual education equipment. The program of showing educational films now being carried on by the Office of the Coordinator of Inter-American Affairs in Latin American countries is doing more to develop the use of motion pictures in teaching, than any medium yet devised," according to Mr. Golden.

Bringing Education to Remote Regions

"This agency, with its 113 16mm projectors and its 69 mobile trucks and films is bringing home to educators and civilians in the remotest regions of Latin America the effective teacher the motion picture can be when used for that purpose. It is introducing American-made equipment in markets in which it has never been before. It will be those who have seen these films and equipment that will urge their Government and school systems to provide the necessary funds to give the children of Latin America this improved method of learning by visual instruction."

American visual education libraries, he predicted, also would find a waiting market when funds became available. "Films naturally will have to be in the language of the country to have their greatest value," he said.

Although many countries such as Brazil, Chile, Colombia, El Salvador, Peru and Venezuela are sponsoring the use of visual education via motion pictures, their programs have been limited because of insufficient funds for further development.

Little Film Equipment In Most Countries

According to Mr. Golden, Chile has only 10 schools which have 16mm sound projectors and not more than 60 such projectors are located in the entire country. Argentina has several thousand 16mm silent projectors, but very few with sound. Brazil has 1,900 silent and approximately 100 16mm sound projectors owned by the Government for school use.

In Costa Rica, Cuba, Dominican Republic, Ecuador, Honduras, Mexico, Nicaragua, Panama, Paraguay and Uruguay none of the schools have any equipment for the showing of educational films. In Columbia, however, Mr. Golden reported, the Ministry of Education supplies equipment and films to all private and official schools, having 44 16mm sound and silent projectors available.

Production of educational films has been retarded in most of the South American countries, Mr. Golden reported, because lack of funds has prevented development of distribution outlets for the product. Additionally, "it has been difficult to obtain Spanish-version pictures or Spanish sub-titles in the American sound films of 16mm. Prices too, have been a drawback. Local agencies distributing films of this class protest that a price of $50 per reel, with a $30 royalty is too high."

Colombia Leads Field in Educational Program

Outstanding in the field of production of educational pictures and in the distribution of these in South America, has been Colombia. As far back as 1934, that country instituted an educational film program when it inaugurated the "Cultural Theatre," but only since 1939 "has this campaign really had any practical activity," the report said. "The free exhibition of motion pictures in the 'Cultural Theatre' at the National Park 'Claya Herrera' was complemented in 1940 by the 'Ambulant Schools' for the exhibition of cultural motion pictures."

These "Ambulant Schools" were operated under the direction of the Ministry of National Education until February, 1942, when they were transferred to the control of directors of education in the various districts of Colombia. Acquisition and purchase of equipment and trucks for the schools were obtained through public and private funds totaling 51,500,000 pesos. With these funds it was possible to equip nine "Ambulant Schools."

Has Stock of Approximately 450 Teaching Films

The Ministry of Education has an approximate stock of 450 films, of which there are 343 in the "Cultural Theatre" warehouse and the rest at schools and other educational institutions. Of this stock, only about 250 films, both 35 and 16mm, can be used, the remainder being worn out and useless. Exhibition of the films is free and the ministry supplies projecting equipment and an operator if necessary.

In Argentina, Mr. Golden reported that the "short commercial film, used for advertising purposes in regular shows and which are exhibited in most of the cinemas in the key cities and many of the cinemas in the remainder of the country, showed considerable development during 1942 as regards quality." This, he said, "was attributed to the ingenuity of European refugees who seem to have studiously applied the more modern ideas in this connection gained from experience in the film production industries of Central Europe."

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27 New Films Added to Latin American List

The non-theatrical catalogue of the motion picture division of the Coordinator of Inter-American Affairs has been increased in the past six months to a total of 143 titles in circulation in Latin America and 45 in distribution in the United States. There are 27 new pictures on the latest distribution list of the film division at New York.

On May 22 the Coordinator was reported in MOTION PICTURE HERALD to have 125 pictures in circulation in Latin America and 36 in the United States. The film program was launched two and a half years ago to promote the cultural exchange of information with the 21 South and Central American republics.

Additions to the program in the past six months were produced in several instances directly for the Coordinator, and were obtained variously from the commercial industry's short subjects program, from commercial and advertising film sources, the Army Signal Corps training film program, Office of War Information and other Government and private sources.

Pictures made available since May for exhibition on 16 mm film to schools, clubs and other non-theatrical groups in the U. S. include:

"Good Neighbor Family," "Roads South" and "Schools to the South," produced in Latin America by Julien Bryan for the Government; "People of Two Worlds," produced by Ralph Gray; "Orchids" and "Jungle Quest," from the National Geographic Society; "Down Where the North Begins," Herbert Knapp production for CIAA; "Pan American Bazaar," donated by the R. H. Macy department store, and new travel material from the Mexican Tourist Bureau.

Titles among recent shipments to Latin America include "Combat Report," "Don't Talk," "Battlefield Sounds," "Fire Power," "Army Tank Destroyers," from signal corps training films; "At the Front" and "World at War."

Government Agencies and Industry Contribute

Industry producers provided "Arsenal of Might" (Universal), "Beyond the Line of Duty" (Warner), "Fighting Spirit" (Paramount), "Gun Dog Life," "Points on Arrow" and "Sail Ho" (Warner sport films), "Pups and Puzzles" (MGM), special March of Time releases on the Navy, and "Training Police Horses" (20th-Fox).

The Department of Agriculture was the source of "Henry Browne, Farmer," "Trees to Tame the Wind," "Mosquito," "Grasshoppers" and a film on farm youth in Cuba.

Special films were produced on "Evander Childs High School," New York, by Jo Losey, and on "Art Discovers America," by the museum of Modern Art. The Museum also translates and edits the Coordinator films under contract. "Sons of the Conquistadores," on Spanish speaking groups in the Southwestern states, was produced by Gordon Knox. The American Baking Company provided "Give Us This Day," a film on bread.

The films are shown in Latin America on 182 16mm projectors provided by the Coordinator, also agency mobile projection trucks.

CIAA spokesmen would not show comparative attendance figures now and in May. At that time approximately 243 weekly showings to audiences of about 105,000 persons were reported from Latin America. In the United States, during the same period last spring weekly attendance was reported at 185,000 persons at 1,213 screenings.

The film division is making plans to exhibit a selection of its pictures to the press at New York later this month.

Goldman Trust Action Opens

Hearings in the anti-trust suit of William Goldman, Philadelphia circuit head, seeking triple damages of $1,350,000 against the Warner theatre circuit and the seven major distributors, were opened on Monday before Judge William H. Kirkpatrick in the U. S. District Court in Philadelphia. Judge Kirkpatrick has had a number of anti-trust suits in the industry before him in recent years, and the Goldman case marks the first time that an anti-trust suit involved the first run theatres in downtown Philadelphia. Originally filed on December 8, 1942, Mr. Goldman's complaint is based on his alleged inability to buy first run pictures for his center-city Erlanger theatre.

William A. Gray, chief counsel for Mr. Goldman, in opening the hearing, indicated that the case would be built largely around the fact that the Warner circuit reopened its 4,700-seat Mastbaum theatre in September 1942, after being dark for many years, while Mr. Goldman allegedly has been unable to buy first run pictures for the Erlanger since leasing the house in November, 1940. Because the Warner circuit operates all eight first runs in Philadelphia, and since the defendant distributors collectively produce 80 per cent of all the industry's product, Mr. Gray charged that it was impossible for anyone to remain in business if required to purchase pictures from other sources. It was also pointed out that RKO operated the Erlanger independently in 1929 and 1930, and that the theatre played pictures and legitimate stage attractions intermittently 1928.

Interrogatories taken from all defendants before the opening of hearings were kept confidential for the most part, since the question-and-answer forms filed earlier to speed up the court proceedings mentioned prices of films and rentals. However, they showed taht many distributor defendants, in their interrogatories, admitted that no first run deals were made in Philadelphia, that all such picture deals were made by the home office in New York. It was also shown that the defendant distributors all claimed it was to the best economic interests of their companies to have their product exhibited at the Warner circuit theatres in Philadelphia, rather than selling their films to Mr. Goldman.

Mr. Goldman, testifying Tuesday, said Paramount executives in 1940 urged him to buy theatres in Philadelphia, predicting a split with the Warner circuit and promising him first run. He charged the distributor and circuit settled their differences and Paramount refused to sell any product.

Mr. Goldman said also that Joseph Bernhard, Warner circuit head, had told him the product of a major, non-producing distributor would be made available. Mr. Goldman said he identified this distributor as United Artists, but testified that he was unable to buy pictures for the Erlanger after Warner differences with United Artists had been settled.

New York Critics Hosts to Dunn on Resignation

On Tuesday night the New York Film Critics Circle turned the tables on a New York and Hollywood film press agent, with a testimonial dinner to James Dunn at Sardi's. The occasion was in honor of Mr. Dunn's resignation from the publicity department of Twentieth Century-Fox. He was formerly associated with the New York Rivoli theatre.

Present at the dinner were: Kate Cameron, Wanda Hale and Dorothy Master, of the *Daily News;* Bosley Crowther and Tom Pryor, New York *Times;* Howard Barnes and Otis Guernsey, *Herald Tribune;* Alton Cook, *World-Telegram;* Gil Blackford, *Journal American;* Archer Winsten and Irene Thirer, New York *Post;* Leo Mishkin, *Morning Telegraph;* Jack McManus, *PM;* Jane Corby, *Brooklyn Eagle.*

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 21—Historic Moscow parley. . . . United Nations world rehabilitation pact signed in Washington. . . . De Gaulle in Corsica. . . . Bomber hero tells story. . . . Army private visits sick dog. . . . Hollywood stars in golf benefit. . . . Canadian family run 100-acre farm. . . . AMG in operation.

MOVIETONE NEWS—Vol. 26, No. 22—Chungking, New Guinea and Naples fronts. . . . Lehman outlines post-war needs. . . . Coast Guard hero honored. . . . Lew Lehr newsette. . . . Army nurses land in Italy. . . . Notre Dame, Army football games.

NEWS OF THE DAY—Vol. 15, No. 219—Moscow conference hailed. . . . Roosevelt praises United Nations rehabilitation program. . . . Marine's battle flag raised over Capitol. . . . De Gaulle visits Corsica. . . . A soldier and his dog. . . . Canadian family solves labor problem.

NEWS OF THE DAY—Vol. 15, No. 220—MacArthur in new drive against Japs. . . . Lehman outlines post-war needs. . . . Black market liquor. . . . Army nurses land in Italy. . . . Lord Mountbatten in China. . . . Gen. Clark decorated by Naples University. . . . Notre Dame game.

PARAMOUNT NEWS—No. 22—Nation hails Marines. . . . Canadian family farms 100 acres. . . . New York fashion show. . . . Moscow pact hailed on Hull's return. . . . Churchill predicts victory in 1944. . . . UNRRA conference in Washington. . . . DeMarigny trial over.

PARAMOUNT NEWS—No. 23—Pacific zero hour. . . . Lord Mountbatten meets with Allied chiefs. . . . Advance in New Guinea. . . . Chicago Bears establish football record as Luckman spears attack. . . . Thanksgiving in the second year of war.

RKO PATHE NEWS—Vol. 15, No. 24—United Nations plan for future. . . . Hull welcomed home from Moscow. . . . DeGaulle visits Corsica. . . . Allies give medical care to Persians. . . . Tribute to Unknown Soldier. . . . Food brought into Sicily.

RKO PATHE NEWS—Vol. 15, No. 25—Allies plan drive against Japs. . . . Occupy Lae in New Guinea. . . . UNRRA holds first session. . . . Naples U. honors General Clark. . . . Party marks Soviet birthday. Luckman sets grid record.

UNIVERSAL NEWSREEL—Vol. 16, No. 241—Moscow conference described. . . . UNRRA organizes for post-war. . . . A soldier and his dog. . . . Canadian family of 17 farm crops. . . . Designer presents holiday ensembles. . . . Marine anniversary. . . . California fire.

UNIVERSAL NEWSREEL—Vol. 16, No. 242—Cbungking conference. . . . Lae victory by MacArthur troops. . . . Naples University honors General Clark. . . Army Ordnance on the job. . . . Montreal kiddie show. . . . Chicago bears beat Giants. . . . Notre Dame game. . . . Salt water fit for drinking. . . . Horticultural Society of New York display.

ALL AMERICAN NEWS—Vol. 2, No. 56—Kentuckian wins fifth term in House. . . . Nation's only woman jockey. . . . Father Flanagan addresses boys' club. . . . Football at Polo Grounds. . . . Beauty culture instruction. . . . Tank corps in action.

Monogram Managers Meet With Thomas in Chicago

Harry Thomas, Monogram sales official, met with Monogram managers and franchise holders in Chicago this week, and discussions centered around promotion and exploitation plans for "Where Are Your Children?" soon to open in Detroit, and "Women in Bondage." For both pictures, franchise holders will engage exploiteers to work under Lou Lifton, Monogram's head of publicity and advertising. Among those present were Irving Mandel of Chicago, Thomas Burke of Minneapolis, Carl Harthill of Indianapolis, Charles Trampe of Milwaukee and William Onie of Cincinnati.

Sets "Stalingrad" Dates

Paramount's Albany exchange has reported that the Schine circuit already has set play dates in each of its theatres in that exchange territory for "The City That Stopped Hitler—Stalingrad."

Party for Service Men

The Warner Club of New York will hold a Thanksgiving Party, with service men as guests of members, on November 26 at the Henry Hudson Hotel.

Cause of Boston Fire Unknown

Chief Fire Inspector Steven Garrity's report to Governor Saltonstall Monday close upon the first anniversary of the Boston fire that took a toll of some 500 persons, including 21 members of the film industry, in the ill-fated Cocoanut Grove night club, stated that neither the inspetor nor his associates had been successful in determining the cause of the fire or any individual upon whom to fix the blame.

The report completely absolved the young bus boy originally blamed for having lighted the match that turned the night club into a roaring crematory. It also stated that the only definite results of the investigation confirmed previous official condemnation of the type of ceiling and general decorations as being inflammable to a high degree, but that reports of eye-witnesses proved too conflicting to be able to specifically name the person or persons responsible.

Last week in Boston, in a verdict directed by Judge Francis H. Good, James H. Mooney, charged with neglect of duty in connection with the fire, was declared "not guilty." It was the week's second acquittal, Fire Inspector Linney having been absolved previously.

Barnet Welansky, operator of several picture houses in the area and owner of the Cocoanut Grove, was sentenced to from six to 15 years for neglecting to fireproof his place. Six other defendants have been acquitted in court.

On November 28, the date of the fire, the Boston Variety Club will hold memorial services for the members of that organization who died in the fire.

Make Soundies On Union Basis

The production of "Soundies" with name bands and well-known singers resumed this week in New York, on a union basis. The musical films for "juke boxes" had been made in the past 15 months with various non-union talent, such as choirs, harmonica players, and the like; but the relaxation of the American Federation of Musicians' ban on the manufacture of recordings and transcriptions by union members has made possible the resumption of Soundies production on the normal basis, according to William F. Crouch, the company's production manager.

Mr. Crouch this week began shooting a series of 30 of the three-minute films. This is the normal schedule for the servicing of approximately 4,500 machines. Some 450 prints go each week to the machines; the 30 films will last six weeks.

The company, even without union musicians, was able to serve its machines on schedule, during the AFM ban, Mr. Crouch said in New York this week.

The lack of spare parts affecting theatre projection machines finds no parallel in the machines served by Soundies, and manufactured by the Mills Novelty Company, of Chicago, Mr. Crouch said. He explained that there was a large supply of replacement parts, even though the Mills Company stopped their manufacture approximately a year ago. There was no difficulty in obtaining raw stock, of which little was used, he said.

Win American Legion Cup

The Philadelphia Variety Club's Post 713 of the American Legion has been awarded the annual silver cup for showing the largest increase in membership of any Legion unit in the state of Pennsylvania. A special citation was made to Jay Emanuel, independent circuit head, for his help in organizing the post.

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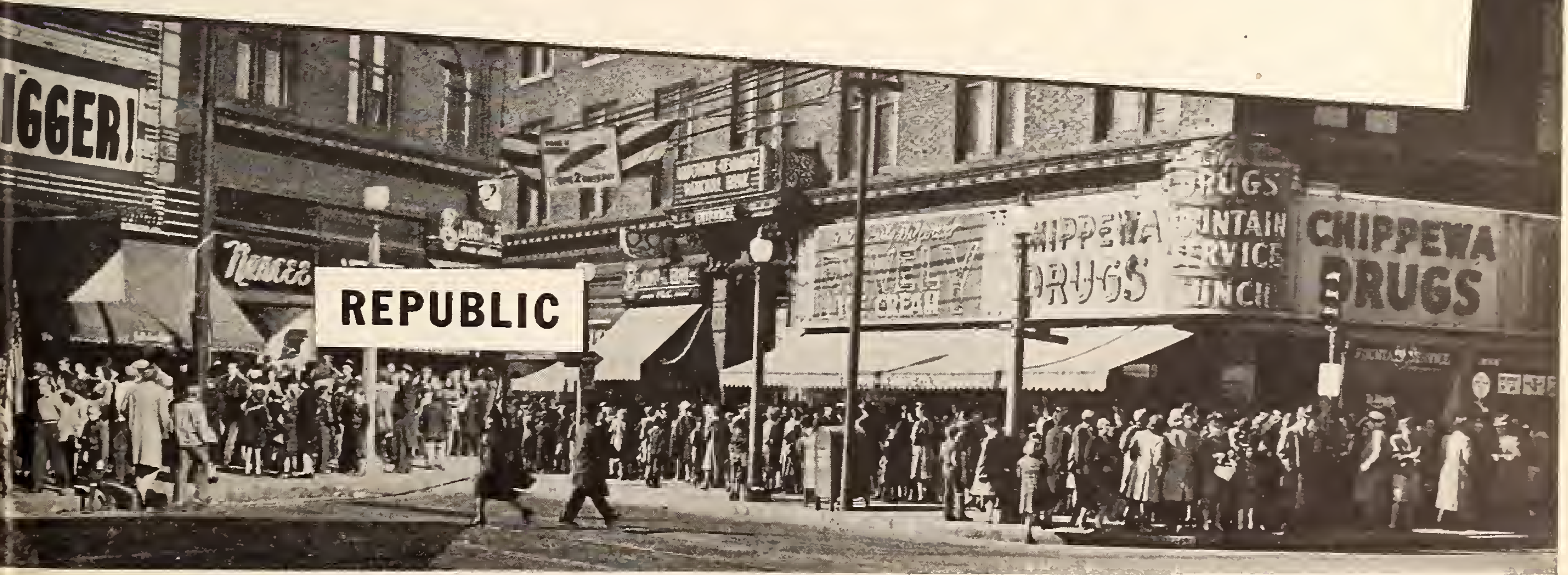

REPUBLIC

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.

Columbia

APPOINTMENT IN BERLIN: George Sanders, Marguerite Chapman—A good picture and yet poison at our box office. George Sanders' last three pictures have all flopped dismally here. Played Tuesday, Oct. 19.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

RIDERS OF THE NORTHLAND: Charles Starrett, Russell Hayden—Charles Starrett does business for us. He's the kind of good, clean-cut, shooting cowhand that my audiences like. Played Friday, Saturday, Nov. 5, 6.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

RIDERS OF THE NORTHWEST MOUNTED: Russell Hayden, Bob Wills—An insult to a fine police force. Producer should be required to state on the film that it bears no resemblance to RCMP customs or routine. Nevertheless, it had action galore and coupled with "Seven Miles from Alcatraz," a good action picture in its own right, and pleased the ruralites tremendously.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

RIDING THROUGH NEVADA: Charles Starrett, Shirley Patterson—An old one, but it held up its part of our weekend double bill to average business. Played Friday, Saturday, Oct. 29, 30.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

WHAT BUZZIN', COUSIN?: Ann Miller, John Hubbard—Very good feature with plenty of comedy and singing and dancing. Fell down for me as I played it on Hallowe'en and all the kids were on the streets, not in the theatre. Played Saturday, Oct. 30. —W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

YOU WERE NEVER LOVELIER: Rita Hayworth, Fred Astaire—Excellent production enjoyed by all. Many favorable comments. Played Friday, Saturday, Oct. 22, 23.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Rural and small town patronage.

Metro-Goldwyn-Mayer

AIR RAID WARDENS: Laurel and Hardy—A good comedy. Pleased generally. Played Friday, Saturday, Oct. 22, 23.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

AIR RAID WARDENS: Laurel and Hardy—These boys are drawing better than they did for a while as the folks like relief from war pictures. Doubled with Universal's "Mug Town" to make a good program to average business. Played Friday, Saturday, Oct. 15, 16.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town and soldier patronage.

BATAAN: Robert Taylor, Thomas Mitchell—Tops! Did a satisfactory business as well in spite of the clamor against war pictures. But it is gruesome at times and may displease the women in your audience. Played Sunday, Monday, Oct. 17, 18.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

BATAAN: Robert Taylor, Thomas Mitchell—Excellent picture and well liked. Did only normal business on Friday-Saturday, as the women shied away from it. War pictures are showing a definite loss of patronage although the outstanding war features still do all right. The soldiers and their women don't seem to care for war pictures, and will not tolerate Westerns. Played Friday, Saturday, Oct. 22, 23.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town and soldier patronage.

DU BARRY WAS A LADY: Red Skelton, Lucille Ball—Did better than we expected and was fairly well liked, although Skelton was mostly too silly. Not near the laughs of "Whistling in Dixie." Color good and helped the picture. Played Sunday-Tuesday, Oct. 10-12.—S. L. George Mountain Home Theatre, Mountain Home, Idaho. Small town and soldier patronage.

HARRIGAN'S KID: Bobby Readick, William Gargan—Poor racing story with weak cast that gave us the lowest Wednesday-Thursday receipts we have had in many months. Played Wednesday, Thursday, Oct. 6, 7.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town and soldier patronage.

KEEPER OF THE FLAME: Spencer Tracy, Katharine Hepburn—Was afraid of this one after reading others' reports, but was pleasantly surprised. It's a very good picture and when they tell you how much they enjoyed it and business is up the second night, it's got something. This is what happened here. Played Friday, Saturday, Oct. 29, 30.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Rural and small town patronage.

PRESENTING LILY MARS: Judy Garland, Van Heflin—Judy was definitely miscast in this picture. She is not mature enough to click in romantic parts, and the less said about her dancing the better. Marta Eggerth took feminine honors. Receipts much below normal Sunday dates. Played Sunday-Tuesday, Oct. 24-26.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town and soldier patronage.

Paramount

AERIAL GUNNER: Chester Morris, Richard Arlen —Well suited for double bill weekend program. Business fair. Played Friday. Saturday. Oct. 29, 30.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

ALASKA HIGHWAY: Richard Arlen, Jean Parker—This small budget action picture drew better than I expected and all were pleased. Play it. Played Tuesday, Oct. 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DIXIE: Bing Crosby, Dorothy Lamour—A natural for small towns and was headed for big grosses but got nipped by very bad weather and impassable roads. Seemed to be very well liked.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

FIVE GRAVES TO CAIRO: Franchot Tone, Anne Baxter—This is one of the better war features. However, I have had so many of them that the public is tired of them. Business below normal. Played Wednesday-Friday, Oct. 27-29.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

HAPPY GO LUCKY: Mary Martin, Dick Powell—Very good musical comedy. Technicolor scenes some of the best yet. Pleased all who saw it. Played Monday, Tuesday, Oct. 25, 26.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Rural and small town patronage.

HENRY ALDRICH SWINGS IT: Jimmy Lydon, Charlie Smith—Personally I thought it rather draggy and boresome in spots as compared to the others of this series. However, I did average business and no complaints. Played Saturday, Oct. 23.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

HIGH EXPLOSIVE: Chester Morris, Jean Parker —Good action picture that held its own on our weekend double bill spot. Played Friday, Saturday, Nov. 5, 6.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

SALUTE FOR THREE: Macdonald Carey, Betty Rhodes—Used on weekend double bill with "Aerial Gunner." Business only fair, but no kicks. Played Friday, Saturday, Oct. 29, 30.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

SALUTE FOR THREE: Macdonald Carey, Betty Rhodes—Did nice weekend business. Double billed it with a Western. Business good. Played Friday, Saturday, Nov. 5, 6.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SOULS AT SEA: Gary Cooper, George Raft—Time has failed to dim the value of this picture. It is still a great movie and good box office. Played Friday, Saturday, Oct. 22, 23.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

SUBMARINE ALERT: Richard Arlen, Wendy Barrie—Not much about submarines, but our receipts were surely submerged. Double billed with "Cowboy in Manhattan" and made a poor program. Picture is slow and quite poor. Business a third below average. Played Friday, Saturday, Oct. 29, 30.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town and soldier patronage.

WAKE ISLAND: Brian Donlevy, Robert Preston—Every time the Allies gain a major victory and you feel like relaxing from whatever you are doing towards the war effort, see "Wake Island." On that future day when the various "Super Races" start groveling for an "honorable peace" and you commence thinking, "They've learned their lesson; let's put a stop to this carnage," see "Wake Island." Or if it's just that you want to see an excellent presentation of American heroism at its highest, see "Wake Island." Look at this picture from any angle and the only descriptive adjective that fits is 'excellent," excellent direction, excellent continuity, excellent portrayals by Brian Donlevy, Robert Preston and every other actor who participates in the screening. Yes, you *must* see "Wake Island." Played Saturday, Oct. 30.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

Republic

BEYOND THE LAST FRONTIER: Eddie Dew, Smiley Burnette—Eddie Dew didn't mean anything at the box office, but they came into see Smiley Burnette and were pleased. Played Friday, Saturday, Oct. 29, 30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HERE COMES ELMER: Al Pearce, Dale Evans—This is a corny comedy, but it is good small town fare. Business was above average. No complaints. Played Sunday, Monday, Oct. 24, 25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

IN OLD MONTEREY: Gene Autry—Here's one of the best of the Autry reissues. Pictures like this one—supported by Smiley Burnette and Gabby Hayes—are what brought Autry up. Played Friday, Saturday, Nov. 5, 6.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

SHANTYTOWN: Mary Lee, John Archer—An amusing bit of entertainment and should please most audiences. Average business. Played Tuesday, Oct. 12.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

RKO

BAMBI: Disney Feature Cartoon—Put off running this cartoon for several months as we were afraid of it, but it surprised by doing a little better than normal midweek business and brought back a lot of people we had not seen for a long time. It is very good and entertaining; even liked it myself. Played Wednesday, Thursday, Oct. 27, 28.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town and soldier patronage.

BEHIND THE RISING SUN: Margo, Tom Neal —Although this is a far more interesting story than that of "Hitler's Children," it failed to click as well, and really disappointed. Played Sunday, Monday, Oct. 10, 11.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

BEHIND THE RISING SUN: Margo, Tom Neal—Not nearly the picture that "Hitler's Children" was. Very gruesome in spots. Business about 10 per cent below normal. Would not recommend it for Sunday opening. Played Sunday-Tuesday, Oct. 24-26.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

BIG STREET, THE: Henry Fonda, Lucille Ball —Fine acting, but why waste it on such a story? Very few of our patrons enjoyed this picture. Business below normal. Played Saturday, Sunday, Oct. 9, 10.—James A. Blossom, Movie-tone Theatre, Fairfield, Mont. Small town and rural patronage.

(Continued on opposite page)

(Continued from opposite page)

BOMBARDIER: Pat O'Brien, Randolph Scott, Anne Shirley—A dandy war picture. Tense scenes of action kept my patrons on the edges of their seats. Business good. Played Tuesday-Thursday, Oct. 26-28.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

FALCON STRIKES BACK, THE: Tom Conway, Harriet Hilliard—This series is quite popular with us, and we did extra business. Played Sunday, Oct. 31.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

FLIGHT FOR FREEDOM: Rosalind Russell, Fred MacMurray—Good evening's entertainment for anyone. Played Wednesday, Thursday, Oct. 13, 14.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

MEXICAN SPITFIRE'S BLESSED EVENT: Lupe Velez, Leon Errol—Played this as second feature with "Behind the Rising Sun" and it was very well received. I like this comedy pair and so does my audience. Played Sunday-Tuesday, Oct. 24-26.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

ROBIN HOOD OF THE RANGE: Tim Holt—Tim Holt's last Western for RKO, as he is now in the service. Very good as Westerns go. Played Saturday, Oct. 30.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

SALUDOS AMIGOS: Disney South American Feature—Entertaining, but failed to give feature entertainment to my audience. Doubled it with "Strange Death of Adolf Hitler" to below normal business and quite a lot of dissatisfaction. Played Sunday, Monday, Oct. 31, Nov. 1.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

SPITFIRE: Leslie Howard, Rosamund John—Very interesting picture, but strictly class. Should do well in the cities but doubtful in the sticks. Business down.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

Twentieth Century-Fox

BOMBERS MOON: George Montgomery, Annabella—This is a well produced picture and those that came liked it—which were not many—and that tells the story; the resistance against war pictures is increasingly apparent on each succeeding war picture. The urgent need today is light entertainment, proved by the fact that any little old picture that has a few laughs in it will go to town.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

CLAUDIA: Dorothy McGuire, Robert Young—Just a good "B" picture. Rather suggestive. Quite a little comedy and some tragedy. Had many adverse comments, but I think that was due to the fact that my patrons expected a first class picture instead of merely a good one.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

CONEY ISLAND: Betty Grable, George Montgomeyr—Just about tops in entertainment for my Sunday-Monday crowd. Had many favorable comments. Business slightly above average. Played Sunday, Monday, Oct. 24, 25.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

HEAVEN CAN WAIT: Don Ameche, Gene Tierney—Technicolor probably saved this from being a bust. Very ordinary picture which satisfied, but did not draw any extra comments or business.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

HELLO, FRISCO, HELLO: Alice Faye, John Payne—This feature went over exceptionally well, both at the box office and with the audience. Many favorable comments. Played Sunday, Monday, Oct. 31, Nov. 1.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

HOLY MATRIMONY: Monty Woolley, Gracie Fields—Well acted and not very many laughs. Comedy was so subtle that it buried itself. Cannot rate it any better than program.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

MAN IN THE TRUNK, THE: Lynne Roberts, George Holmes—A good mystery picture. We double billed to poor business. Played Wednesday, Thursday, Nov. 3, 4.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

ORCHESTRA WIVES: George Montgomery, Ann Rutherford—This picture contained much appeal for the youngsters and was well received. Played Wednesday, Thursday, Oct. 27, 28.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

OX-BOW INCIDENT, THE: Henry Fonda, Dana Andrews—An interesting picture if you go for lynchings. This proves something or other against them as a mode of punishment. Best scenes: the opening and closing scene where the men ride into town and a dog crosses their path, and then the same thing in reverse as they leave the town after the lynching of three men for a crime they didn't commit. Played Wednesday, Thursday, Oct. 20, 21.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

STORMY WEATHER: Bill Robinson, Lena Horne—I thought this an excellent musical but, although it did extra business the first night, the second night it failed miserably. Played Monday, Tuesday, Nov. 1, 2.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

United Artists

AMERICAN EMPIRE, THE: Richard Dix, Preston Foster—Have read many reports on this picture saying that it is "not so hot." Was very well received here. Leo Carrillo supplied the comedy. There was plenty of action, a song or two, and comedy. What more can one ask of a Western? Business was good. Played Saturday, Sunday, Oct. 23, 24.—James A. Blossom, Movie-tone Theatre, Fairfield, Mont. Small town and rural patronage.

SOMEWHERE IN FRANCE: Constance Cumming, Tommy Trinder—Very good foreign production. Sustains interest O.K. If you can get 'em in, they should like it. Played Friday, Saturday, Oct. 15, 16.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

YOUNG AND WILLING: William Holden, Susan Hayward—A nice comedy that did poor business. For some reason, it didn't click. Played Wednesday, Thursday, Nov. 3, 4.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Universal

ALL BY MYSELF: Patric Knowles, Evelyn Ankers—Very good little comedy. Plenty of music and dancing. Used as a second feature and delighted all. Played Wednesday-Friday, Oct. 27-29.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

ALWAYS A BRIDESMAID: Andrew Sisters, Patric Knowles—My weekend audience as a whole didn't seem to enjoy this. Personally, I thought it acceptable, but had many walkouts. Played Friday, Saturday, Oct. 29, 30.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

HIT THE ICE: Abbott and Costello—A nice business getter and the best show the boys have had in recent months. Played Sunday, Monday, Oct. 24, 25.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

INVISIBLE AGENT: Ilona Massey, Jon Hall—Invisible man among the Gestapo makes interesting entertainment. Story impossible, but picture pleased. No kicks, no raves. Played Wednesday, Thursday, Nov. 3, 4.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Rural and small town patronage.

MR. BIG: Gloria Jean, Donald O'Connor—Okay. Donald is great. Not drawing big as yet, but sure sends folks out happy, and that's a job well done these days. Played Friday, Saturday, Oct. 15, 16.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

MR. BIG: Gloria Jean, Donald O'Connor—Well accepted, although almost too modern for many of my customers. Business was good and the younger generation thought it hot stuff. Good acting by the entire cast. Played Tuesday-Thursday, Nov. 2-4.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

STRANGE DEATH OF ADOLF HITLER: Ludwig Donath, Gale Sondergaard—Tried to get by with this on Sunday by double billing. It didn't work. No star value, war theme and slow story. Might have done better on a weekend. Business off some. Played Sunday, Monday, Oct. 31, Nov. 1.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

TWO TICKETS TO LONDON: Michele Morgan, Alan Curtis—A good picture, but definitely bad business. We fell to less than half normal for the day, which cut into our profit on "Hit the Ice," making our average for three days with two shows nothing to get excited about. Played Tuesday, Oct. 26.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

Warner Bros.

ACTION IN THE NORTH ATLANTIC: Humphrey Bogart, Raymond Massey—My patrons are getting tired of war pictures, so business was just average on this really fine action picture. Played Wednesday, Thursday, Oct. 27, 28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CASABLANCA: Humphrey Bogart, Ingrid Bergman—Very good. This was enjoyed by most everyone who attended. Business good. Bogart has a lot of drawing power, and so do the majority of Warners' pictures. Played Saturday, Sunday, Oct. 16, 17.—James A. Blossom, Movie-tone Theatre, Fairfield, Mont. Small town and rural patronage.

GAY SISTERS, THE: Barbara Stanwyck, George Brent—Another good picture from Warner Bros. Definitely not a picture for children, but was very well received by the adults. Business about average. Played Saturday, Sunday, Oct. 30, 31.—James A. Blossom, Movie-tone Theatre, Fairfield, Mont. Small town and rural patronage.

GENTLEMAN JIM: Errol Flynn, Alexis Smith—This is bang-up entertainment, in the ring and out. In depicting the career of James J. Corbett, fights are staged all over the lot—in backyards, on barges, in aristocratic athletic gymnasiums and in fight clubs. The enjoyment derived from seeing this picture lasts long after the final scene because of the nostalgic memories it evokes. The picture gave the men here a topic of discussion which they really enjoy gnawing over. The boxing scenes are separated by bits of hilarious comedy. The title role fits Errol Flynn like a glove, and Alexis Smith does a sweet job in the romance department.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

THANK YOUR LUCKY STARS: Warner Stars Revue—Evidently it is super colossal in cost, but it is not super colossal as a picture. It sags in the middle and is slow tempoed. The ballyhoo that has gone before will get business, as it did here, but no one raved about it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Short Features

Columbia

PHONY EXPRESS: All Star Comedies—Plenty of laughs. Pleased the comedy lovers.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

SCREEN SNAPSHOT, No. 10: Screen Snapshots—An excellent reel with Mischa Auer introducing.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

SONG OF VICTORY: Color Rhapsodies—A dandy cartoon, although it was old and the print was bad.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

SWEEPING OARS: World of Sports—Excellent.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

TITO'S GUITAR: Color Rhapsody—Above the average cartoon.—Charles A. Brooks, Paramount Theatre, Dewey, Okla.

Metro-Goldwyn-Mayer

RED HOT RIDING HOOD: Technicolor Cartoons—Here's the best color cartoon yet. Had more favorable comment on this than any short we've ever played.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

SCENIC OREGON: Fitzpatrick Traveltalks—Excellent. We never can say anything bad about these reels as they're all tops in the travelogue field.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

Paramount

IN THE GARDEN: Speaking of Animals—By far the best of this series to date. This one proved very entertaining.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

JOLLY GOOD FURLOUGH: Popeye the Sailor—So-so fun. Gets by.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

RKO

BARNYARD GOLF: Sportscope—This is really horseshoe throwing. O.K.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

BELL BOY DONALD: Walt Disney Cartoons—Another good cartoon in color from Walt Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FIRE CHIEF: Walt Disney Cartoon—Good. Enjoyed by all.—James A. Blossom, Movie-tone Theatre, Fairfield, Mont.

HOT FOOT: Edgar Kennedy—O.K. comedy.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

RAY McKINLEY & ORCHESTRA: Jamborees—Good musical reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

AIRWAYS TO PEACE: March of Time—Average March of Time subject.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SHIPYARD SYMPHONY: Terrytoons—A poor attempt at a patriotic gesture and definitely not funny, which is supposed to be the reason for a cartoon's existence.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

(Continued on page 52)

NO OTHER MAN
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Thanksgiving Day

SAMUEL BRONSTON *presents* **MICHAEL O'SHEA • SUSAN HAYWARD** *in* **"JACK LONDON"**
with OSA MASSEN • HARRY DAVENPORT • FRANK CRAVEN • VIRGINIA MAYO • RALPH MORGAN • LOUISE BEAVERS
Screenplay by ERNEST PASCAL • *Directed by* ALFRED SANTELL • A SAMUEL BRONSTON PRODUCTION

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Samuel Bronston's first is great... and
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(*Continued from page* 49)

VALLEY OF BLOSSOMS: Magic Carpet—A good color travelogue.—Artbur K. Dame, Palace Theatre, Penacook, N. H.

Universal

PASS THE BISCUITS MIRANDY: Swing Symphonies—Very good color cartoon about feuding hillbillies who go to war.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

WHO'S NEXT: Variety Views—Entertaining reel about early day barbers, chairs, mugs, etc. Every barber will want to see it.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Vitaphone

ALL AMERICAN BAND: Melody Master Bands—Each of four orchestras gives out with its top specialty. This idea of short "orchestra revues" should become popular.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

BEES A BUZZIN': Vitaphone Varieties.—Entertaining reel about honey bees.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

A FUED THERE WAS: Merrie Melodies Cartoons—Very amusing comedy in color, with hillbillies in a feud and Elmer Fudd as peace maker.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

JACK RABBIT AND BEANSTALK: Merrie Melodies Cartoons—Not as good as the majority of Merrie Melodies from Warner.—James A. Blossom, Movietone Theatre, Fairfield, Mont.

TROPICAL SPORT LAND: Sports Parade—A filler in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

U. S. MARINE BAND: Melody Master Bands—The Marines are "tops" in everything, and this presentation of their band is no exception.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

Columbia Sets Ad Campaign For South America

Before leaving last week for South America, Joseph A. McConville, vice-president in charge of foreign distribution for Columbia Pictures, announced that the company had launched its pre-selling campaign designed to aid Latin American exhibitors.

Initial advertisements, he said, will appear in approximately 25 well known Latin American weekly fan magazines, in a number of trade papers and also in the Spanish and Portuguese editions of *Reader's Digest*. Special year books prepared in Spanish and Portuguese were sent to exhibitors.

Columbia announced this week that Nina Sesto, former feature writer for the Spanish language magazine *Norte*, and Alfonso Merlet, previously affiliated with Italo-Chilena, Chilean theatre circuit, had been named to the company's foreign publicity staff, under the supervision of David O'Malley, director of foreign advertising and publicity.

National Decency Legion Classifies Ten Films

The National Legion of Decency approved 10 films for the current week, six for general patronage and four for adults. The listing follows: Class A-1, Unobjectionable for General Patronage: "Canyon City," "Drums of Fu Manchu," "False Colors," "His Butler's Sister," "Man from Music Mountain," "Riders of the Dead Line." Class A-2, Unobjectionable for Adults: "Battle of Russia," "Conflict," "Cry Havoc" and "No Time for Love."

Resumes WAC Duties

Herman Gluckman has resumed his duties as assistant chairman of the War Activities Committee, distributors division, at the New York office following a lengthy trip to the coast.

Roth Joins Paramount

Max Roth, former Buffalo branch manager for Warners, has been appointed sales manager of Paramount's Chicago exchange.

SHORT PRODUCT PLAYING BROADWAY

Week of November 15

ASTOR

Over the Andes.......... MGM
Feature: Thousands Cheer... MGM

CAPITOL

Passing Parade .... MGM
Tips on Trips............. MGM
Feature: Sahara .... Columbia

CRITERION

I-A Dogs .... Universal
Feature: Flesh and Fantasy... Universal

GLOBE

Fin-n-Catty .... Vitaphone
Feature: Battle of Russia.... 20th Cent.-Fox

HOLLYWOOD

Corny Concerto .... Vitaphone
Cavalcade of Dance....... Vitaphone
Fighting Engineers .... Vitaphone
Feature: Old Acquaintance.. Warner Bros.

MUSIC HALL

Fall Out, Fall In........... RKO
Youth In Crisis (March of Time) .... 20th Cent.-Fox
Feature: Claudia .... 20th Cent.-Fox

PARAMOUNT

All Sails Set.............. Paramount
Feature: I Dood It .... MGM

RIALTO

Superman in the Underground World .... Paramount
Feature: Son of Dracula.... Universal

ROXY

Butcher of Seville......... 20th Cent.-Fox
Coast of Strategy......... 20th Cent.-Fox
Food and Magic.......... WAC
Babies by Bannister....... Columbia
Feature: Guadalcanal Diary.. 20th Cent.-Fox

STRAND

Women of Britain......... British MOI
Behind the Big Top........ Vitaphone
Feature: Princess O'Rourke Warner Bros.

"Night of Stars" Held for United Jewish Appeal

A blend of some 500 top names of the screen, stage and radio, with war heroes of the United Nations and prominent news commentators, rounded out the program of the tenth annual "Night of Stars" at Madison Square Garden Tuesday night.

Proceeds are to go to the United Jewish Appeal for Refugees, Overseas Needs and Palestine, and Nathan Straus, chairman of the show, received the following message from President Roosevelt: "I rejoice to know that the proceeds from the tenth anniversary of the 'Night of Stars' will be devoted to the relief of human suffering throughout the world."

The producing committee was headed by Robert M. Weitmen, managing director of the Paramount theatre, and included some 60 executives of the industry. Honorary chairman of the producing committee were: Barney Balaban, David Bernstein, Nate J. Blumberg, Jack Cohn, N. Peter Rathvon, Marvin H. Schenck and Albert Warner.

Detroit House Reopens

A 500-seat theatre in downtown Detroit, the Cinema, opened last Thursday with a revival double bill program, "The Scarlet Pimpernel" and "The Ghost Goes West." The house has been dark since July and prior to that had spotty openings and closings caused by the product shortage.

Expect Mexican Output to Total 60 This Year

by LUIS BECERRA CELIS
in Mexico City

It is generally agreed in the Mexican industry that Mexico will end 1943 with a product output of about 60 films. The producers' optimism for 1944 is substantiated by the fact that Azteca studios here, one of the two largest in Mexico, is building four more stages which will give it a total of 20. This studio, and the other large one, Clasa, have full schedules until mid-January and excellent prospects of capacity bookings through the winter and spring.

It appears that the Office of the Coordinator of Inter-American Affairs, through Francis Alstock, chief of its film division, who has made several visits here of late, has cleared the raw stock supply situation for Mexican producers.

Jose Calderon, of the family that is largely interested in Mexican production and operates a circuit of Spanish-language theatres in the southwestern United States, flew to Venezuela to close a deal for the purchase of the equipment of a producer who went into bankruptcy. Mr. Calderon is to use this equipment in his future production here.

▽

The Federal Government has acted to eliminate a new kind of black market in Mexico, a business that is said to be a direct result of war conditions, the importing, distribution and exhibition of obscene motion pictures. Independents are said to be the producers. The Ministry of the Interior, the principal Government department, is waging the drive against these pictures.

▽

The latest check of active theatres in the Federal District, which includes this city and which with 1,750,000 population is Mexico's greatest population center, indicated there are 72, of which eight are first run and the rest subsequent run. Ten years ago there were but 45 first and subsequent run theatres here.

The present ratio of theatres to the population is one to about every 2,000.

▽

Further Latin American film relations are developing. Jesus A. Grovas, who recently resumed production in addition to his duties as president of the National Cinematographic Chamber, has contracted with Fernando J. Cortes and Sons, Puerto Rican distributors, to place his films in Puerto Rico and Santo Domingo.

Argentine exhibitors have sent Jose Lepera and Juan Guthman here to confer with Mr. Grovas and Posa and Clasa Films and Filmex regarding rights to their products in the Argentine.

Sherman Assistant to Peskay

Phil Frank Sherman, formerly with Hal Roach, has joined Edward Peskay, special representative for United Artists producers Ben Bogeaus and Samuel Bronston, as general assistant. William Cutler now heads the accounting department. Mr. Peskay's office is temporarily located at 1600 Broadway, New York.

Blase Warner Booker

Anthony Blase has been promoted from advertising salesman to booker at Warners' Philadelphia exchange. He succeeds Edward O'Donnell, who has entered the Army. Rose McMenamin has been promoted to ad salesman.

RKO RADIO PICTURES INC. TRADE SHOWINGS

OF FIVE PRODUCTIONS

BRANCH	PLACE OF SHOWING	ADDRESS	AROUND THE WORLD		THE GHOST SHIP		TARZAN'S DESERT MYSTERY		ROOKIES IN BURMA		HIGHER & HIGHER	
			Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Fox Projection Room	1052 Bway.	Mon. 12/6	11:00 A.M.	Mon. 12/6	2:30 P.M.	Tues. 12/7	11:00 A.M.	Tues. 12/7	2:30 P.M.	Wed. 12/8	11:00 A.M.
Atlanta	RKO Projection Room	191 Walton St.	Mon. 12/6	11:00 A.M.	Mon. 12/6	2:30 P.M.	Tues. 12/7	11:00 A.M.	Tues. 12/7	2:30 P.M.	Wed. 12/8	11:00 A.M.
Boston	RKO Projection Room	122 Arlington St.	Mon. 12/6	11:00 A.M.	Mon. 12/6	2:30 P.M.	Tues. 12/7	11:00 A.M.	Tues. 12/7	2:30 P.M.	Wed. 12/8	11:00 A.M.
Buffalo	Fox Projection Room	290 Franklin St.	Mon. 12/6	11:00 A.M.	Mon. 12/6	2:30 P.M.	Tues. 12/7	11:00 A.M.	Tues. 12/7	2:30 P.M.	Wed. 12/8	11:00 A.M.
Charlotte	Fox Projection Room	308 So. Church St.	Mon. 12/6	11:00 A.M.	Mon. 12/6	2:30 P.M.	Tues. 12/7	11:00 A.M.	Tues. 12/7	2:30 P.M.	Wed. 12/8	11:00 A.M.
Chicago	RKO Projection Room	1300 So. Wabash Ave.	Mon. 12/6	11:00 A.M.	Mon. 12/6	2:30 P.M.	Tues. 12/7	11:00 A.M.	Tues. 12/7	2:30 P.M.	Wed. 12/8	11:00 A.M.
Cincinnati	RKO Projection Room	12 E. 6th St.	Mon. 12/6	8:15 P.M.	Mon. 12/6	10:15 P.M.	Tues. 12/7	8:15 P.M.	Tues. 12/7	10:15 P.M.	Wed. 12/8	8:15 P.M.
Cleveland	Fox Projection Room	2219 Payne Ave.	Mon. 12/6	11:00 A.M.	Mon. 12/6	2:30 P.M.	Tues. 12/7	11:00 A.M.	Tues. 12/7	2:30 P.M.	Wed. 12/8	11:00 A.M.
Dallas	Paramount Proj. Rm.	412 So. Harwood St.	Mon. 12/6	11:00 A.M.	Mon. 12/6	2:30 P.M.	Tues. 12/7	11:00 A.M.	Tues. 12/7	2:30 P.M.	Wed. 12/8	11:00 A.M.
Denver	Paramount Proj. Rm.	2100 Stout St.	Mon. 12/6	11:00 A.M.	Mon. 12/6	2:30 P.M.	Tues. 12/7	11:00 A.M.	Tues. 12/7	2:30 P.M.	Wed. 12/8	11:00 A.M.
Des Moines	Fox Projection Room	1300 High St.	Mon. 12/6	11:00 A.M.	Mon. 12/6	2:30 P.M.	Tues. 12/7	11:00 A.M.	Tues. 12/7	2:30 P.M.	Wed. 12/8	11:00 A.M.
Detroit	Blumenthal Proj. Rm.	2310 Cass Ave.	Mon. 12/6	11:00 A.M.	Mon. 12/6	2:30 P.M.	Tues. 12/7	11:00 A.M.	Tues. 12/7	2:30 P.M.	Wed. 12/8	11:00 A.M.
Indianapolis	Fox Projection Room	326 N. Illinois Ave.	Mon. 12/6	11:00 A.M.	Mon. 12/6	2:30 P.M.	Tues. 12/7	11:00 A.M.	Tues. 12/7	2:30 P.M.	Wed. 12/8	11:00 A.M.
Kansas City	Paramount Proj. Rm.	1802 Wyandote	Mon. 12/6	11:00 A.M.	Mon. 12/6	2:30 P.M.	Tues. 12/7	11:00 A.M.	Tues. 12/7	2:30 P.M.	Wed. 12/8	11:00 A.M.
Los Angeles	RKO Projection Room	1980 So. Vermont Ave.	Mon. 12/6	2:30 P.M.	Mon. 12/6	11:00 A.M.	Tues. 12/7	2:30 P.M.	Tues. 12/7	11:00 A.M.	Wed. 12/8	2:30 P.M.
Memphis	Fox Projection Room	151 Vance Ave.	Mon. 12/6	11:00 A.M.	Mon. 12/6	2:30 P.M.	Tues. 12/7	11:00 A.M.	Tues. 12/7	2:30 P.M.	Wed. 12/8	11:00 A.M.
Milwaukee	Warner Projection Room	212 W. Wisconsin Ave.	Mon. 12/6	11:00 A.M.	Mon. 12/6	2:30 P.M.	Tues. 12/7	11:00 A.M.	Tues. 12/7	2:30 P.M.	Wed. 12/8	11:00 A.M.
Minneapolis	Fox Projection Room	1015 Currie Ave.	Mon. 12/6	11:00 A.M.	Mon. 12/6	2:30 P.M.	Tues. 12/7	11:00 A.M.	Tues. 12/7	2:30 P.M.	Wed. 12/8	11:00 A.M.
New Haven	Fox Projection Room	40 Whiting St.	Mon. 12/6	11:00 A.M.	Mon. 12/6	2:30 P.M.	Tues. 12/7	11:00 A.M.	Tues. 12/7	2:30 P.M.	Wed. 12/8	11:00 A.M.
New Orleans	Fox Projection Room	200 So. Liberty St.	Mon. 12/6	11:00 A.M.	Mon. 12/6	2:30 P.M.	Tues. 12/7	11:00 A.M.	Tues. 12/7	2:30 P.M.	Wed. 12/8	11:00 A.M.
New York	RKO Projection Room	630 9th Ave.	Mon. 12/6	11:00 A.M. 4:00 P.M.	Mon. 12/6	2:30 P.M.	Tues. 12/7	11:00 A.M.	Tues. 12/7	2:30 P.M.	Wed. 12/8	11:00 A.M. 2:30 P.M.
Oklahoma City	Fox Projection Room	10 No. Lee St.	Mon. 12/6	11:00 A.M.	Mon. 12/6	2:30 P.M.	Tues. 12/7	11:00 A.M.	Tues. 12/7	2:30 P.M.	Wed. 12/8	11:00 A.M.
Omaha	Fox Projection Room	1502 Davenport St.	Mon. 12/6	11:00 A.M.	Mon. 12/6	2:30 P.M.	Tues. 12/7	11:00 A.M.	Tues. 12/7	2:30 P.M.	Wed. 12/8	11:00 A.M.
Philadelphia	RKO Projection Room	250 No. 13th St.	Mon. 12/6	11:00 A.M.	Mon. 12/6	2:30 P.M.	Tues. 12/7	11:00 A.M.	Tues. 12/7	2:30 P.M.	Wed. 12/8	11:00 A.M.
Pittsburgh	RKO Projection Room	1623 Blvd. of Allies	Mon. 12/6	2:30 P.M.	Mon. 12/6	11:00 A.M.	Tues. 12/7	2:30 P.M.	Tues. 12/7	11:00 A.M.	Wed. 12/8	2:30 P.M.
Portland	Star Preview Room	925 N. W. 19th St.	Mon. 12/6	11:00 A.M.	Mon. 12/6	2:30 P.M.	Tues. 12/7	11:00 A.M.	Tues. 12/7	2:30 P.M.	Wed. 12/8	11:00 A.M.
St. Louis	S'Renco Projection Rm.	3143 Olive St.	Tues. 12/7	11:30 A.M.	Tues. 12/7	2:30 P.M.	Wed. 12/8	11:30 A.M.	Wed. 12/8	2:30 P.M.	Thurs. 12/9	11:30 A.M.
Salt Lake City	Fox Projection Room	216 E. 1st St.	Mon. 12/6	11:00 A.M.	Mon. 12/6	2:30 P.M.	Tues. 12/7	11:00 A.M.	Tues. 12/7	2:30 P.M.	Wed. 12/8	11:00 A.M.
San Francisco	RKO Projection Room	251 Hyde St.	Mon. 12/6	11:00 A.M.	Mon. 12/6	2:30 P.M.	Tues. 12/7	11:00 A.M.	Tues. 12/7	2:30 P.M.	Wed. 12/8	11:00 A.M.
Seattle	Jewel Box Proj. Rm.	2318 2nd Ave.	Mon. 12/6	11:00 A.M.	Mon. 12/6	2:30 P.M.	Tues. 12/7	11:00 A.M.	Tues. 12/7	2:30 P.M.	Wed. 12/8	11:00 A.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Mon. 12/6	10:00 A.M.	Mon. 12/6	11:30 A.M.	Tues. 12/7	10:00 A.M.	Tues. 12/7	11:30 A.M.	Wed. 12/8	11:00 A.M.
Washington	Fox Projection Room	932 New Jersey Ave.	Mon. 12/6	11:00 A.M.	Mon. 12/6	2:30 P.M.	Tues. 12/7	11:00 A.M.	Tues. 12/7	2:30 P.M.	Wed. 12/8	11:00 A.M.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

LET'S FACE IT (Para.)

Final Reports:

Total Gross Tabulated	$1,207,580
Comparative Average Gross	99,290
Over-all Performance	121.6%

BALTIMORE—Stanley, 1st week	112.4%
BALTIMORE—Stanley, 2nd week	82.8%
CHICAGO—Chicago, 1st week (SA) Ted Lewis Orchestra	107.1%
CHICAGO—Chicago, 2nd week (SA) Ted Lewis Orchestra	100.0%
CLEVELAND—Loew State, 1st week	160.7%
CLEVELAND—Loew State, 2nd week	101.2%
CLEVELAND—Loew Stillman, MO, 1st week	116.2%
DENVER—Denham, 1st week	171.0%
DENVER, Denham, 2nd week	106.8%
INDIANAPOLIS—Indiana (DB) The Good Fellows (Para.)	120.0%
INDIANAPOLIS—Lyric, MO, 1st week (DB) The Good Fellows (Para.)	100.0%
KANSAS CITY—Newman	154.5%
LOS ANGELES—Paramount Downtown, 1st week	185.1%
LOS ANGELES—Paramount Downtown, 2nd week	117.0%
LOS ANGELES—Paramount Downtown, 3rd week	87.7%
LOS ANGELES—Paramount Hollywood, 1st week	169.8%
LOS ANGELES—Paramount Hollywood, 2nd week	103.7%
LOS ANGELES—Paramount Hollywood, 3rd week	75.4%
MILWAUKEE—Palace (DB) Alaska Highway (Para.)	130.0%
MILWAUKEE—Wisconsin (DB) Alaska Highway (Para.)	145.0%
MILWAUKEE—Strand, MO, 1st week (DB) Alaska Highway (Para.)	141.6%
MINNEAPOLIS—State	141.6%
MINNEAPOLIS—Lyric, MO 1st week	142.2%
MINNEAPOLIS—Lyric, MO, 2nd week	133.3%
MONTREAL—Palace, 1st week	115.7%
MONTREAL—Palace, 2nd week	94.7%
NEW HAVEN—Paramount, 1st week (DB) Aerial Gunner (Para.)	138.9%
NEW HAVEN—Paramount, 2nd week (DB) Aerial Gunner (Para.)	93.2%
NEW YORK—Paramount, 1st week (SA) Benny Goodman Orchestra and others	155.7%
NEW YORK—Paramount, 2nd week (SA) Benny Goodman Orchestra and others	145.9%
NEW YORK—Paramount, 3rd week (SA) Benny Goodman Orchestra and others	126.2%
NEW YORK—Paramount, 4th week (SA) Benny Goodman Orchestra and others	111.4%
NEW YORK—Paramount, 5th week (SA) Benny Goodman Orchestra and others	114.7%
NEW YORK—Paramount, 6th week (SA) Benny Goodman Orchestra and others	85.2%
OMAHA—Paramount (DB) Submarine Alert (Para.)	175.3%
PHILADELPHIA—Stanley, 1st week	154.6%
PHILADELPHIA—Stanley, 2nd week	100.5%
PHILADELPHIA—Stanley, 3rd week	83.0%
PHILADELPHIA—Karlton, MO, 1st week	191.5%
PHILADELPHIA—Karlton, MO, 2nd week	127.6%
PITTSBURGH—Penn	113.1%
PROVIDENCE—Strand, 1st week (DB) High Explosive (Para.)	145.0%
PROVIDENCE—Strand, 2nd week (DB) High Explosive (Para.)	140.0%
SEATTLE—Fifth Ave., 1st week	111.6%
SEATTLE—Fifth Ave., 2nd week	98.2%
SEATTLE—Music Hall	107.1%
ST. LOUIS—Fox, 1st week (DB) The Good Fellows (Para.)	145.5%
ST. LOUIS—Fox, 2nd week (DB) The Good Fellows (Para.)	98.1%
ST. LOUIS—Missouri, MO, 1st week (DB) Phantom of the Opera (Univ.)	136.9%
TORONTO—Shea, 1st week	153.2%
TORONTO—Shea, 2nd week	107.3%
TULSA—Ritz	105.9%
TULSA—Majestic, MO, 1st week	113.6%
WASHINGTON—Earle, 1st week (SA) Vaudeville	138.3%
WASHINGTON—Earle, 2nd week (SA) Vaudeville	111.7%

JOHNNY COME LATELY (UA)

Intermediate Reports:

Total Gross Tabulated	$544,400
Comparative Average Gross	536,100
Over-all Performance	101.5%

BALTIMORE—Century	113.3%
BOSTON—Loew State (DB) That Nazty Nuisance (UA)	125.0%
BOSTON—Loew Orpheum (DB) That Nazty Nuisance (UA)	92.1%
BUFFALO—Buffalo (DB) That Nazty Nuisance (UA)	107.6%
DENVER—Denver (DB) Sherlock Holmes Faces Death (Univ.)	117.8%
DENVER—Esquire (DB) Sherlock Holmes Faces Death (Univ.)	95.7%
INDIANAPOLIS—Loew (DB) That Nazty Nuisance (UA.)	151.5%
KANSAS CITY—Midland (DB) That Nazty Nuisance (UA.)	93.8%
LOS ANGELES—Egyptian, 1st week (DB) Never a Dull Moment (Univ.)	116.6%
LOS ANGELES—Egyptian, 2nd week (DB) Never a Dull Moment (Univ.)	70.8%
LOS ANGELES—Los Angeles 1st week (DB) Never a Dull Moment (Univ.)	123.0%
LOS ANGELES—Los Angelees, 2nd week (DB) Never a Dull Moment (Univ.)	107.7%
LOS ANGELES—Ritz, 1st week (DB) Never a Dull Moment (Univ.)	114.5%
LOS ANGELES—Ritz, 2nd week (DB) Never a Dull Moment (Univ.)	72.9%
NEW HAVEN—Loew Poli (DB) That Nazty Nuisance (UA)	103.2%
NEW HAVEN—College, MO, 1st week (DB) That Nazty Nuisance (UA)	103.1%
NEW YORK—Capitol, 1st week (SA) Allan Jones, Virginia O'Brien, Henny Youngman	113.0%
NEW YORK—Capitol, 2nd week (SA) Allan Jones, Virginia O'Brien, Henny Youngman	107.8%
NEW YORK—Capitol, 3rd week (SA) Allan Jones, Virginia O'Brien, Henny Youngman	95.6%
NEW YORK—Capitol, 4th week (SA) Allan Jones, Virginia O'Brien, Henny Youngman	89.7%
PITTSBURGH—Penn	101.2%
PITTSBURGH—Warner, MO, 1st week	108.7%
PITTSBURGH—Ritz, MO 2nd week	71.4%
PROVIDENCE—Loew State (DB) Chance of a Lifetime (Col.)	120.0%
PROVIDENCE—Carlton, MO, 1st week (DB) Chance of a Lifetime (Col.)	105.1%
SAN FRANCISCO—United Artists, 1st week (DB) Yanks Ahoy (UA)	114.0%
SAN FRANCISCO—United Artists, 2nd week (DB) Yanks Ahoy (UA)	110.0%
ST. LOUIS—Loew State (DB) That Nazty Nuisance (UA)	109.4%
ST. LOUIS—Loew Orpheum, MO, 1st week (DB) That Nazty Nuisance (UA)	115.9%

NEW BASE LINE

Beginning in this issue, the average, or 100 per cent, line of these tabulations is the average weekly business of the theatres concerned for the six months ending October 31, 1943. The previous period ended July 31, 1943. This brings into the new base a recognition of current economic conditions as they affect box office performance.

A LADY TAKES A CHANCE (RKO)

Intermediate Reports:

Total Gross Tabulated	$579,700
Comparative Average Gross	498,700
Over-all Performance	116.2%

BALTIMORE—Hippodrome, 1st week (SA) Vaudeville	115.1%
BALTIMORE—Hippodrome, 2nd week (SA) Vaudeville	104.1%
BUFFALO—20th Century, 1st week (DB) Victory Through Air Poweer (UA)	113.2%
BUFFALO—20th Century, 2nd week (DB) Victory Through Air Poweer (UA)	84.0%
CINCINNATI—RKO Palace	101.4%
CLEVELAND—Warner Hippodrome, 1st week	114.2%
CLEVELAND—Warner Hippodrome, 2nd week	137.1%
INDIANAPOLIS—Indiana (DB) Hoosier Holiday (Rep.)	113.0%
INDIANAPOLIS—Lyric, MO, 1st week (DB) Hoosier Holiday (Rep.)	116.0%
LOS ANGELES—Hillstreet (DB) Sherlock Holmes Faces Death (Univ.)	166.6%
LOS ANGELES—Pantages (DB) Sherlock Holmes Faces Death (Univ.)	166.2%
NEW HAVEN—Roger Sherman	145.1%
NEW YORK—Paramount, 1st week (SA) Vaughn Monroe Orchestra	131.1%
NEW YORK—Paramount, 2nd week (SA) Vaughn Monroe Orchestra	111.4%
NEW YORK—Paramount, 3rd week (SA) Vaughn Monroe Orchestra	106.5%
NEW YORK—Paramount, 4th week (SA) Vaughn Monroe Orchestra	91.6%
OMAHA—Brandeis, 1st week (DB) It's a Great Life (Col.)	165.4%
OMAHA—Brandeis, 2nd week (DB) It's a Great Life (Col.)	92.7%
PITTSBURGH—Stanley	106.0%
PITTSBURGH—Warner	130.4%
PITTSBURGH—Ritz, MO, 1st week	142.8%
ST. LOUIS—Ambassador (LB) So This Is Washington (RKO)	132.0%
WASHINGTON—Earle, 1st week (SA) Vaudeville	132.9%
WASHINGTON—Earle, 2nd week (SA) Vaudeville	107.4%
WASHINGTON—Metropolitan, MO, 1st week	101.4%

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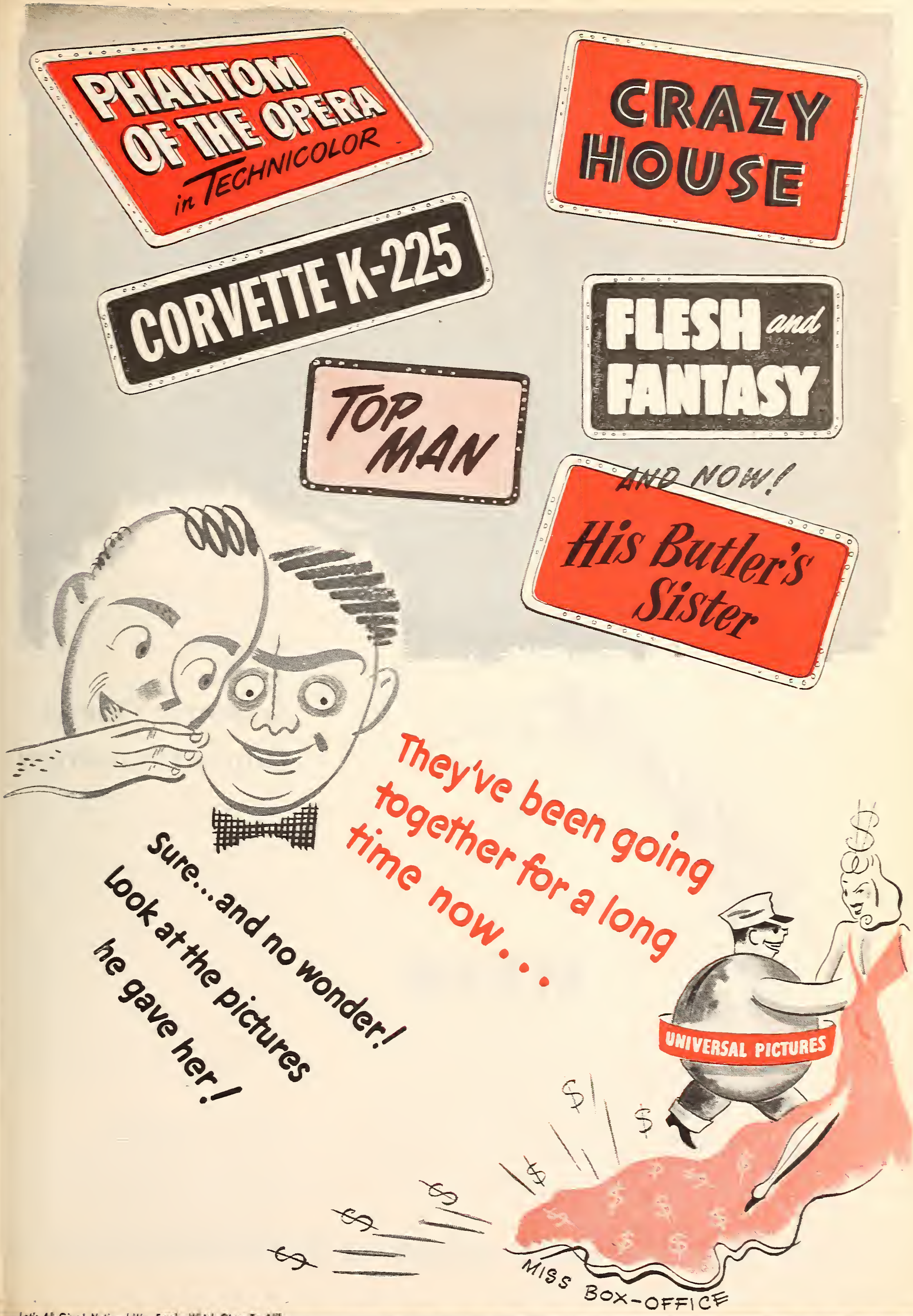
PRINCESS O'ROURKE (WB)

First Reports:

Total Gross Tabulated	$359,700
Comparative Average Gross	294,800
Over-all Performance	122.0%

BUFFALO—20th Century, 1st week (DB) Murder on the Waterfront (WB)	134.4%
BUFFALO—20th Century, 2nd week (DB) Murder on the Waterfront (WB)	89.0%
INDIANAPOLIS—Circle (DB) Murder on the Waterfront (WB)	109.0%
INDIANAPOLIS—Circle (DB) Nobody's Darling (Rep.)	109.0%
INDIANAPOLIS—Lyric, MO, 1st week (DB) Nobody's Darling (Rep.)	106.6%
LOS ANGELES—Warner Downtown, 1st week	124.3%
LOS ANGELES--Warner Downtown, 2nd week	110.6%
LOS ANGELES—Warner Hollywood, 1st week	142.9%
LOS ANGELES—Warner Hollywood, 2nd week	120.0%
LOS ANGELES—Warner Wiltern, 1st week	148.0%
LOS ANGELES—Warner Wiltern, 2nd week	120.0%
NEW HAVEN—Roger Sherman (DB) Adventures in Iraq (WB)	108.0%
NEW YORK—Strand (SA) Shep Fields and Merry Macs	133.9%
PHILADELPHIA—Mastbaum, 1st week	158.0%
PHILADELPHIA—Mastbaum, 2nd week	115.7%
PHILADELPHIA—Matsbaum, 3rd week	100.4%
PHILADELPHIA—Mastbaum, 4th week	77.1%
PROVIDENCE—Majestic (DB) Murder on the Waterfront (WB)	125.0%
ST. LOUIS—Fox (DB) Hostages (Para.)	139.2%
ST. LOUIS—Missouri, MO, 1st week	123.3%


PHANTOM OF THE OPERA in TECHNICOLOR
CRAZY HOUSE
CORVETTE K-225
FLESH and FANTASY
TOP MAN
AND NOW!
His Butler's Sister
UNIVERSAL PICTURES
MISS BOX-OFFICE

They've been going together for a long time now...

Sure...and no wonder! Look at the pictures he gave her!

Revenue Bureau Clarifies Bonus Payment Rules

Washington Bureau

Rules which will govern the payment of bonuses this year under the salary stabilization program were laid down last weekend by Commissioner of Internal Revenue Robert E. Hannegan.

In general, Mr. Hannegan said, employers would be able to pay bonuses without obtaining prior approval if they did not exceed the amount paid in the 1941-42 period.

The rules laid down include bonus payments based on percentages of profits or salaries, overriding commissions and similar percentage payments, but do not include ordinary commission payments to salesmen based on their own individual sales.

Types of bonuses other than those outlined in the statement might also be paid, if approved by the salary stabilization unit of the bureau, Mr. Hannegan stated, but no application for approval would be necessary to pay bonuses this year or any subsequent years if the bonuses met any one of the following conditions:

1. If the employee's base salary *has not been increased* since October 3, 1942 (in the case of salaries of more than $5,000 per annum) or October 27, 1942 (in the case of salaries of $5,000 or less per annum), as the case may be, he may be paid a bonus which does not exceed the higher of the following amounts:

(a) The dollar amount paid for the employer's last accounting year ended prior to October 3, 1942, or (b) the dollar amount of a bonus authorized under the salary stabilization regulations for the employer's first accounting year ending after October 3, 1942, provided the bonus does not exceed 50 per cent of the base salary.

2. If the employee's base salary *has been increased* since October 3, 1942, he may be paid a bonus not to exceed the same dollar amount of bonus paid him for the employer's first accounting year ending after October 3, 1942, provided the bonus does not exceed 20 per cent of his present base salary.

3. If the employee has been paid regularly, in accordance with an established policy of the employer, a bonus based on a percentage of base salary, such bonus payment may be made, regardless of dollar amount, provided the percentage has not been changed since October 3, 1942 or October 27, 1942, as the case may be.

4. An employee may also be paid a bonus which, together with all other compensation for personal services, does not increase his total compensation for the current year over the total earned in the calendar year 1941 by more than (a) 15 per cent if the total compensation for the year 1941 was $2,400 or less, (b) 10 per cent if the total compensation for the year 1941 was over $2,400 but not over $4,000, (c) five per cent if the total compensation for the year 1941 was over $4,000 but not over $7,500.

"Labor Front" Is Next in UA's "World In Action"

"The Labor Front," produced by the National Film Board of Canada, will be released by United Artists as the next in its series of "World In Action" short subjects. The picture deals with current American wartime problems on the civilian front. Many of the scenes were taken in industrial plants in this country by National Film Board camera crews. It was edited for the Film Board by Stuart Legg.

The work Altec Service is performing, under military secrecy, for the nation's armed forces *meshes* perfectly with the equally essential war-time work Altec Service carries on in the nation's theatres. The technical knowledge gained in both pursuits *meshes* perfectly with the knowledge that will be required to take the theatre through the technical evolutionary changes that lie ahead—both in the immediate and the remoter future.

ALTEC
SERVICE CORPORATION

250 West 57th Street,
New York 19, N. Y.

★ **Protecting the theatre — Our "first line of morale"** ★

War Fund Drive Company Total Is $456,162

Adolph Zukor, national chairman of the industry division for the National War Fund Drive, announced last week that the industry's corporate contributions totaled $456,162. Mr. Zukor explained that the figure did not include the numerous donations from individuals within the industry.

The corporate gifts were as follows; Columbia Pictures, $18,000; Loew's, Inc. and Loew's Employees' Welfare Fund, $77,500; National Screen Service, $7,512; Paramount Pictures, and theatre partners, $115,000; RKO Radio, $31,700; Twentieth Century-Fox, and National Theatres, $87,950; Universal Pictures, $24,000; United Artists, $10,000; Warner Brothers, $84,500.

The entertainment section of the National War Fund Committee, with James E. Sauter of Air Features, as chairman, has named its committee chairmen: Concert artists, Arthur Judson of Columbia Concerts Corporation; legitimate theatres, John Golden; motion pictures, Samuel Rinzler; motion picture accessories, Joseph Hornstein.

On Monday night at Madison Square Garden a "Tribute to Gallantry" rally inaugurated the Home Front Mobilization of the National War Fund. The pageant was staged by the producers and staff of the Radio City Music Hall by arrangement with G. S. Eyssell, managing director. Written by Ben Hecht and staged by Leon Leonidoff, senior producer of the Music Hall, it was performed by a cast of more than 300, many including stage, radio and screen celebrities.

Schenck Opens Dimes Campaign

The 1944 March of Dimes campaign was launched informally last Friday when members of the executive committee for this year's drive were guests of chairman Nicholas M. Schenck at the Rockefeller Luncheon Club in New York.

Mr. Schenck told the members of his meeting with President Roosevelt recently where he had an opportunity to describe the industry's all-out effort in raising funds for the drive in past campaigns. During 1943, $2,116,000 was collected.

A booklet shortly will be distributed to all participating theatres and committee members listing the contributions of each theatre during last year's March of Dimes, Mr. Schenck said. The 1944 campaign will run from January 24 through 31.

Committee members present at the luncheon included S. H. Fabian, Oscar A. Doob, C. C. Moskowitz, Harry Brandt, Harry Kalmine, E. C. Dowden, Walter Vincent, Leonard Goldenson Edward A. Alperson, Malcolm Kingsberg, Gus Eyssell, Dan Michalove and William Kupper.

Telenews Plays Revivals

The Telenews, downtown newsreel theatre in Cincinnati, currently is showing revivals of old films in a "Good Old Days Week." The revivals include "Ten Nights in a Barroom," "The Great Train Robbery," "Every Inch a Man," "Parade of Stars" and a complete record of the Dempsey-Willard fight. Synchronized sound effects and musical scores accompany the showings, which are highlighted by old-time slides with messages from the management.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor **GERTRUDE MERRIAM, Associate Editor**

Well Worth the Effort

Quite naturally, the shortage of manager personnel has become a serious problem to some circuit operators. People from various vocations are being drafted into managerial positions left vacant by the demands of the war effort.

Some circuit heads, desperate for men, have been hiring anyone who looks honest, giving these people three or four weeks of training in home-office routine and the inevitable forms, then placing them in charge of theatres.

When such a person is assigned to a theatre, the district manager or supervisor usually shrugs and assumes the attitude that: "Oh, well, business is good; the man's a good watchdog, but no use trying to teach him anything because we will replace him some day—if we get another man."

Two managers, who are comparative newcomers in the business, have told us recently that they could do a better job if their supervisors would take a little interest and try to help them. They both would like to learn methods of exploitation and advertising but, when they engage the boss in conversation, he shows no inclination to help.

We believe that, when the war is over, theatre work will have lost its appeal to many of the boys who will be returning to civil life. They are getting around, seeing new places and awaking to opportunities in other attractive fields. It is natural to assume that many of them will drift into other enterprises.

It would appear obvious that proper inspirational and instructional training of these new managers would result in maintaining smooth operation in accordance with the high standards of management and showmanship which are generally recognized.

At the same time, by training and developing these people, we would be insuring against possible future shortage of manpower in theatre management.

△ △ △

Good Will Gesture

Another example of how a smart showman can capitalize on community "goodwill" is the following paragraph which appeared in a recent issue of the Methodist Church weekly bulletin, in Portland, Indiana:

"Have you noticed the fine 'Go To Church' slogans that have been appearing almost every week in the Hines theatre advertisements? This is not only unusual, but one of the most commendable gestures of goodwill to churches in a community on the part of the theatre management that we have ever seen. If you have not already expressed your appreciation for this, we think you should. And, if you don't know whom to express it to, may we whisper to you confidentially that the man responsible for this is our good friend, Roger Ludy. So we say, 'Thanks, Roger'."

"Roger" is Round Tabler Roger Ludy, manager of the Hines theatre, in Portland.

△ △ △

Home Front News

Congratulations are in order to an old contributor to these pages, W. B. Small, who is at the Victoria and Palace theatres, in New Smyrna Beach, Fla., and recently celebrated his 20th anniversary as manager of the Victoria there. The occasion also marked the 20th anniversary of the theatre's opening.

Mr. Small celebrated the twin anniversary dates by staging a huge campaign tied in to the recent Bond Drive. He promoted a double truck spread in the local daily, which was subscribed for by merchants who had been in business in town for more than 20 years.

△ △ △

Most of our readers are acquainted with the advertising and promotional exploits of the managers in Syracuse, N. Y., which are regularly reported in these pages.

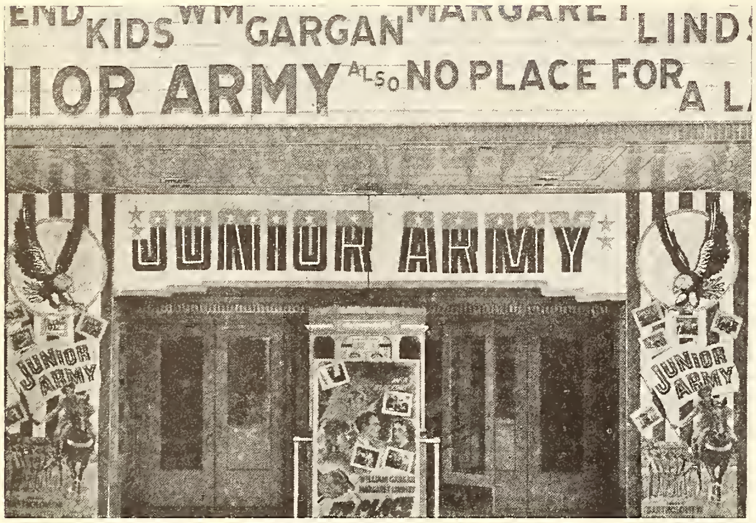
Evidently, the boys got together and sold Irene Stickler, movie editor of the *Syracuse Post-Standard*, the idea of devoting one of her columns to the ingenious showmen who keep the local theatres going. It turned out to be a grand plug for the boys and a neat way of getting valuable publicity for the theatres.

What's more, we discovered some personal data.

For instance, RKO city manager Jack Flex, in addition to being a 30-year man in show business, likes to cook in his spare time. Dick Feldman, who handles the Keith theatre, likes to rhumba and is quite adept with a tango. Vaughn O'Neill, at Loew's, is the favorite pin-up boy of the ladies who work in the city room of the *Post-Standard*. Paramount's Ed Kearney is interested in athletics and frequently officiates at college football games.

—CHESTER FRIEDMAN

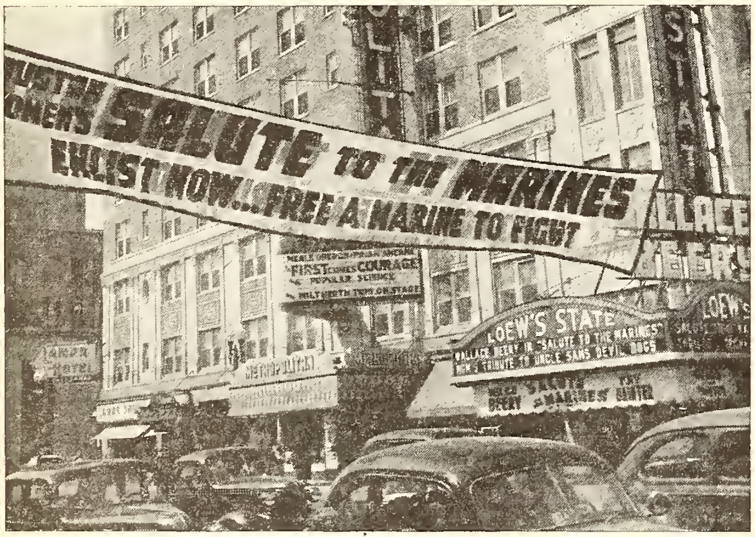
SELLING THE ATTRACTION


KIDS WM GARGAN LIND
IOR ARMY ALSO NO PLACE FOR A L
JUNIOR ARMY
JUNIOR ARMY
JUNIOR ARMY

In Phoenix, Ariz., Vaughn Taylor builds seat-selling fronts at the Rialto theatre, using litho cutouts and 8 by 10 photos.

SWING SHIFT MAISIE

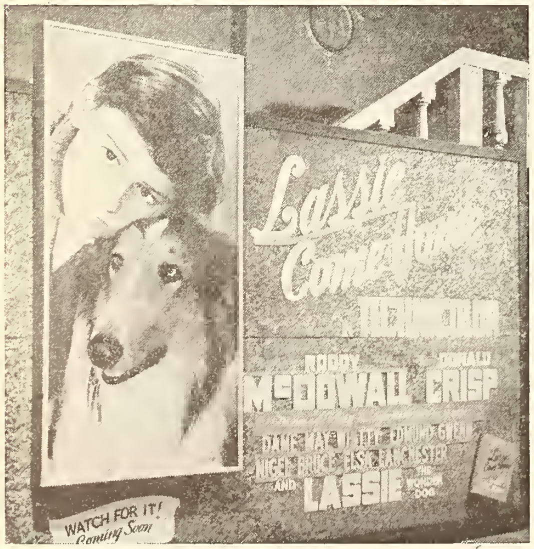
Boyd Sparrow, manager of Loew's Park theatre, in Cleveland, dressed one of his usherettes in slacks and sweater to ballyhoo "Swing Shift Maisie," thereby attracting attention to the picture.


SALUTE TO THE MARINES
ENLIST NOW...FREE A MARINE TO FIGHT
LOEW'S STATE

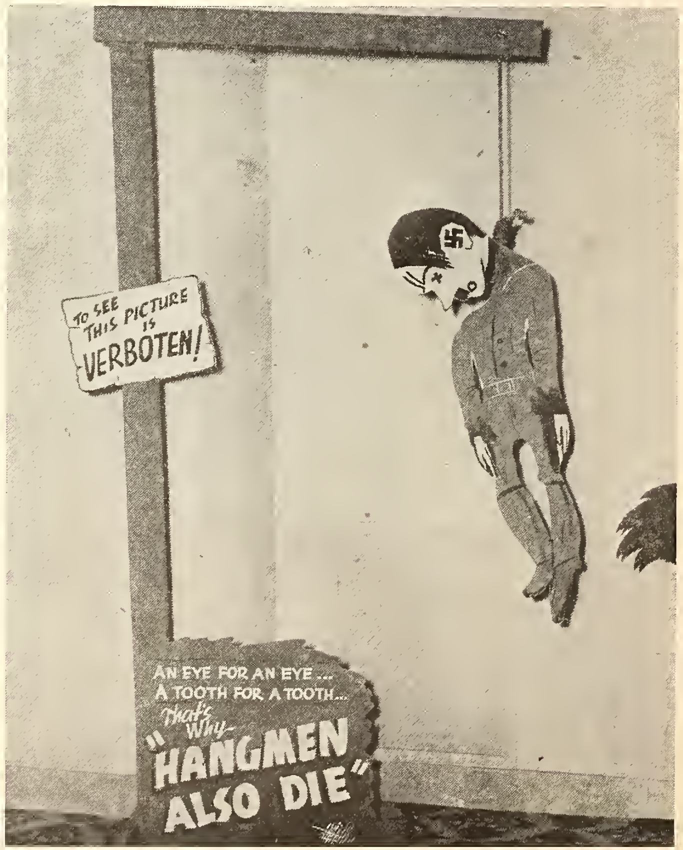
By tying in "Salute to the Marines" with local recruiting drive, Francis Deering obtained permission to hang this street banner advertising the attraction at Loew's State, in Houston, Texas.

STAGE DOOR CANTEEN

Manager Mel Jolly used a 24-sheet suspended in front of his house curtain to publicize his booking of "Stage Door Canteen," at the St. Marks, in Oshawa, Ont.


Lassie Come Home
RODDY McDOWALL
DONALD CRISP
AND LASSIE
WATCH FOR IT! Coming Soon

Sam Gilman's lobby setpiece on "Lassie" at Loew's theatre, Harrisburgh, Pa.


TO SEE THIS PICTURE IS VERBOTEN!
AN EYE FOR AN EYE ... A TOOTH FOR A TOOTH ... That's Why "HANGMEN ALSO DIE"

At Sudbury, Ont., manager Max Phillips' unique foyer display advertising "Hangmen Also Die," at the Regent theatre.

The Quigley Awards Rules

Entries must be forwarded as soon as possible after exploitation is completed.

•

There are no classifications of population or situation. Every entrant starts from scratch—circuit or independent, first-run or subsequent, downtown or neighborhood, big city or small town.

•

Consistency of effort is a paramount consideration in the Quigley Awards. One-shot campaigns or ideas are not eligible for consideration.

•

Whole campaigns need necessarily not be submitted but are, of course, acceptable. Single ideas or promotions are eligible for consideration if the entrant is a consistent contributor.

•

Entrants most often represented in each Quarter will receive first consideration for the Quarterly Awards.

•

A single promotion may include more than one slant, providing all slants relate to the original idea. Thus, a single contest promotion may be carried in newspapers, on the radio, in windows, ads, lobby, etc.

•

No fancy entries are necessary. Costly and time-using "Gingerbread" decorations are not encouraged. Showmanship only counts.

•

In addition to exploitation on pictures—features, shorts or serials—entries may be made on institutional promotions. Exploitation on stage shows, presentations, etc., are also definitely eligible for consideration.

•

A single idea may be confined to a window, contest, newspaper or program publicity, street stunt, lobby display, ad or ad series, newspaper section, radio tiein, etc.

•

One Plaque and seven Scrolls of Honor will be awarded each Quarter. Those winning these honors will be entered for the Grand Awards competition. In addition, entries of merit will be awarded Citations.

•

Evidence proving authenticity of each entry must be submitted, such as photos, tear sheets, programs, heralds, ads, letters, etc.

•

Address all entries to:
Quigley Awards Committee
Managers' Round Table
Rockefeller Center
New York

Pincus Builds Tank Ballyhoo For "Sahara" in Salt Lake

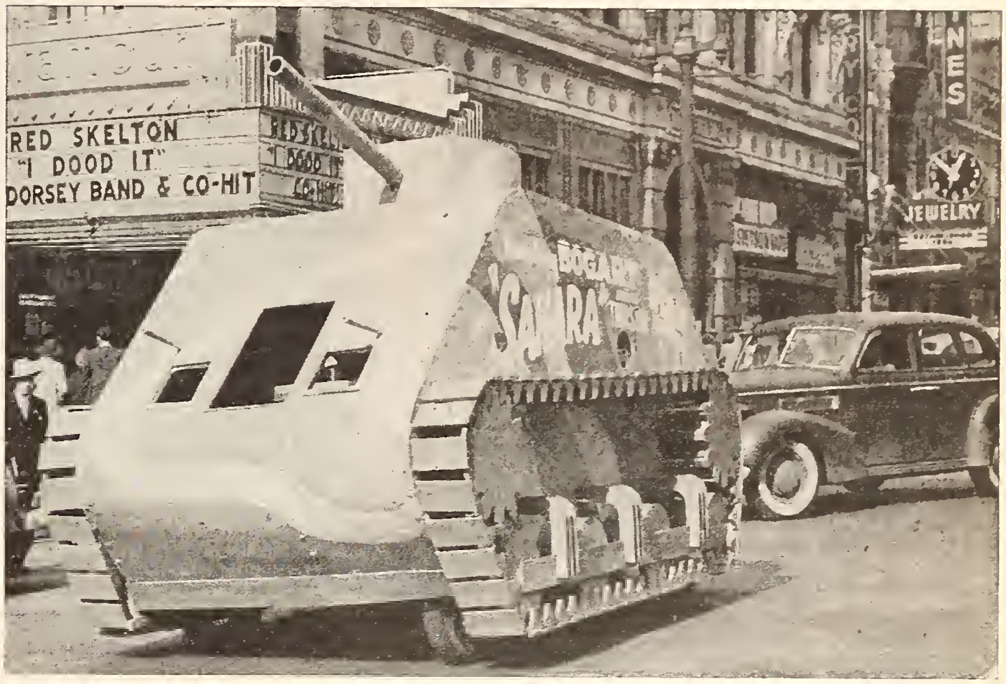


Photo by Bill Shipler

As part of his campaign to exploit the showing of "Sahara" at the Paramount Utah theatre, in Salt Lake City, Charlie Pincus built a realistic tank which was constructed around an old automobile.

The tank, appropriately bannered, was driven around town, attracting attention everywhere. Charlie started his campaign several weeks in advance of playdates, using a special trailer to herald the date. A teaser ad campaign was used several days ahead of opening, and on the starting day a two-color display ad was used which was four columns wide.

Fifteen 24-sheets were sniped on barns and fences in the vicinity of nearby Army camps. Permission was obtained to tack 500 window cards around the entrances to defense plants in the area.

In the lobby, for an advance plug, Charlie displayed the tank which was currently used for the ballyhoo, with a panel 7 by 12 feet covered solidly with stills from the attraction.

Two Army tanks were obtained and stationed in front of the theatre, and Bonds were sold to spectators. Two training tanks were also secured from nearby Fort Douglas, which helped to exploit the picture in neighborhood sections.

On the opening day of the show, 3,000 lieutenants from Camp Kearns attended in groups, staggered at each performance. The Army officers paid admission.

Song Sheets in Music Stores Sell "Yankee Doodle Dandy"

For his date on "Yankee Doodle" at the Marks theatre, in Oshawa, Ontario, Mel Jolley distributed heralds to all homes in the city and placed song sheet title covers in music stores throughout the area. Jolley landed additional publicity for the date due to the fact that Cagney was in Toronto at the time attending the Victory Variety show. A loud speaker out front of the theatre played the hit tunes from the picture.

Lobby Map of World Used on "Bombers Moon"

As an eye-attractor ahead of "Bomber's Moon" at the Schine Strand, in Amsterdam, N. Y., Clayton Cornell constructed a world map board for his lobby wall. On this were painted small bombs indicating the various theatres of war. Tiein copy was used on a one-sheet flat, mounted above the map, pertaining to "bombs winning the war for the Allies all over the globe." The copy was also tied to "Buy more Bonds to make more bombers."

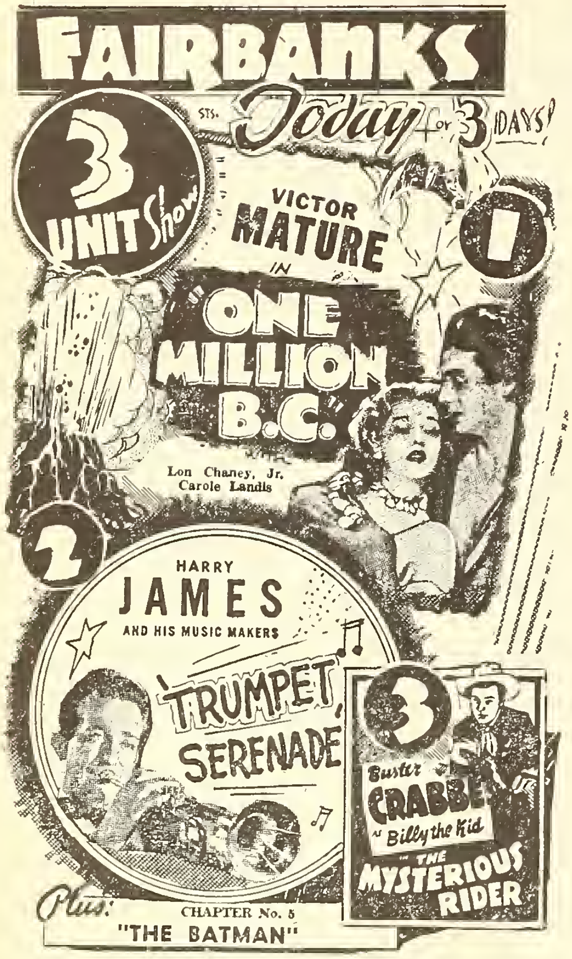
Plants "Alaska" Contest

George Laby recently scored at the Palace theatre, in Pittsfield, Mass., when he succeeded in crashing one of the "hard-to-get" papers with a contest for "Alaska Highway." The cooperating paper ran a cut of the Alcan highway, which included a number of rebus characters, all of which when correctly translated, formed the names of eight localities through which the highway passes. Guest tickets were awarded to winners.

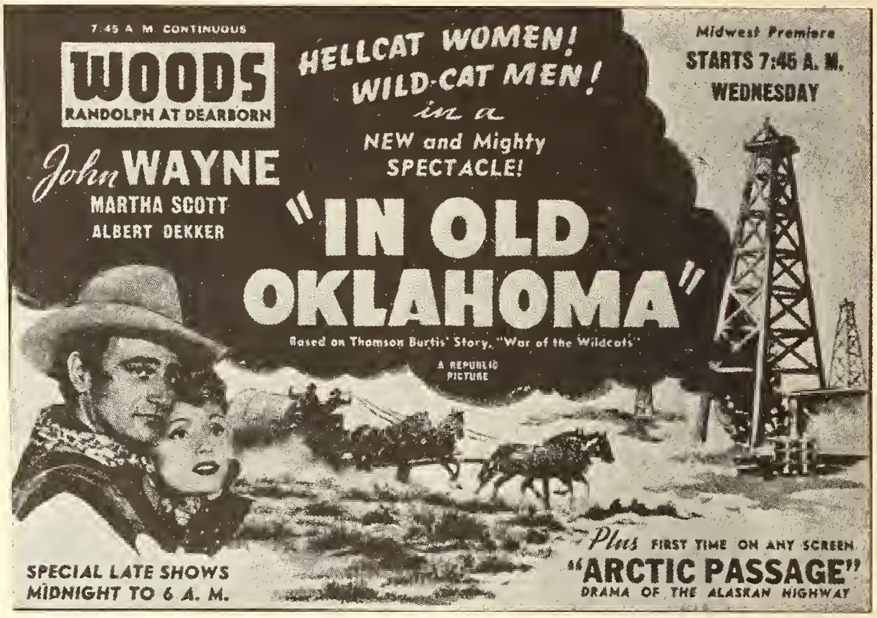
Johnston Hangs Bomb Over D'rman

Bill Johnston borrowed a bomb shell and suspended it in the lobby over the doorman's head as an advance plug for "Bombadier," at the North Main theatre, Houston, Texas.

CREATIVE ADVERTISING


FAIRBANKS
Today for 3 DAYS!
3 UNIT Show
1
VICTOR MATURE IN
"ONE MILLION B.C."
Lon Chaney, Jr.
Carole Landis
2
HARRY JAMES AND HIS MUSIC MAKERS
"TRUMPET SERENADE"
3
Buster CRABBE "Billy the Kid"
"THE MYSTERIOUS RIDER"
Plus: CHAPTER No. 5 "THE BATMAN"

Hank Harold, advertising manager for Regent-State Theatres, in Springfield, Ohio, created the above ad to sell a three-unit program at the circuit's Fairbanks theatre.

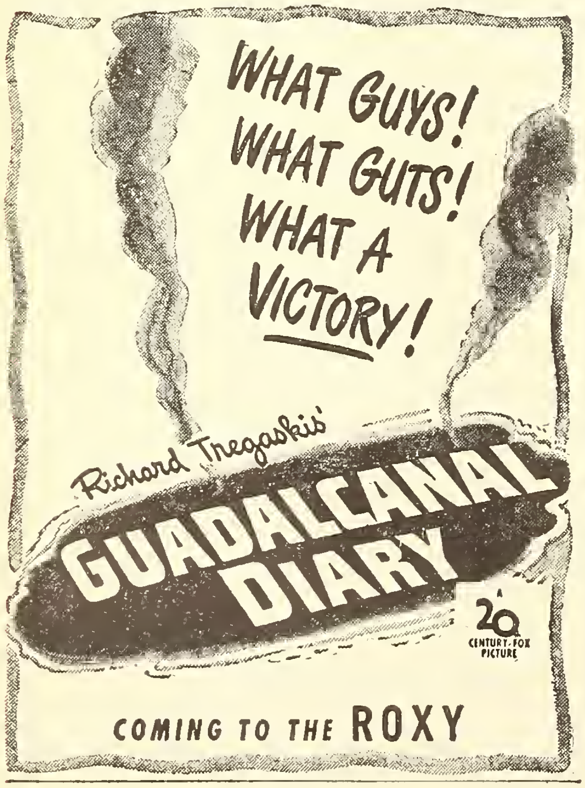

7:45 A. M. CONTINUOUS
WOODS
RANDOLPH AT DEARBORN
HELLCAT WOMEN! WILD-CAT MEN!
in a NEW and Mighty SPECTACLE!
Midwest Premiere
STARTS 7:45 A. M. WEDNESDAY
John WAYNE
MARTHA SCOTT
ALBERT DEKKER
"IN OLD OKLAHOMA"
Based on Thomson Burtis' Story, "War of the Wildcats"
A REPUBLIC PICTURE
SPECIAL LATE SHOWS MIDNIGHT TO 6 A. M.
Plus FIRST TIME ON ANY SCREEN
"ARCTIC PASSAGE"
DRAMA OF THE ALASKAN HIGHWAY

To herald midwestern premiere of "In Old Oklahoma," at the Woods theatre, Chicago, Norman Kessel, ad head for the Essaness circuit, ran this advance advertisement in the local and suburban dailies.

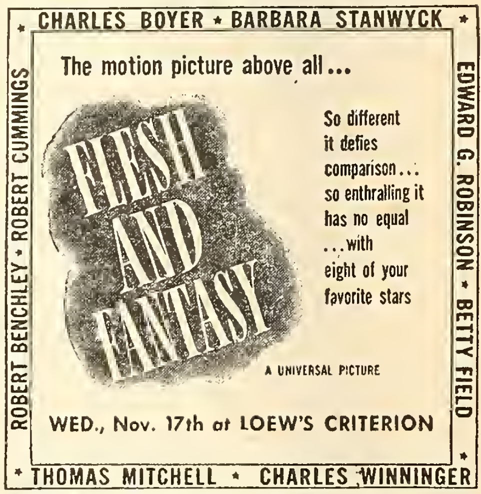
UNTAMED - - -
BY LASH - - - OR KISS
WHITE SAVAGE
In Technicolor

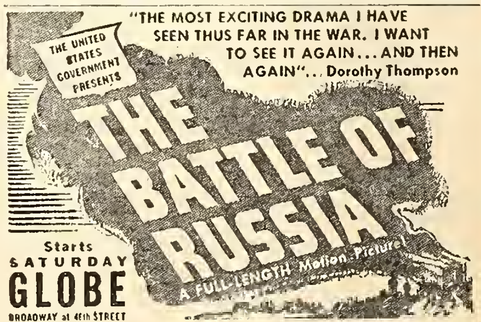
YOU'LL LOVE HER - -
WHITE SAVAGE
In Technicolor

Elmer Adams, Jr., used these advance teasers to pre-sell "White Savage" at the Yucca, in Midland, Texas.


WHAT GUYS!
WHAT GUTS!
WHAT A VICTORY!
Richard Tregaskis'
GUADALCANAL DIARY
20 CENTURY-FOX PICTURE
COMING TO THE ROXY

At left and right, three advance ads which appeared on the same page of the New York *Daily News* on November 10. All three pictures are first-run showings. Similarity of style indicates the trend away from star illustrations, which have been used with increasing frequency in the past few months.


CHARLES BOYER ★ BARBARA STANWYCK
The motion picture above all...
FLESH AND FANTASY
So different it defies comparison... so enthralling it has no equal ...with eight of your favorite stars
A UNIVERSAL PICTURE
WED., Nov. 17th at LOEW'S CRITERION
ROBERT BENCHLEY ★ ROBERT CUMMINGS
EDWARD G. ROBINSON ★ BETTY FIELD
★ THOMAS MITCHELL ★ CHARLES WINNINGER


"THE MOST EXCITING DRAMA I HAVE SEEN THUS FAR IN THE WAR. I WANT TO SEE IT AGAIN... AND THEN AGAIN"... Dorothy Thompson
THE UNITED STATES GOVERNMENT PRESENTS
THE BATTLE OF RUSSIA
A FULL LENGTH Motion Picture!
Starts SATURDAY
GLOBE
BROADWAY at 46th STREET

Stars Appear at "Old Oklahoma" Premiere

Horne's Spotlight Studio

An unusual publicity campaign heralded the world premiere of "In Old Oklahoma," based on Thompson Burtis' story, "War of the Wildcats," at the Criterion theatre, Oklahoma City. The premiere performance, a benefit for the city's Milk and Ice Fund, received page one coverage in the *Daily Oklahoman* and *Oklahoma City Times*.

Jack Swiger, publicity director for the theatre, in arranging the campaign, included the use of 24 sheets, radio spot announcements and increased advertising coverage. Spot announcements were used on Stations KOCY, WKY, and KOMA.

A barrage of publicity stimulated interest with the newspapers using front-page feature stories and art on the premiere, tickets for which were sold at the business offices of both dailies and a downtown department store.

The arrival of Johne Wayne, Martha Scott, George "Gabby" Hayes, the stars of the picture and director Albert S. Rogell was given special attention by the cooperative news editors.

A parade was staged from the city courthouse to the theatre prior to the opening performance. Searchlights punctured the sky and floodlights illuminated the crowds of spectators. The parade was headed by the Central High School Band and members of the Roundup and Rangers Clubs.

In addition to the Hollywood stars, Mayor Robert Hefnor, of Oklahoma City, and the State Governor, Robert S. Kerr, as well as military, state and city officials, participated in the parade.

War Showmanship Contenders

The showmen listed below have contributed and reported on their campaigns to aid the war effort. Their material is eligible for consideration by the Judges for the Quigley War Showmanship Award.

ELMER ADAMS
Yucca, Midland, Tex.

CHARLES BOSCHART
Garfield, Alhambra, Calif.

RUSSELL A. BOVIM
Ohio, Columbus, Ohio

JOSEPH BOYLE
Poli Broadway, Norwich, Conn.

LIGE BRIEN
Kenyon, Pittsburgh, Pa.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

ARTIE COHN
Roosevelt, Philadelphia, Pa.

MARLOWE CONNER
Capitol, Madison, Wis.

CLAYTON CORNELL
Schine's Strand, Amsterdam, N. Y.

TOMMY DELBRIDGE
Loew's, Nashville, Tenn.

ARTHUR EGBERTS
State, White Plains, N. Y.

MILDRED FITZGIBBONS
Roosevelt, Flushing, L. I.

MANNIE FRIEDMAN
Lynbrook, Lynbrook, L. I.

HOMER GARVIN
Capitol, Juneau, Alaska

WILLIAM GALLIGAN
Commercial, Chicago, Ill.

WALLY GOLDSTEIN
Waldorf, Brooklyn, N. Y.

J. D. HILLHOUSE
Martini, Galveston, Tex.

EARL L. HUBBARD
Century, Buffalo, N. Y.

BILL JOHNSON
Main, Houston, Tex.

SIDNEY J. KLEPER
Poli Bijou, New Haven, Conn.

C. E. LEACHMAN
Aggie, Stillwater, Okla.

GEORGE LIMERICK
Aztec, Enid, Okla.

LOUIS E. MAYER
Palace, Cleveland, Ohio

ED MAY
Russell, Maysville, Ky.

R. H. METCALFE
Rapids, Rock Rapids, Ia.

BEN MINDLIN
Valley Stream, Valley Stream, L. I.

WALTER NICHOLS
Strand, Tecumseh, Mich.

LESTER POLLOCK
Loew's, Rochester, N. Y.

JAY SALOMON
Riviera, Chattanooga, Tenn.

JOSEPH SAMARTANO
Poli, Meriden, Conn.

JACK SANSON
State, Manchester, Conn.

J. SCHUR
Wakefield, Bronx, N. Y.

DWIGHT SEYMOUR
Erie, Hugo, Okla.

MACK SHAPIRO
Harbor, Brooklyn, N. Y.

NAT SILVER
Strand, Lowell, Mass.

MAX SILVERWATCH
Strand, Waverly, N. Y.

LOUIS SIMMONS
Park, Windsor, Ont., Can.

W. B. SMALL
Victoria, New Smyrna Beach, Fla.

T. O. TABOR, JR.
Palace, Athens, Ga.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

EVAN THOMPSON
Colonial, Pompton Lakes, N. J.

Recruits Women Marines For "Salute to Marines"

A promotional drive for recruiting members in the Marine Women's Reserve was staged by Otis Kyger, manager of the Capitol theatre, York, Pa., in connection with the opening of "Salute to the Marines." Radio interviews for Marine Reserves resulted in major plugs for the picture and the girls were stationed at a booth in department stores during the day and in the theatre lobby in the evenings. In addition, more than 1,000 copies of the "Marine Hymn" were distributed to theatre patrons. Further pushing the campaign were five large window displays at center-city stores and restaurants, supplemented with some 150 smaller displays plugging the picture and recruiting.

Young Makes Personal For "Rising Sun"

Paul J. Harvey, manager of Warner's Strand, in York, Pa., built his campaign for the opening of "Behind the Rising Sun" around the visit of James R. Young, author of the screen story, to the city. Harvey had Young speak before four junior highschool audiences and in a broadcast, addressing his message to the workers at the local war plants. One of the larger department stores in the city devoted a full window to a display of the book, with Young making an appearance at the store. Harvey also made use of posters and bus advertising to best advantage.

Lands Newspaper Break

Sam Horowitz, assistant to Joe Samartano, at Loew's Palace, in Meriden, Conn., landed a break in the sports column of one of the local dailies on the Fox Movietone News shot of Lew Lehr. The theatre was prominently mentioned in the reader. Sam also landed a co-op ad from a local beauty parlor on "So Proudly We Hail."

Thompson Promotes Trophies For Local Gridiron Stars

Evan Thompson at the Colonial theatre, in Pompton Lakes, N. J., promoted a local jeweler for three trophies to be awarded from the theatre stage to grid stars from the local teams. The trophies were on display in the lobby well in advance with appropriate tieup copy, the cooperating jeweler also plugged the event, while the daily paper came through with stories on the tieup.

Lands SEP Tieup

To help sell "Johnny Come Lately" at Loew's Vendome, in Nashville, Tom Delbridge made a tieup with the local SEP distributor for the posting of 200 window cards, 200 window streamers, six complete window displays and the bannering of all their trucks. The following copy was used: "Read the 'Cantankerous Cagneys' and see James Cagney in," etc., etc.

Send Us Your Next Order!
QUALITY PLUS-SPEED!
FILMACK TRAILER CO
1327 S. WABASH CHICAGO 5

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

FLESH AND FANTASY (Universal): Here is a cast of big star names, combining a variety of diverse talent for action fans and romance fans, as well. Display ads are excellent and are mainly composed of fine illustrations of the stars' heads with good punch lines and catch-copy. The picture has three separate stories woven together as two friends delve into the strange accounts of stories revolving about dreams and fortune-tellers' predictions. You may be able to locate a local fortune-teller for a lobby or foyer tieup. A contest may be used with radio or newspaper cooperation seeking the strangest story based on a fortune teller's prediction. Another form of contest can be worked along the lines of, "Do Dreams Come True? What Was Your Strangest Dream?" Be sure to use a lobby setpiece or 40 x 60, with the 12 star stills displayed. Another idea is the old telescope trick in front of the theatre, using a telescope bannered, "See the Stars . . . etc." Those who look, find copy inside the barrel reading, "All the stars are in our next attraction, etc."

THE IRON MAJOR (RKO Radio): This is a timely attraction, described by the distributor as a cavalcade of football, war and life. It looks like a natural anywhere near a college or high school where football is popular. Newspaper ads carry three types of illustration, so that you can sell the angle which is most likely to appeal to your patrons. The war, romance and football angles are separate and distinct. The same is true of lithos for lobby use. To stress football locally, there are numerous ideas, the local team as guests, college parades, special college "nights" with stage attractions, advance radio plugs from football games, score-card throwaways and any number of contests. To plug the war angle, locate war heroes of 1918 who came back and made good in the sporting field. Human interest stories should go well with your news editor.

Rockwell Enlists Kids To Sell His Shows

In order to get his week's shows before his patrons, Ken Rockwell at the Palace, in Jamestown, N. Y., mimeographed heralds addressed to his kid customers and offered a free admission to the boys and girls who secured the signatures and addresses of 10 adults who had read the herald. Copy on the sheet carried playdates and picture copy on each of his attractions scheduled to play the following week.

Detwiler Lands Editorial On "Human Comedy"

So highly did his local daily think of the letter Marcus sent to his brother Homer in "Human Comedy" at the Manos theatre, in Latrobe, Pa., that Bert Detwiler forwards tear sheet showing a full column editorial on the picture which included a reprint of the letter.

For "Next of Kin," Bert tied in with the home Front Service Club and offered a month's pass to the person selling the greatest number of tickets to the picture in connection with the Club's benefit show.

Campbell Features Contest Called "Identification Please"

Reported as very successful for him is the 15-minute radio program called "Identification Please" and put on each Sunday night at 9 p.m. by Leslie V. Campbell at the Strand theatre, in Trail, B.C.

Each night of the week, Leslie's doorman takes down the description of a woman patron entering the theatre and these descriptions are put on the air during this program. If the women recognize themselves from the description and call at the theatre, they receive two guest tickets.

Campbell also has a "Queen Bee," that is, if a buzzer goes when a description is being given, this entitles the person being described to a further prize of a five dollar War Stamp. Les plugs his attractions for the week on this program and also his Sunday and Wednesday midnight shows.

First-Time Posting on Telegraph Poles Is Secured by Simons

In view of the fact that "Salute to the Marines" was played during the Third War Loan Drive, Jack Simons at Loew's State, in Providence, incorporated drive copy in most of his advertising as well as cooperating with the U. S. Marine Corps in aiding enlistments of both men and women. One of the highlights of his campaign was the fact that for a first time there, Jack secured permission to stretch a banner across the main street and to post downtown telegraph poles with copy.

Through a tieup with a local milk company, jackets with picture copy were used on some 50,000 bottles of milk delivered right into homes. Imprinted bags were used by downtown markets and five and dime stores, special window cards printed in red, white and blue were distributed and a recruiting booth was set up in the lobby manned by two attractive women Marines.

Kemp Arranges Military Parade To Open "This Is the Army"

Much was made in the papers locally over the fact that W. R. Kemp at the Capitol theatre, in Grand Island, Neb., arranged a military parade in advance of his Bond premiere of "This Is the Army." The parade which was headed by the air base band, included representatives of the Army Nurses Corps and WACs. Army ambulances were followed by jeeps carrying officers. Hollywood stars who were present sold Bonds on the opening night and the papers came through with stories and art on the event.

Whittaker's Gag Herald

Otto Whittaker at the Grandin theatre, in Roanoke, Va., as an advance for his date on "Hi Diddle Diddle" distributed gag heralds attached to which were lollypops. The herald addressed "Hi, Pal!" stressed the screwball angles of the picture and even went so far as to say "you might even get your induction postponed until you've seen it. (We said 'might'.)"

VALLEY STREAMS QUOTA $11,000
NATIONAL WAR FUND
PROCEEDS TO BE USED FOR THE AID OF 26 GREAT WAR AGENCIES
UNITED
CHINA FIRST TO FIGHT!
BELGIUM
YES! VALLEY STREAMS ... IT IS BIG!

In conjunction with the current National War Fund Drive, manager Ben Mindlin of Century's Valley Stream theatre, Long Island, N. Y., devised this clever display showing the various agencies which benefit from the fund, which was placed in the lobby.

PERSONALS ON SHOWMEN

Most of Kraska's Career Has Centered Around Boston

Leonard Kraska, born March 25, 1916, started his theatre career as usher at Loew's State theatre, in Boston. He worked as assistant to Joseph DiPesa, publicity chief of Loew's Boston theatres from 1932 to 1933. Len then became assistant manager of the Mozart theatre, in Canton, Ohio, at which post he remained for three months. From there he became assistant manager of the Fine Arts theatre, in Boston, from 1934 to 1936, at which time he was promoted to manager of that house. In July of this year, Kraska joined the E. M. Loew circuit and managed the Strand, in Boston, and the Hollis theatre, in Framingham, Mass., at which latter post he is now stationed.

MRS. WILLIAM SAGE will handle the management of Jack Greenberg's Roxy theatre, Northampton, Pa., upon her husband's entrance in the U. S. Navy.

SOL CIOCIOLA, Jr., was promoted to assistant manager of Warners' Stanley theatre, Philadelphia, succeeding Frank Cohen, who left to join the Navy. Other circuit changes has Russell Banks leaving his assistant's post at the Boyd theatre for a similar position at William Goldman's Keith's theatre. In addition, John McHugh joined the circuit to manage the Family theatre, succeeding Charlie Ramb, who took Herb Comer's place at the Capitol, Comer promoted to manager of the Allegheny theatre.

JACK LITTO, for many years a theatre manager at Philadelphia houses, is now managing the Strand theatre, Fayettesville, N. C.

CHARLES R. McGEHEE, assistant manager of the Princess, in Cleveland, has been promoted to manager, succeeding E. G. Hembree, who has entered the armed forces.

MARTIN ANNISMAN, manager of Warner's Cross-Keys, in Philadelphia, has been named manager of the circuit's State. Frank Costell, former manager of the Lansdowne, succeeds him, while Fred Boas, formerly at the Avon, is the new Lansdowne manager.

WILLIAM PATCH, formerly assistant at the Roger Sherman, in New Haven, is the new manager of the Arch theatre in Springfield, Mass.

EARL SCHAEFER, formerly manager of Warner's Richmond, in Philadelphia, succeeds Dave Seaman at the Midway. Jack Keefer, assistant at the Aldine, was transferred to the Earle, succeeding Phil Wexler, now in the Army. Helen Pelechowiz, Lyric cashier, has been promoted to assistant at the Grand, in Camden, succeeding Samuel Gamburg.

HAPPY BIRTHDAY

November 14th
Lafayette Moore
John McKay
John P. Joneck
William Redmond
Cecil Ward
Thomas Carradine

15th
Walter Chenoweth
C. V. Bells
Fred Brown
E. T. Sizemore
Dick Offenbacher

16th
Flynn Stubblefield
Jack Reis
Joseph Enos
Charles Weisbecker
John Tkach
Ed Rosen
George S. Lang
T. C. Carter
Charles Boshart
Fred Nelson
Joseph J. Greene

November 17th
Henry Lowry
Ken C. Simons
Edward J. Shea
Ralph E. Wallace
Conrad Tapia

18th
Tillie Freedman
Ted Turrell
Forrest Shontz
Fred Arnn
Joseph Kalusky
Ralph Biamonte
Ronald Sutton
Robert Wilson

19th
Harry Schwartz

20th
Billings Booth
Maurice M. Corkery
Emma Cox
Leo Kulick
William C. Powelson
Melvin Grundy
James W. Bergen

Entire Career Spent With Same Circuit

Ralph W. Weir, manager of the Arcade theatre, in Williston, Florida, started in show business with the Fain Circuit ten years ago in the capacity of apprentice projectionist. After operating for three years, Ralph was then promoted to his present position. He is married and the father of a girl six years old. Weir also says, "I might further add that the MOTION PICTURE HERALD with all its many departments has been a constant source of help. I regularly cut out Managers' Round Table, Product Digest and Richardson's comments."

JULIAN STERN, formerly manager at the Rialto theatre, Jersey City, N. J., is now managing the Cambria, St. Albans, Long Island, N. Y., for the Interboro circuit.

AL JOHNSON, manager of the Palace theatre, Houston, Texas, has resigned to join the Army.

George Keenan, manager of the Burns theatre, Newport, Vt., visits the Round Table with Mrs. Keenan while vacationing in New York.

Littler Reads Herald Every Monday Morning

Clarence G. "Dutch" Littler started with the Schine Circuit, in Athens, Ohio, January 1, 1939, under Frank Nolan, at present district manager. Clarence spent one year in that post before being transferred to Delaware, Ohio, for a year and thence to Columbus, to open the Boulevard theatre for the late C. A. MacDonald. Dutch says he remained at that post for a year and three months and on his 13th wedding anniversary, in July of this year, started at the Beechwold theatre, in Columbus, Ohio, a neighborhood house. Littler says he reads the HERALD every Monday morning in his office and is looking forward to a visit to this office as soon as he can make it. Well, that can't be too soon for us, Dutch, so come on in.

MOON OVER MIAMI

PAUL WINELAND was named manager of the RKO State, in Dayton, Ohio, with Edna M. Ritchie as his assistant. Morton Lachs, assistant manager of the Columbia, in Far Rockaway, N. Y., has been transferred to a similar post in that town, replacing Harry Briggs, who moves over to the Columbia. Edward McGolne, honorably discharged from the armed forces, returns to the Strand in Far Rockaway as manager, replacing Louis Grossman, who goes into the Army.

WILLIAM C. AIKEN, former city manager for Harris, in Pittsburgh, has succeeded Hugh N. Scott as manager of Loew's Broad, in Columbus, the latter being transferred to Loew's Orpheum, in St. Louis.

AL SCHULSKY has been transferred from Warner's Mastbaum theatre, in Philadelphia, as assistant manager of the Aldine theatre.

FRANK SMITH, manager of the Warner Lenox, in Hartford, Conn., has joined the Army.

ROBERT SILVERBERG and Gordon Jacobson of the staff of the Broadway theatre, in Norwich, Conn., have been inducted into the Army.

MRS. HAROLD MARTIN has succeeded Emmet Lockard as manager of the Omaha, Omaha.

IRA CRANE, former Princess manager, in Sioux City, Ia., succeeds Donald Shane, transferred to the Capitol, in Omaha, as manager of the Capitol. The new Princess manager is William Egan, former assistant at the Capitol.

RAY O'ROUKE, former Paramount salesman in Philadelphia and before that owner of the Doris theatre in that city, has been made manager of Michael H. Egnal's Bristol theatre, Bristol, Pa.

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Film to Aid Recruiting

"Task Force," Warner two-reel special, will be screened in key cities on November 23. The Women's Coast Guard auxiliary, the SPARS, will utilize the picture for recruiting purposes.

Feinberg Leaves Industry

Charles Feinberg has resigned as manager of the Capitol in Fall River, Mass., to enter the mercantile business. He had been associated wit hthe industry for the past 25 years, principally in exhibition.

Rank's Father Dies at 89

Joseph Rank, father of J. Arthur Rank, British industry leader, died on November 13 at his home, Reigate Heath, Surrey, England. He was 89.

One of England's richest men, his estimated fortune of $100,000,000 was amassed from manufacturing flour which, it was said, could supply one-seventh of all the bread in the United Kingdom. His impressive financial position came about through his own efforts, for at 21, after working as an apprentice in his father's windmill, he started his own business, averaging but 30 sacks of flour a week. Eventually, he controlled a score of mills with a total production of 8,000,000 sacks a year. A great philanthropist who, because of his modesty, preferred to remain an anonymous donor, Mr. Rank's gifts to the Methodist Church alone were estimated as exceeding $4,000,000. Although entitled to the honors list, he refused this distinction. "They wouldn't recognize me as Sir Joseph," he was once heard to say.

Besides J. Arthur, another son, J. V. Rank, survives. The elder Mr. Rank's wife died in 1940, and another son died in 1939.

Dwight Frye, Character Actor in Hollywood

Dwight Frye, 44, character actor since 1930, died on November 7 in Hollywod after a heart attack. He had been signed only recently to portray Newton D. Baker, Secretary of War under President Wilson, for the Twentieth-Fox picture, "Wilson."

Mr. Frye started his acting career in vaudeville, later appearing with repertory companies and then in Broadway plays. He played in such pictures as "Gangs of Chicago," "Phantom Raiders," "Something to Sing About," and several "Frankenstein" films. While away from the studio, he worked in his spare time as a tool designer in an aircraft plant.

Maj. Harold F. Parker

Major Harold F. Parker, 35, former manager of the Capitol and Strand theatres for the Yarmouth Amusement Company in Yarmouth, N. S., was killed in action while serving with the Canadian Army overseas. He is survived by his widow, Lillian, cashier at the Capitol until four months ago.

C. Lang Cobb, Jr.

C. Lang Cobb, Jr., well known in the industry for his work in the development of color for use in films, died in New York on November 11. Funeral services were held November 12 at the Universal Chapel, New York.

William M. Jenkins

William M. Jenkins, father of William K. Jenkins, president of the Lucas & Jenkins circuit of Atlanta, died on November 11. Funeral services were held November 12.

Loew's October Bond Sales Over Million

Theatre audiences purchased $1,013,745 in War Bonds at Loew's theatres during October. These additional purchases followed the Third War Loan drive in September, when the circuit reported an all-time high of $14,551,181. In August, sales totaled $912,765.

Bookers Plan Benefit Show

An all-industry musical revue, "This Is the Business," is planned by the Motion Picture Bookers Club of New York for the benefit of the organization's dependency allotment fund.

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

ADVANCE SYNOPSES

SHORT SUBJECTS CHART

THE RELEASE CHART

Madame Curie

(Metro-Goldwyn-Mayer)

Portrait of a Woman

The realization of Marie Curie, the woman as well as the scientist, which was achieved with insight and affection in Eve Curie's biography of her mother, emerges on the screen in a glowing portrayal by Greer Garson. It is a performance of depth and beauty which dominates the unique love story and gives meaning to the plea for truth and humanity with which the picture closes.

Sidney Franklin and Mervyn LeRoy, producer and director of "Random Harvest," have again combined their talents for small details as well as the broad sweep of story in a production having much of the quality of illustrious predecessors, even including "Mrs. Miniver."

It opens with a view of Paris in the 'Nineties and a simple introduction spoken by James Hilton and closes in a huge auditorium in the same city as a white-haired woman offers science as a cure for the evils of the world.

Marie is a student, timid and eager for knowledge, at her first meeting with Pierre Curie. He finds himself drawn to her, unwillingly, refusing to analyze his emotion as carefully as his experiments. But he is forced to propose to prevent her imminent return to Poland, and his awkward offer of a life together based on their mutual interest in science is accepted.

The discovery that science is not incompatible with passion is soon made. The wedding trip is a tender and picturesque episode, after which Marie decides to pursue her studies. Husband and wife soon embark on an exhausting search for an unknown element which radiated light from a piece of pitchblende. For five years they work over steaming vats in an unheated shed, extracting known elements and examining the residue. Vindication and fame come at last, but Pierre does not live to enjoy them. From the knowledge of his love Marie gains comfort and strength to carry on the work.

The introduction of scientific theory and analysis is brilliantly done. The existence of radium is simply established on the screen and its physical emergence become a matter of unusual interest and suspense. But even here the Curies remain real people.

An exceptional cast supports Miss Garson and Walter Pidgeon in the principal roles. Albert and Elsa Basserman give excellent characterizations of a professor and his wife, with a truly French flavor. Robert Walker, the sailor from "Bataan," plays a laboratory assistant with spirit and charm. Dame May Whitty, Henry Travers, Victor Francen and Van Johnson all add sharply-drawn portraits. And even the minor role of the first-born daughter is brightened by piquant Margaret O'Brien.

The popularity of the book a few years back —which has been well represented in the screenplay by Paul Osborn and Paul H. Rameau— should add to the large following of the principals and insure the inevitable success of the film.

Seen in a New York projection room. Reviewer's Rating: Excellent.—E. A. CUNNINGHAM.

Release date, not set. Running time, 124 min. General audience classification.

Madame Curie .... Greer Carson
Pierre Curie .... Walter Pidgeon
C. Aubrey Smith, Dame May Whitty, Victor Francen, Henry Travers, Alberet Basserman, Robert Walker, Elsa Basserman, Reginald Owen, Van Johnson, Margaret O'Brien.

The Lamp Still Burns

(Two Cities - General Film)

Hospital Nurse Saga

With native promoters tumbling over themselves in desperate pursuit of warlike "angles" and dubious official sponsorings, it remained to the late Leslie Howard with inspired insight to elect a saga of heroism evoked not in the burgeonings of battle but in the high calling of nursing, never-ceasing in war and peace alike.

This is Howard's last picture—and his greatest. Its technical completion was in progress at the precise moment he perished on his fateful flying mission to the Continent. Its virtues and manifold merits triumphantly proclaim him into the class of the screen elect.

The Lamp of the title is that handed down by Florence Nightingale to generations of devoted women—a select few like Nurse Cavell, who find their place in public history, and the great company of anonymous "dedicates" whose glory is their own service.

The war inevitably is here, as in any depiction of the contemporary scene, but only as the intangible, scarcely-felt tapestry to a rapidly moving story-portrait.

There is a slight tincture of romantic melodrama in the story. The heroine who embraced the calling of novitiate nurse to the taunts of a youthful wartime factory manager is called on afterwards to nurse that same factory manager grevіously hurt in an explosion. In the end she rejects his impassioned wooing so that she may follow her self-dedicated avocation though she knows herself deeply in love with him. It is a story that adds savour to a subtle, imaginatively concocted whole, which will have an assured appeal to the elect and the million alike.

The picture's subtly balanced amalgam of tears and laughter, simply-told story, forthright sincerity soaring in moments to grim majesty, make it a "natural" for the intelligent showman.

Rosamund John, featured in previous Howard efforts, leaps to fame as the nurse-novitiate. Old-timer Godfrey Tearle, as an elderly surgeon, and Stewart Granger, the factory manager, contribute memorable performances in a cast whose every facet is brilliant.

Photography, editing, and all concomitants preserve a nice balance in the direction of veteran Maurice Elvey under Leslie Howard's general supervision.

Reviewed at a special trade and lay press showing preceding gala opening at London's Leicester Square theatre. A critical audience broke into rounds of applause at the picture's conclusion. Reviewer's Rating: Excellent.—PETER BURNUP.

Release date, not set. Running time, 90 min. Adult audience classification (British).

Hilary Clarke .... Rosamund John
Larry Rains .... Stewart Granger
Sir Marshall Frayne .... Godirey Tearle
Sophie Stewart. Cathleen Nesbitt, Margaret Vyner, John Laurie, Eric Mickewood, Joyce Grenfell, Joan Maude, John Howard, Mignon O'Doherty, Valentine Dunn, Joan Young. Grace Arnold, Jennie Laird. Denise Vernon, Meg Jenkins, Leslie Dwyer, Wylie Watson, Max Earle. Gordon Begg, Althe Parker. Paul Merton, Ernest Thesiger, Aubrey Mallalisu, J. Gill Davis, Brefni O'Rourke, David Kier, Patric Curwen.

Jive Junction

(PRC Pictures)

Youth and Music

This first directly-produced PRC picture, introducing the company's first contract player and directed by its first contract director, takes up the matter of the junior generation—the girls and boys in the 16-17 age bracket—in their relationship to a world at war and, particularly, to that old war between swing music and the classics. It tackles its topic with vim and winds up with a compelling finale, but it oscillates long and uncertainly between its extremes, at expense to both kinds of music, before straightening out for the stretch run. It's a manifesto of production courage on the part of Leon Fromkess, PRC vice-president in

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

charge of production, but it's a bit too big for its breeches.

The personality introduced is 14-year-old Gerra Young, a newcomer with a promising voice suitable primarily for the classical variety of number, which is the way it's used.

Miss Young plays one of several high school children who organize an orchestra, fit up a barn as a canteen (calling it "Jive Junction") and set out to entertain service men, who quickly display disinterest in girls of their age and turn to older company. The story rolls on, picking up momentum when a band contest via radio engages their interest. The circumstances under which their band wins it give the film its best minutes.

Direction by Edgar Ulmer struggles valiantly, but not always successfully, with the abrupt changes of pace in the script by Irving Wallace, Walter Doniger and Melvin Wald, from a story by the latter two.

Of the seven songs by Lew Porter and Leo Erdody, written for the picture, "We're Just in Between" is the standout.

Previewed in a Hollywood projection room. Reviewer's Rating: Fair

Release date, December 20, 1943. Running time, 62 min. PCA No. 9734. General audience classification.

Peter	Dickie Moore
Claire	Tina Thayer
Gerra	Gerra Young

Johnny Michaels, Jack Wagner, Jan Wiley, Beverly Boyd, Bill Halligan, Johnny Duncan, Johnny Clark, Frederick Feher, Caral Ashley, Odessa Laurin, Bob McKenzie.

Yellow Canary

(Herbert Wilcox-RKO Radio)

Performance Piece

This carefully compounded melange of thrills, suspense and elegance was manifestly contrived by Director Herbert Wilcox to enshrine the charm and considerable and varied abilities of Anna Neagle. It succeeds precisely and aptly in its design and by so much will allure the whole company of her admirers, which is to say that it will evoke glad music in the pay boxes of 99 out of every hundred cinemas in this land.

Wilcox, with his known preoccupation with topicality and his anxiety to strike whatever iron is hot to his hand, saw the germ of a film plot in the misfortunes which afflicted a certain noble British house whose daughter affronted native feeling by publicly declaring her affection for Fuehrer Hitler soon after the war's onset.

It is a tale of espionage and counter-espionage, of shootings, of Nazi malevolence and diabolic cunning in which Miss Neagle administers a severe shock to the more ingenuous of her fans by assuming the role for three-fifths of the picture's length of a traitorous spy in the pay of the Hun.

RKO Radio's ambassadors issued an amiable ukase to the press that no disclosure of the film's denouement should be made. It is sufficient to say in this regard that an excess of naivete would be demanded in not guessing with nice accuracy what that denouement would be. Nor does the comfortable inevitability of the story's end detract one whit from the picture's obvious appeal.

Miss Neagle takes one more decided step onward carrying with consummate ease the uncomfortable burden of an unsympathetic role. Camera work has first class competence and direction is fluent. Richard Greene, up-and-coming British juvenile, gets the most out of his material. Albert Lieven contributes a superb portrait of a Nazi spy.

Reviewed at a London trade and press viewing at Cambridge Theatre. Trade reaction: Happy. Reviewer's Rating: Good. — PETER BURNUP.

Release date, not set. Running time, 98 min. General audience classification.

Sally Maitland	Anna Neagle
Jim Garrick	Richard Greene
Betty Maitland	Nova Pilbeam

Albert Lieven, Lucie Mannheim, Margaret Rutherford, Claude Bailey, Patric Curwan, Marjorie Fielding, Aubrey Mallalieu, David Horne, Franklin Dyall, Gordon McLeod, Lt. Comm. Longden, Hedley Goodhall, George Thorpe.

Day After Day

Leningrad Music Hall

(Artkino)

Varied Russian Fare

This review covers two pictures out of Soviet Russia because they were seen together as double-feature fare and present a well balanced program to discriminating audiences for foreign and "art" films.

The first is "Day After Day," a feature-length documentary film portraying a day of Russia at war. One hundred and sixty cameramen of the Central Newsreel Studios and the Red Army were stationed throughout the Russian battle fronts, along 2,000 miles of warfare, to give theatregoers a soldier's-eye view of battle. Some of the cameramen were killed, but not in vain. The results are highly commendable. Many of the scenes have already been brought to American audiences, in newsreels and by the March of Time in its "One Day of War." This, the Russian offering, is the full length, uncut version, and an important contribution to the history of the war as recorded by cameras.

The second offering, a featurette, "Leningrad Music Hall," is entertainment and art. There is incomparable ballet, superb folk dances, scenes from operas, music of great composers. It is produced in the manner of screen variety entertainment, or the Chauve Souris, without a thread of a plot, but with impeccable taste.

Seen at the Stanley theatre in New York before an audience that more than once showed its approval with outbursts of applause. Reviewer's Rating: Excellent (for both films).— BERT HICKS.

Release date, November 15, 1943. Running time, "Day After Day," 62 min.; "Leningrad Music Hall," 36 min. General audience classification.

Leningrad Philharmonic Orchestra
M. Mikhailov
Tatiana Oppenheim
Emil Gillels, Jacob Fliere, Galina Ulanova, Lydia Ruslanova, Sergei Lemeshov, M. Dutko, S. Koren, V. Chabukiani.

Women in Bondage

(Monogram)

Hitler Versus Virtue

Originally titled "Hitler's Women," this painstakingly produced melodrama compares, in theme, treatment and execution directly to "Hitler's Children," adding to the sum of that picture's revelations regarding Nazi policy for German womankind. Exploitation in similar vein would appear to promise similar box office results.

The screenplay by Houston Branch, based on a story by Frank Bentick Wisbar, transpires inside Germany, tracing the disillusionment of a Nazi officer's wife back after a long absence. She and her associates experience the application of Nazi rules regulating marriage, baptism, enforced motherhood, deputization of fatherhood, encouragement of promiscuity, racial discrimination, sterilization and regimentation. In the final sequence she violates the blackout while Allied bombers are overhead so they can obliterate the unnamed city.

Gail Patrick, Nancy Kelly, Gertrude Michael, Anne Nagel are standouts in the large cast, all performances taking a somewhat measured pace from Steve Kelly's direction which is geared to a script heavily underscored for purposes of documentary effect.

Produced for executive director Trem Carr by Herman Millakowsky, with Jeffrey Bernerd in association, the film reflects extreme care and an expanded budget.

The subject matter restricts the picture to adult audiences.

Previewed at the Filmart theatre, Hollywood, to an invited audience which appeared earnestly interested throughout. Reviewers' Rating: Good.—WILLIAM R. WEAVER.

Release date, December 24, 1943. Running time, 72 min. PCA No. 9617. Adult audience classification.

Margot	Gale Patrick
Toni	Nancy Kelly
Heinz	Bill Henry

Tala Birell, Gertrude Michael, Alan Baxter, Maris Wrixon, Rita Quigley, Felix Basch, H. B. Warner, Anne Nagel, Mary Forbes, Frederic Brunn.

(*Reprinted from last week's* HERALD)

ADVANCE SYNOPSES *and information*

HOME IN INDIANA
(20th Century-Fox)

PRODUCER: Andre Daven. DIRECTOR: Henry Hathaway. PLAYERS: Walter Brennan, Lon McAllister, Jeanne Crain, June Haver, Charles Dingle, Ward Bond, Robert Condon, Willie Best.

ROMANTIC DRAMA. This is a story of sulky racing in Technicolor with a former trainer retired and taking life easy. He's stirred to a comeback by a young boy, an orphan, whom he has in his home. They develop a championship sulky while the boy is having a romance with the girl on the next farm. They finally put their horse on the mark, win the race, and the boy wins girl.

JUNGLE TERROR
(PRC)

PRODUCER: Sig Nuefeld. DIRECTOR: Sam Newfield. PLAYERS: Buster Crabbe, Fifi Dorsay, Barton MacLane, Julie London, Jackie Newfield, Herbert Rawlinson, Prince Modupe.

JUNGLE DRAMA. The story writers have given a new twist to the Tarzan of the Apes tales in this one with Julie London, a newcomer to the screen, playing the role of a girl lost in the jungle after an airplane crash. The son of a man killed in the crash comes to the Belgian Congo seeking a consignment of jewels the dead man had with him. He's followed by a rascally trader and his half-caste woman. They find a gigantic gorilla guarding the girl and the jewels. The young man escapes with the jewels but the trader and his woman are slain by the gorilla. Julie continues to live in the jungles, where she's known to the natives as the "white witch."

CAREER GIRL (B)
(PRC)

PRODUCER: Jack Schwarz. DIRECTOR: Wallace W. Fox. PLAYERS: Frances Langford, Craig Wood, Edward Norris, Linda Brent, Alec Craig, Charles Williams, Charles Judels, Lorraine Krueger.

MUSICAL COMEDY. An ambitious girl graduating from a Kansas City "Little Theater" goes to New York to seek fame. Nearly broke, she moves into a theatrical club where she meets a Broadway playboy. The girls at the club persuade a pair of producers to star her in a show, but the boy friend from back home bribes them to drop the idea so she'll flop and come home to be his wife. At the last minute he has a change of heart and the girl makes a hit. She finds she cares for the misunderstood playboy and happiness looms for them.

THE CANTERVILLE GHOST

(M-G-M)

PRODUCER: Arthur Field. DIRECTOR: Norman Z. McLeod. PLAYERS: Charles Laughton, Margaret O'Brien, Robert Young, Rags Ragland, Mary McLeod, William Tannen.

OSCAR WILDE UP TO DATE. Oscar Wilde's famous mystery story about the ghost of a departed ancestor who returned after centuries to take on substance and put things to right in the family affairs of his descendants has been brought forward in point of time setting and fitted out with melodramatic incidents in which the seemingly flesh-and-blood apparition disposes of Nazi agents whom he finds operating from the family estate. The humorous aspects and the general outline of the Wilde original are retained, however.

SHE'S FOR ME

(Universal)

ASSOCIATE PRODUCER: Frank Gross. DIRECTOR: Reginald LeBorg. PLAYER: David Bruce, Grace McDonald, George Dolenz, Lois Collier, Helen Brown, Charles Dingle, Mantan Moreland, Rogers Trio, Eddie Le Baron and band.

ROMANTIC COMEDY. Eileen is out of sorts when the legal firm handling her estate shuts off her credit because of her escapades in night clubs. She wins the love of a younger member of the firm, whose old college pal, one of the firm's bright young men, tries to break it up by ringing in the other young member's ex-flame, who is a night club singer. After a great hair-pulling match between the girls, each finds her own true love and all is happy.

KISMET

(M-G-M)

PRODUCER: Everett Riskin. DIRECTOR: William Dieterle. PLAYERS: Ronald Colman, Marlene Dietrich, James Craig, Edward Arnold, Joy Page, Hugh Herbert, Harry Davenport, Florence Bates, Hobart Cavanaugh.

ORIENTAL FANTASY. Colman, as beggar and magician, becomes a Prince of Bagdad in 24 hours' time when he manages to wed his lovely daughter (Joy Page) to the Caliph of Bagdad. He sets out to take the kink out of the kingdom and opposes a lord, played by Edward Arnold, villainous and after the Caliph's title. He takes the villain's wife away from him, defeats the plotter in a duel, and Bagdad is promised a fair and honest reign.

MOONLIGHT IN VERMONT

(Universal)

ASSOCIATE PRODUCER: Bernard Burton. DIRECTOR: Stacy Keach. PLAYERS: Gloria Jean, Fay Helm, Vivian Austin, George Dolenz, Sidney Miller, Betty McCabe.

ROMANTIC COMEDY. Gwen Harding, a Vermont farm girl, is forced to leave a New York theatrical school when a shortage of help threatens to ruin her uncle's farm. Gwen's singing teacher and a group of theatrical students led by Slick Ellis volunteer to help harvest the crops. When the harvest is in, Gwen returns engaged to Slick and her singing teacher weds the director of the school.

WHAT A WOMAN

(Columbia)

PRODUCER: P. J. WOLFSON. DIRECTOR: Irving Cummings. PLAYERS: Rosalind Russell, Brian Aherne, Willard Parker, Alan Dinehart, Jonathan Hale, Hobart Cavanaugh, Shinen Ruskin, Isabel Withers, Norma Varden, Barbara Broom, Charles Halton.

COMEDY. This is about a woman theatrical agent who tries to make a movie heart throb out of a football size college professor who doesn't know his own charm. Her unwilling partner is a bored and embittered newspaperman assigned to find out how a career woman ticks. The professor is zoomed to fame and fortune and the newspaperman gets his story and the girl.

CALLING DR. DEATH

(Universal)

PRODUCER: Front Office. DIRECTOR: Reginald Le Borg. PLAYERS: Lon Chaney, Patricia Morison, J. Carrol Naish, Ramsay Ames, George Dolenz, Fay Helm.

MYSTERY. Dr. Mark Steele finds his love for his faithless wife turning to hate. During a lapse of memory during which he cannot account for his actions, his wife is murdered. Her clandestine lover is accused, convicted and sentenced to die. A detective shadows Steele, who has fallen in love with his secretary, in the belief he'll lead him to the real criminal. On the eve of electrocution of the convicted man, the doctor puts his secretary under a hypnotic spell. She confesses she murdered the woman because of her love for the doctor.

KNICKERBOCKER HOLIDAY

(U. A.-Prod. Corp. of America)

PRODUCER: Harry Joe Brown. DIRECTOR: Harry Joe Brown. PLAYERS: Nelson Eddy, Charles Coburn, Constance Dowling, Ernest Cossart, Shelley Winters, Johnny Davis, Percy Kilbride, Richard Hale, Dick Baldwin, Ferdinand Munier, Percival Vivian, Carmen Amaya and dancers.

ROMANTIC MUSICAL COMEDY. Based on the stage play of the same title, this is a story laid in the Dutch days of New York when a dictatorial governor aroused the ire of the people. It tells in songs and comedy, with dashes of drama, how his regime was overcome by the colonists under the leadership of Nelson Eddy, whose romantic interest is Constance Dowling.

MR. CO-ED

(M-G-M)

PRODUCER: Jack Cummings. DIRECTOR: George Sidney. PLAYERS: Red Skelton, Esther Williams, Harry James and Xavier Cugat and their orchestras, Carlos Ramirez.

MUSICAL COMEDY. Red Skelton is a songwriter engaged to do a New York show based on Mexican life. He goes to Mexico City for atmosphere and falls in love with a Mexican beauty. She is sent to the States to attend an exclusive girls school to get her away from Red. He follows, finds out the school's charter originally termed it a co-educational institution, and enrolls. A triangle develops but it's finally solved with lots of Skelton hocus pocus, and Red gets the girl.

GUNSMOKE MESA (B)

(PRC)

PRODUCER: Alexander-Stern. DIRECTOR: Harry Fraser. PLAYERS: Dave O'Brien, Jim Newill, Guy Wilkerson, Patti MacCarthy, Kermit Maynard.

WESTERN DRAMA. The Texas Rangers find a miner and his wife murdered, their baby alive in its crib. The cabin has been ransacked, apparently in an effort to find a deed to a valuable mine. The Rangers leave the baby with an old friend and the killers kidnap the baby as sole heir and hide it while one of their number presents his claim. The Rangers, suspected of the murder, are cleared when Denver Joe, who had cared for the baby, turns up some new evidence and the real culprits are arrested.

TENDER COMRADE

(RKO)

PRODUCER: David Hempstead. DIRECTOR: Edward Dymtryk. PLAYERS: Ginger Rogers, Robert Ryan, Katina Paxinou, Patricia Collinge, Kim Hunter.

MODERN DRAMA. Four girls, all employed in defense work, decide they'll have a better home if they move in together. They rent an old house and set up a home. Two have husbands away at war. Their trials and tribulations, together with flashbacks of Ginger Roger's life with her husband before he went away to war, carry on until Ginger has a baby and word of her husband having been killed in action is received. She bravely decides to carry on.

SINCE YOU WENT AWAY

(U. A.-Vanguard)

PRODUCER: David O. Selznick. DIRECTOR: John Cromwell. PLAYERS: Claudette Colbert, Joseph Cotten, Jennifer Jones, Shirley Temple, Monty Woolley, Robert Walker, Hattie McDaniel, Nazimova, Neil Hamilton, Eric Sinclair, Rhonda Fleming, Christopher Adams, Vicci Styles.

WARTIME ROMANTIC DRAMA. This is Selznick's first picture since "Rebecca," and has been in preparation for many months with a $2,000,000 budget and a 90-day shooting schedule. It is a screenplay based on a book of letters of a wife and mother to her husband who has gone to war. With rare courage she maintains the spiritual unity of the home, even though the head of family is far away. She represents the homefront during total war as soldiers overseas like to feel the homefront is being safeguarded.

SO'S YOUR UNCLE

(Universal)

PRODUCER: Jean Yarbrough. DIRECTOR: Edward Lilley. PLAYERS: Donald Woods, Elyse Knox, Bille Burke, Mary O'Brien, Tailor Maids, Delta Rhythm Boys, Jan Garber and Orchestra.

WACKY COMEDY. A young actor-playwright assumes the make-up of a middle-aged character in order to escape his creditors. He is run down by the car driven by a pretty girl. She takes him home with her and Billie Burke, her middle-aged aunt, falls for him in his disguise. As complications develop he is forced to lead a double life, finally becoming engaged to both women. Matters are solved when his real uncle shows up and takes the aunt off his hands.

THREE CHEERS FOR THE BOYS

(Universal)

PRODUCER: Charles K. Feldman. DIRECTOR: Edward Sutherland. PLAYERS: George Raft, W. C. Fields, Grace McDonald, Marlene Dietrich, Jeannette MacDonald, Donald O'Connor, Sophie Tucker, Peggy Ryan, Dinah Shore, Zorina, Charles Boyer, Orson Welles, Charles Butterworth, Charley Grapewin, Ted Lewis and orchestra, Carmen Amaya, the Bricklayers.

DRAMA OF VAUDEVILLE. This is a story of the decline of vaudeville, its revitalization in army camp tours, and particularly of one famous vaudeville family. One member becomes a star in Hollywood, marries his dancing

(Continued on following page)

partner, only to lose her because he becomes so wrapped up in Hollywood Victory Committee work. He's drowned on the way to Australia and she is united with the other members of his family. Many name stars appear in camp shows and at a command performance.

EVE OF ST. MARK
(20th-Fox)

PRODUCER: William Perlberg. DIRECTOR: John Stahl. PLAYERS: Michael O'Shea, Anne Baxter, William Eythe, Vincent Price, Henry Morgan, John Archer, Robert Bailey, Jo Ann Nolan, Toni Favor, George Mathews, Dickie Moore.

ROMANTIC DRAMA. A love story of a young couple in wartime. He goes to war and is stationed on Bataan. When the Japs are about to conquer he sees a chance to escape, return home, and be with his loved one. In a struggle with himself he decides to stick it out, fights to the bitter end and is lost with the others seized by the Japs.

THE SULLIVANS
(20th-Fox)

PRODUCER: Sam Jaffe, Robert Kane. DIRECTOR: Lloyd Bacon. PLAYERS: Anne Baxter, Thomas Mitchell, Selena Royle, Trudy Marshall, John Campbell, Albert Caldwell, Roy Roberts.

ROMANTIC DRAMA. This is the story of a family famous in the Naval history of the present war for the loss of five sons on one ship in a Pacific battle. It concerns, for the most part, the romance of the only one of the quintet to marry, Albert, the youngest, and his wife, Catherine May. It is laid in Waterloo, Iowa, their hometown, and very little of it has to do with war. Five brothers and a sister, how they grew, how one married, and then how all five went away to sea, is told in flashback style from the opening when a destroyer is christened *U. S. S. Sullivan*, in their honor.

WHISPERING FOOTSTEPS
(Republic)

PRODUCER: George Blair. DIRECTOR: Howard Brotherton. PLAYERS: John Hubbard, Rita Quigley, Cy Kendall, Joan Blair, Marie Blake, Mary Gordon, Billy Benedict, Juanita Quigley, Matt McHugh, Charles Halton, Dick Elliott, Eliz Valentine, Madeleine Grey.

MURDER MYSTERY. A young bank clerk is suspected of murdering one young woman when police broadcast a description of the maniac which fits the bank clerk. Several other girls are killed and each time a girl, for no apparent reason except regard for the young bank clerk, alibis him. The last one is his boss' daughter. When the bank president threatens the youth, the clerk gains time by counter-threats and in the end the real murderer is revealed.

THE LODGER
(20th-Fox)

PRODUCER: Robert Bassler. DIRECTOR: John Brahm. PLAYERS: George Sanders, Merle Oberon, Laird Cregar, Sir Cedric Hardwicke, Sara Allgood, Aubrey Mather.

STUDY IN MURDER. This is a Jack-the-Ripper type story laid in the London of the period when detection by finger-printing was a new and unproven device. A series of murders of actresses occurs. Suspicion points to a character, played by Cregar, referred to as "The Lodger," who is known to have an aversion for portraits of actresses. When evidence fixes suspicion upon him the finger-printing method of detection is resorted to, but he flees in time to avoid arrest. A chase ensues, ending when a boat upon which he has escaped capsizes and he drowns.

THE BRIDGE OF SAN LUIS REY
(U. A.-Bogeaus)

PRODUCER: Benedict Bogeaus. DIRECTOR: Rowland V. Lee. PLAYERS: Lynn Bari, Louis Calhern, Akim Tamiroff, Nazimova.

DRAMA. A bridge over the deep gorge near Lima, Peru breaks, hurtling five persons to death. A study of their lives reveals them to have been dramatically related to the great actress (Lynn Bari), the fabulous Marquesa (Nazimova), the Viceroy, (Louis Calhern), scheming Uncle Pio, (Akim Tamiroff), passionate Manuel and Little Pepita. The book in which their stories has been compiled is publicly burned.

UNCERTAIN GLORY
(Warners)

PRODUCER: Robert Buckner. DIRECTOR: Raoul Walsh. PLAYERS: Errol Flynn, Paul Lukas, Jean Sullivan, Faye Emerson, Douglas Dumbrille, Art Smith, Pedro de Cordoba.

WAR DRAMA. Flynn, a cowardly Frenchman, is safely hidden out in the South of France, but his better self comes to the front and he goes north to aid the underground. The object of his affections, who despised him before, now begins to think well of him. He becomes important in the underground movement and wins the girl's love, but on a dangerous mission he's captured by the Gestapo and meets his death as a brave and patriotic Frenchman.

O MY DARLING CLEMENTINE
(Republic)

PRODUCER: Armand Schaefer. DIRECTOR: Frank McDonald. PLAYERS: Frank Albertson, Lorna Gray, Lillian Randolph, Pappy Cheshire, Roy Acuff and band.

COMEDY ROMANCE. A showman and his troupe are stranded in Harmony where everything is not. A group has put blue laws over and the hen-pecked city council dares not to change them. The showman falls in love with the daughter of the Mayor who is a regular guy. Between them they plan a show ridiculing blue laws and the people who insist upon them. The council revokes and he wins the girl.

TAMPICO
(20th-Fox)

PRODUCER: Robert Brassler. DIRECTOR: Lothar Mendes. PLAYERS: Edward G. Robinson, Lynn Bari, Victor McLaglen, Marc Lawrence, Robert Bailey, E. J. Ballantine, Charles Lang.

MERCHANT SEAMAN'S REVENGE. The captain of a freighter which has been torpedoed and sunk off Tampico returns to pick up the trail of those who he feels sure tipped off his sailing time and course to Nazi underseas raiders. He picks up the trail and runs the Nazi saboteurs to earth and gets his revenge.

COWBOY IN THE CLOUDS
(Columbia)

PRODUCER: Jack Fier. DIRECTOR: Benjamin Kline. PLAYERS: Charles Starrett, Julie Duncan, Dub Taylor, Jimmy Wakely, Al Sloey, The Jesters.

CIVIL AIR PATROL DRAMA. A civil air patrol and organizer is framed with a murder and faces trial without an apparent chance to win his freedom when a girl CAP flier lands in a forest fire area with the man who had framed the murder and then stowed away in her plane. She is rescued as the real murderer signs a confession and she and the falsely accused flier are united.

KLONDIKE KATE
(Columbia)

PRODUCER: Irving Briskin. DIRECTOR: William Castle. PLAYERS: Ann Savage, Glenda Farrell, Tom Neal, Lester Allen, Lewis Wilson, Sheldon Leonard, Constance Worth.

GOLD RUSH DRAMA. The story is based on the life story of an Alaskan character, Mrs. Kate Rockwell Matson, who was the real Klondike Kate of the gold rush days and known as Queen of the Yukon. Kate arrives in Totem Pole to take over property left by her father. She finds it a hotel-gambling hall in the hands of a manager who is systematically cheating her. He falls in love with her, the place burns down, and they start out to reestablish themselves in a new enterprise.

DAYS OF GLORY
(RKO-Radio)

PRODUCER: Casey Robinson. DIRECTOR: Jacques Tourneur. PLAYERS: Tamara Toumanova, Gregory Peck, Alan Reed, Igor Dolgoruki, Lou Crosby, Glenn Vernon, Dena Penn, Maria Palmer, Hugo Haas.

THE PEOPLE OF RUSSIA. RKO states this is to have no political significance. Instead it will be a studied attempt to acquaint the U. S. with the characters of individual Russian people themselves. Specifically this is the story of a little band of guerilla fighters who use themselves as decoys to attract the main Nazi Army and give the Soviet Army a chance to move in. Within the little band there is a girl ballet dancer who became lost on the front line entertaining troops and joins the band. She is the pivot of a triangle between the leader of the guerrillas (Gregory Peck) and another of the men. There are child snipers and village characters seen, too.

SWING OUT THE BLUES
(Columbia)

PRODUCER: John Stone. ASSOCIATE PRODUCER: Sam White. DIRECTOR: Met St. Clair. PLAYERS: Bob Haymes, Lynn Merrick, The Vagabonds, Janis Carter, Tim Ryan, Joyce Compton, Edith Evanson, Kathleen Howard, John Eldredge, Richard Elliott, Arthur Q. Brian.

COMEDY WITH MUSIC. The Vagabonds with their vocalist go to Benevolent Bench, a radio diagnostician similar to Mr. Anthony, where they tell a story of being engaged to play classics for a debut party. They are thrown out, but their vocalist wins the debutante and then leaves for the RAF. While he's in service a boy is born and named after the Vagabonds. Then it's revealed that their story is pure fabrication and they are seeking a radio sponsor through this use of the program.

DANGEROUS JOURNEY
(RKO Radio)

PRODUCER: Herman Schlom. DIRECTOR: Ray McCarey. PLAYERS: Elsa Lanchester, Gordon Oliver, Rita Corday, Lionel Royce, Lloyd Corrigan, Gavin Muir, Fritz Feld, Joe Vitale.

COMEDY-DRAMA. Elsa Lanchester is a London scrubwoman whose army sergeant husband is fatally injured by a motor truck, all, he tells her before he dies, because he didn't have his magical snake-eye charm. She finds the charm and sets out for Berlin to kill Hitler. Enroute she lands in France, when her boat is torpedoed, but makes her way to Berlin pretending to scrub trains. There she wangles a job in the Reich Chancellery as a scrubwoman, but the Gestapo gets on her trail. She's arrested but escapes prison in a bombing and wins her way through to England with valuable information she's picked up. In the end she finds what she thought was a snake eye charm was only a funny glass bead and faints.

SHORT SUBJECTS
reviews and synopses

SCREEN SNAPSHOTS, NO. 4 (Col.)
Series 23 (5854A)

Alan Mowbray plays an exhibitor specializing in old-time movies, putting on his screen some former motion picture favorites. William S. Hart, Charles Ray and Herbert Rawlinson give way to Ronald Colman, Greta Garbo, Norma Shearer, Charles Laughton and Deanna Durbin.
Release date, November 19, 1943 9 *minutes*

MERMAIDS ON PARADE (Para.)
Sportlight (R3-1)

The women of the WAC, WAVE and Marine Corps steal the spotlight in this water sports reel from the glamorous bathing beauties in Hollywood and the exhibition swimming stars who initiate the film.
Release date, October 22, 1943 10 *minutes*

THE CHAMP OF CHAMPIONS (Col.)
World of Sports (5803)

The champ of the title is Count Fleet, the record breaking turf champion. The short was filmed in Kentucky where some of the Count's promising relatives are shown, and includes a few shots from the Champ's greatest race track appearances.
Release date, October 29, 1943 10 *minutes*

THE COCKY BANTAM (Col.)
Phantasy Cartoon (5702)

This is a tale of black market operations and some previously unconsidered perils of the enterprise. A Falcon buys a chicken from a Jap spy, only to have the bird turn up as an F. B. I. agent and give both their just deserts.
Release date, November 12, 1943 6½ *minutes*

THE LION AND THE MOUSE (20th-Fox)
Terrytoon (4506)

The old fable from Aesop concerning the King of Beasts and the very insignificant mouse who finally saves his life receives streamlined treatment in a cartoon version which gives a new twist to the moral involved.
Release date, November 12, 1943 7 *minutes*

FILM VODVIL, NO. 3 (Col.)
Featuring Zeb Carver (5953)

One of the year's top vaudeville acts, that of Al Gordon and his educated dogs, opens this bill of four specialties. Arthur Blake as master of ceremonies introduces the Three Samuels, a dance team, and Zeb Carver and his hillbilly band.
Release date, November 19, 1943 11 *minutes*

POPULAR SCIENCE, NO. 1 (Para.)
J3-1

The secret of our supply of high octane gasoline is carefully guarded in a plant in Oklahoma whose product insures our superiority in the air. Another semi-scientific feature in this collection is the kitchen of tomorrow featuring glass ovens and refrigerators. The short closes with a glance at the Army Engineer Corps.
Release date, October 15, 1943 10 *minutes*

GARDEN OF EATIN' (Col.)
Slim Summerville (5428)

Slim Summerville, gardener, is no great help to his employer but has managed to arouse the whole-hearted admiration of the nine-year-old son of the house. The youngster follows Slim to Arizona and defies all attempts to send him back to his worried parents. The family is reunited at the finish.
Release date, October 22, 1943 16 *minutes*

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 1638-1639.

OZARK SPORTSMEN (Para.)
Sportlight (R3-2)

This is a reel devoted to the delights of the open country, in particular to the White River country of Missouri. Fishing, hunting, and cooking before an open fire will arouse the envy of the audience.
Release date, November 19, 1943 9 *minutes*

THROUGH THE COLORADO ROCKIES (MGM)
Fitzpatrick Travel (T-511)

The grandeur of the lofty mountain scenery in Colorado, the rivers of salmon and trout which thread their way through, the bounty of the Garden of the Gods are all pictured in this travel short with James Fitzpatrick's commentary.
Release date, October 23, 1943 9½ *minutes*

PHONY EXPRESS (Col.)
Stooges (5403A)

The Three Stooges fall into some real Western drama in this one happening on a bank robbery and setting off to track down the culprits. Curly doubles for the bloodhound, nosing his way through the brush to the lair of a skunk.
Release date, November 18, 1943 16 *minutes*

INKI AND THE MINAH BIRD (WB)
Merrie Melodies (8723)

Inki is a nut-brown, pint-sized native of the jungles who sets out on his usual hunting trip. He is met, however, by a highly unusual lion also looking for game. The match is an unequal one until the Minah Bird joins the losing side. The lion retires in disorder.
Release date, November 13, 1943 7 *minutes*

COMMUNITY SING, NO. 4 (Col.)
Series 8 (5654)

Dick Leibert, organist for New York's Radio City Music Hall, plays for this musical reel, with the assistance of the Song Spinners and the audience. "When My Baby Smiles at Me," "Do It Now," "The Covered Wagon Rolled Right Along," "I'm In Love With a Beautiful Girl" and "It Can't Be Wrong" are the songs.
Release date, October 22, 1943 8 *minutes*

THREE SMART GUYS (MGM)
Our Gang (C-498)

Mickey, Frog and Buckwheat have lost interest in formal education, deciding on a career with rod and reel instead. Not particularly successful in this profession they listen to the story of an old angler who convinces them that schooling has a value for any trade.
Release date, October 23, 1943 10 *minutes*

TO MY UNBORN SON (MGM)
Passing Parade (K-489)

A letter from a Czech father to the son he will never see climaxes the story of the invasion of that country and the band of men who took to the hills rather than submitting to tyranny. Steve Geray plays the principal role.
Release date, October 30, 1943 9 *minutes*

YOU DEAR BOY (Col.)
Vera Vague (5429)

The popular comedienne of radio and the screen, Vera Vague, branches out into the field of two-reel comedy in characteristic style. Again, or perhaps still, she is pursuing a likely male with strictly honorable intent. Minerva Urecal and Douglass Drake are in the supporting cast.
Release date, November 4, 1943 18 *minutes*

UNLUCKY DOG (RKO)
Edgar Kennedy (43,402)

The old talking dog stunt is not too old for Kennedy. His brother-in-law, with the aid of a course in ventriloquism, sells the animal at a fancy profit and goes off to the country. His last words, via the dog, are that he will never speak again. And he doesn't. Kennedy is speechless, too.
Release date, 15 *minutes*

FANNIE HURST AND HER PETS (Univ.)
Person-Oddities (8373)

The unusual menagerie of Fannie Hurst, the author, tops this varied collection of interesting sidelights. Other features are the oldest man in the United States, a pipe collection, some fancy wood-carving and the heavy duties of a former office clerk now manning a crane in a gun plant.
Release date, November 22, 1943 9 *minutes*

OUR ALASKAN FRONTIER (WB)
Vitaphone Varieties (9401)

Our northern possession, which has long been pictured as the home of Eskimos and gold miners, is a fairly modern land today as the camera shows. Fishing, farming and forestry remain the principal occupations of the settlers as well as the natives, although gold-panning is not unusual. A view of the Alcan Road completes the reel.
Release date, November 6, 1943 10 *minutes*

THE OLD ARMY GAME (RKO)
Disney Cartoon (34,109)

An interesting variation of the shell game arises when Donald Duck has been cornered after a midnight escapade. Sergeant Pete has quite a time deciding between three boxes, finally kicking one through a barbed wire fence. Donald appears to have been cut in half, and the old enemies weep in sympathy, but the chase is on again before the picture closes.
Release date, November 5, 1943 7 *minutes*

CUTIE ON DUTY (RKO)
Leon Errol (43,702)

Leon is arranging for a demonstration dinner with the attractive blonde who sold him the pots and pans when a neighbor jumps to some conclusions. The cooking utensils were meant as a surprise to his wife, but it is Errol who is surprised when the night for the dinner arrives.
Release date, October 29, 1943 18 *minutes*

MY LITTLE BUCKAROO (WB)
Blue Ribbon Merrie Melody (9303)

This a take-off on the favorite Western formula, with a happy ending in keeping with the plot, but a slight change in cast. The town of Sleepy Valley is suffering the depredations of the Terror. Traps and ambushes are laid without success until the hero decides to tackle the matter himself.
Release date, November 6, 1943 7 *minutes*

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1942-43 short subject releases, prior to May, 1943, see pages 1510, 1511 and 1512.

COLUMBIA

ALL STAR COMEDIES

(Average 17 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
4406	Back from the Front (Stooges)	5-28-43	1329
4434	My Wife's an Angel (Allen Jenkins)	6-11-43	1329
4435	Boobs in the Night (Brendel)	8-25-43	1390
4407	Three Little Twirps (Stooges)	7-9-43	1390
4436	Here Comes Mr. Zerk (Langdon)	7-23-43	1415
4408	Higher than a Kite	7-30-43	1472

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Prod. No.	Title	Rel. Date	P.D. Page
5425	Shot in the Escape (Gilbert & Nazarro)	8-8-43	1535
5401	I Can Hardly Wait (Stooges)	8-13-43	1535
5426	Farmer for a Day (Clyde)	8-20-43	1535
5427	Quack Service (Una Merkel)	9-3-43	1534
5409	Pitchin' in the Kitchen (Herbert)	9-10-43	1543
5402	Dizzy Pilots (Stooges)	9-24-43	1578
5421	A Rookie's Cookie (Brendel)	10-8-43	1598
5428	Garden of Eatin' (Summerville)	10-22-43	1637
5429	You Dear Boy (Vera Vague)	11-4-43	1637
5403	Phony Express (Stooges)	11-18-43	1637
5430	He Was Only Feudin' (Clyde)	12-3-43	....
5410	Who's Hugh? (Herbert)	12-17-43	....
5404	A Gem of a Jam (Stooges)	12-30-43	....

COLOR RHAPSODIES

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4509	Tree for Two	8-21-43	1387
4510	He Can't Make It Stick	7-23-43	1415
4511	A Hunting We Won't Go	8-23-43	1472

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
5501	The Rocky Ruin to Ruin	10-22-43	1535
5502	Imagination	11-19-43	....
5503	The Herring Murder Mystery	12-30-43	....

PHANTASIES CARTOONS

(Average 9 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
4708	Duty and the Beast	6-28-43	1329
4709	Mass Mouse Meeting	8-25-43	1390
4710	The Fly in the Ointment	7-23-43	1415
4711	Dizzy Newsreel	8-27-43	1472

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
5701	Nursery Crimes	10-8-43	1598
5702	The Cocky Bantam	11-12-43	1637
5703	The Playful Pest	12-3-43	....
5704	Polly Wants a Doctor	1-6-44	....

FOX & CROW

Prod. No.	Title	Rel. Date	P.D. Page
5751	Room and Bored	9-30-43	1576
5752	Way Down Yonder in the Corn	11-25-43	....

FILM VODVIL

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5951	No. 1 Mousie Powell	9-10-43	1597
5952	No. 2 Cootie Williams	10-8-43	1598
5953	No. 3 Featuring Zeb Carver	11-19-43	1637

COMMUNITY SING (Series 7)

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4660	No. 10—As Time Goes By	6-25-43	1415

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
5651	No. 1 On a Wing and a Prayer	7-29-43	1472
5652	No. 2 Delta Rhythm Boys	8-27-43	1535
5653	No. 3 Patriotic Songs	9-24-43	1543
5634	No. 4 Baby Smiles at Me	10-22-43	1637
5655	No. 5 Whistlin' in Wyomin'	11-25-43	....
5656	No. 6 Pistol Packin' Mama	12-24-43	....

PANORAMICS

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4904	Merchant Convoy	8-11-43	1387

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
5901	Birds on the Wing	8-26-43	1535
5902	Babies by Bannister	10-1-43	1676

SCREEN SNAPSHOTS (Series 22)

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4859	No. 9	5-21-43	1387
4860	No. 10	8-25-43	1415

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
5851	No. 1	8-15-43	1534
5852	No. 2	9-17-43	1543
5853	No. 3	10-16-43	1597
5854	No. 4	11-19-43	1637
5855	No. 5	12-17-43	....

WORLD OF SPORTS

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4807	Aqua Thrills	5-28-43	1329
4808	Jump, Fish, Jump	6-25-43	1390
4809	Sweeping Oars	7-29-43	1472

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
5801	Kings of Basketball	8-27-43	1535
5802	Cue Wizards	9-30-43	1578
5803	Champ of Champions	10-29-43	1637
5804	Ten Pin Aces	11-26-43	....
5805	Salmon Fishing	12-24-43	....

AMERICA SPEAKS

Prod. No.	Title	Rel. Date	P.D. Page
4963	Men Working Together	7-1-43	1387

LI'L ABNER

Prod. No.	Title	Rel. Date	P.D. Page
5601	Amoozin' but Confoozin'	1-28-44	....

M-G-M

TWO REEL SPECIALS

(Average 20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
A-402	Heavenly Music	5-1-43	1291

FITZPATRICK TRAVELTALKS (Color)

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
T-419	Motoring in Mexico	5-22-43	1329
T-420	Scenic Oregon	6-26-43	1387
T-421	Glimpses of Mexico	8-21-43	1535
T-422	Over the Andes	9-25-43	1598

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
T-511	Thru the Colorado Rockies	10-23-43	1637

PETE SMITH SPECIALTIES

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
S-467	Dog House	6-12-43	1365
S-468	Seeing Hands	7-3-43	1460
S-469	Seventh Column	7-31-43	1472
S-470	Scrap Happy	9-4-43	1535
S-471	Fixin' Tricks	9-18-43	1597
S-472	Football Thrills of 1942	9-25-43	1598
S-473	Tips on Trips	11-13-43	....

PASSING PARADE

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
K-483	That's Why I Left You	6-12-43	1365
K-484	Don't You Believe It	7-3-43	1460
K-485	Trifles That Win Wars	7-17-43	1430
K-486	Forgotten Treasure	7-24-43	1460
K-487	Nursery Rhyme Mysteries	7-31-43	1460
K-488	Storm	10-23-43	1598
K-489	To My Unborn Son	10-30-43	1637

MINIATURES

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
M-437	Here at Home	5-22-43	1365
M-438	Memories of Australia	6-12-43	1387
M-439	Journey to Yesterday	7-17-43	1460
M-440	Ode to Victory	7-31-43	1512

OUR GANG COMEDIES

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
C-495	Farm Hands	8-19-43	1387
C-496	Election Daze	7-31-43	1535
C-497	Little Miss Pinkerton	9-18-43	1598
C-498	Three Smart Guys	10-23-43	1637

TECHNICOLOR CARTOONS

(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
W-447	The Lonesome Mouse	5-22-43	1350
W-448	Who Killed Who	6-5-43	1387
W-449	Yankee Doodle Mouse	6-26-43	1460
W-450	The Uninvited Pest	7-17-43	1442
W-451	One Ham's Family	8-14-43	1535
W-452	War Dogs	10-9-43	1598
W-453	Stork's Holiday	10-23-43	1598

SPECIAL RELEASE

Prod. No.	Title	Rel. Date	P.D. Page
X-460	These Are the Men	9-1-43	1496

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
L2-5	No. 5	7-9-43	1430
L2-6	No.	9-17-43	1576

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
L3-1	No. 1	11-12-43	....

SUPERMAN COLOR CARTOONS

(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
W2-4	Superman in the Underground World	6-18-43	1340
W2-5	Superman, Secret Agent	7-30-43	1430

HEADLINERS

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
A2-8	Rationed Rhythm	6-10-43	1390
A2-9	A Revival of Moments of Charm	6-18-43	1430
A2-10	Sing, Helen, Sing	8-6-43	1512
A2-11	Three Bears in a Boat	8-20-43	1535
A2-12.	Yours Truly	9-3-43	1576
A2-13	Down with Everything	9-24-43	1617

MADCAP MODELS (Color)

(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
U2-5	Jasper's Music Lesson	5-21-43	1340
U2-6	The Truck That Flew	8-6-43	1430

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
U3-1	Jasper Goes Fishing	10-8-43	1543
U3-2	Goodnight Rusty	12-3-44	....

POPEYE THE SAILOR

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
E2-8	Ration for the Duration	5-28-43	1374
E2-9	The Hungry Goat	6-25-43	1416
E2-10	Happy Birthdaze	7-18-43	1536
E2-11	Wood Peckin'	8-8-43	1535
E2-12	Cartoons Ain't Human	9-3-43	1543

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
E3-1	Her Honor the Mare	11-26-43	....

POPULAR SCIENCE (Color)

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
J2-5	No. 5	6-11-43	1390
J2-6	No. 6	8-13-43	1506

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
J3-1	No. 1	10-15-43	1637

SPEAKING OF ANIMALS

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
Y2-4	Speaking of Animals at the Cage Door Canteen	6-26-43	1430
Y2-5	Speaking of Animals in the Garden	8-20-43	1543
Y2-6	Speaking of Animals in the Desert	9-24-43	1617

SPORTLIGHTS

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
R2-8	Amphibious Fighters	7-2-43	1390
R2-9	Where Cactus Grows	7-30-43	1430
R2-10	All Sails Set	9-10-43	1506

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
R3-1	Mermaids on Parade	10-22-43	1637
R3-2	Ozark Sportsmen	11-19-43	1637

MUSICAL PARADE

Prod. No.	Title	Rel. Date	P.D. Page
FF3-1	Mardi Gras	10-1-43	1506
FF3-2	Caribbean Romance	12-17-43	....

NOVELTOON

Prod. No.	Title	Rel. Date	P.D. Page
P3-1	No Mutton for Nuttin'	11-26-43	....

RKO

WALT DISNEY CARTOONS (Color)

(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
34,106	Victory Vehicles	7-30-43	1430
34,107	Reason and Emotion	8-27-43	1535
34,108	Figaro and Cleo	10-15-43	1597
34.109	The Old Army Game	11-5-43	1637

SPORTSCOPE

(Average 8 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
34,310	Racing Royalty	7-21-43	1374
34,311	Cloud Chasers	6-18-43	1415
34,312	Champion Maker	7-16-43	1472
34,313	Barnyard Golf	8-13-43	1576

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
44,301	Field Trial Champions	9-10-43	1598
44,302	Joe Kirkwood	10-8-43	1598

HEADLINER REVIVALS

(Average 19 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
43,201	Harris in the Spring	9-10-43	1543
43,202	Rhythm on the Rampage	10-8-43	1576

EDGAR KENNEDY

(Average 17 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
33,406	Hot Foot	5-14-43	1340

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
43.401	Not on My Account	9-17-43	1598
43.402	Unlucky Dog	11-12-43	1637

LEON ERROL

(Average 17 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
43,701	Seeing Nellie Home	9-3-43	1598
43,702	Cutie on Duty	10-29-43	1637
43,703	Wedtime Stories	12-24-43	1598

JAMBOREES

(Average 9 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
34,407	Duke Ellington & Orch.	7-9-43	1472

VICTORY SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
34,203	North African Album	6-3-43	1390
34,204	Oil Is Blood	9-23-43	1617

FLICKER FLASH BACKS

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
44,201	No. 1	9-3-43	1535
44,202	No. 2	10-1-43	1576
44.203	No. 3	10-29-43	1606

THIS IS AMERICA

(Average 19 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
33,108	Lieutenant Smith	6-4-43	1365
33,109	Pacific Island No. 43	7-2-43	1415
33,110	Broadway Dim-Out	7-30-43	1472
33,111	Arctic Passage	8-28-43	1522
33,112	Age of Flight	10-1-43	1578
33,113	Children of Mars	10-21-43	1606

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4251	Flying Gunners	9-24-43	1543
4252	Snowland Sentinels	11-19-43	1543
4253	Leathernecks on Parade	1-14-44	....

MAGIC CARPET (Color)

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4151	Mormon Trails	8-20-43	1534
4152	Coast of Strategy	10-15-43	1543
4156	Kingdom of Treasure	12-3-43	....
4154	A Volcano Is Born	12-24-43	....

SPORTS REVIEWS

(Average 9 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
3305	Streamline and Stamina	7-2-43	1535

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
4301	Dog Sense	9-3-43	1543
4302	Sport Stars in War	10-29-43	1576

TERRYTOONS (Technicolor)

(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
3569	The Last Roundup	5-14-43	1340
3570	Mopping Up	6-25-43	....
3571	Pandora's Box	8-11-43	1387
3572	Keep 'Em Growing	5-28-43	1365

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
4501	Mighty Mouse Rides Again	8-6-43	1535
4502	Camouflage	8-27-43	1534
4503	Somewhere in Egypt	9-17-43	1543
4504	Down with Cats	10-7-43	1543
4505	Aladdin's Lamp	10-22-43	1576
4506	Lion and the Mouse	11-12-43	1637
4507	Yokel Duck Makes Good	11-26-43	....
4508	The Hopeful Donkey	12-17-43	....
4510	The Helicopter	12-21-43	....
4509	The Butcher of Seville	1-7-44	....

MARCH OF TIME

(Average 19 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
V9-10	Show Business at War	5-21-43	1315
V9-11	Invasion	6-18-43	1362
V9-12	Bill Jack vs. Adolf Hitler	7-18-43	1430
V9-13	And Then Japan	8-13-43	1472

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
V10-1	Airways to Peace	9-10-43	1543
V10-2	Portugal—Europe's Crossroads	10-8-43	1566
V10-3	Youth in Crisis	11-5-43	1606

DRIBBLE PUSS PARADE

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
3902	Jungle Land	8-4-43	1387

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
4901	Fuss and Feathers	10-29-43	1617

AMERICA SPEAKS

Prod. No.	Title	Rel. Date	P.D. Page
3852	Women in Blue	7-16-43	1535

UNITED ARTISTS

WORLD IN ACTION

(Two Reels)

Prod. No.	Title	Rel. Date	P.D. Page
....	War for Men's Minds	8-13-43	1512

SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
....	Don't Hook Now	4-30-43	1171

UNIVERSAL

COLOR CARTUNE

(Average 7 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
7246	The Dizzy Acrobat	5-31-43	1329
7247	Canine Commandos	6-28-43	1430
7248	Ration Bored	7-26-43	1512

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
8237	Meatless Tuesday	12-20-43	....

SWING SYMPHONIES

(Average 7 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
7235	Pass the Biscuits Mirandy	8-23-43	1512

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
8231	Boogie Woogie Man	9-27-43	1557

PERSON—ODDITIES

(Average 9 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
7380	Tom Thumb in Person	5-24-43	1304
7381	The Armless Dentist	6-26-43	1415
7382	Western Cowgirl	7-19-43	1472
7383	Cactus Artist	8-23-43	1472

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
8371	Wizard of Autos	9-20-43	1557
8372	Farmer Gene Sarazen	10-25-43	1597
8373	Fannie Hurst and Her Pets	11-22-43	1637
8374	World's Youngest Aviator	12-20-43	....

VARIETY VIEWS

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
7360	Mirror of Sub-marine Life	5-31-43	1329
7381	Confusion in India	6-21-43	1365
7362	Any Chicken Today?	7-26-43	1512
7363	Yukon Outpost	6-30-43	1512

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
8351	Who's Next	9-27-43	1535
8352	I-A Dogs	10-18-43	1557
8353	Mister Chimp Raises Cain	11-29-43	....
8354	Wings in Record Time	12-27-43	....

MUSICALS

(Average 15 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
7129	Dancing on the Stars	5-26-43	1291
7130	Russian Revels	6-23-43	1365
7131	Smoke Rings	7-28-43	1472
7132	South Sea Rhythms	8-25-43	1472

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
8121	Hit Tune Serenade	9-29-43	1543
8122	Sweet Jam	10-27-43	1598
8123	Choo-Choo Swing	11-24-43	....
8124	Radio Melodies	12-29-43	....

VICTORY FEATURETTES

Prod. No.	Title	Rel. Date	P.D. Page
0997	What We Are Fighting For	5-24-43	1291

VITAPHONE

TECHNICOLOR SPECIALS

(Average 20 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
8005	Mountain Fighters	8-7-43	1460
8006	Champions Training Champions	6-26-43	1390

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
9001	Women at War	10-2-43	1543
9002	Behind the Big Top	11-27-43	....
9003	Task Force	12-25-43	....

BROADWAY BREVITIES

(20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8112	Happy Times and Jolly Moments	7-10-43	1442

FEATURETTE

Prod. No.	Title	Rel. Date	P.D. Page
9101	Voice That Thrilled the World	10-16-43	1598
9102	Over the Wall	12-11-43	....

SPORTS PARADE

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8410	Rover's Rangers	5-22-43	1340
8411	Gray, White & Blue	6-19-43	1390
8412	Snow Sports	7-24-43	1460
8413	Dude Ranch Buckaroos	8-14-43	1543

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
9501	Tropical Sportland	10-9-43	1597
9502	Desert Playground	11-13-43	1598

MELODY MASTER BANDS

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8508	All American Band	5-22-43	1340
8509	Childhood Days	6-5-43	1390
8510	U. S. Service Bands	7-24-43	1442

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
9601	Hit Parade of the Gay Nineties	9-18-43	1598
9602	Sweetheart Serenade	10-23-43	1598
9603	Cavalcade of the Dance	11-20-43	1598
9604	Freddie Fisher and his Band	12-18-43	1598

LOONEY TUNES CARTOONS

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8609	Yankee Doodle Daffy	7-3-43	1460
8610	Scrap Happy Daffy	8-21-43	1535
8611	Porky Pig's Feet	7-17-43	1460
8612	Daffy the Commando	11-20-43	....
8613	Puss 'N Booty	12-11-43	....

BLUE RIBBON MERRIE MELODIES

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9301	A Feud There Was	9-11-43	1543
9302	Early Worm Gets the Bird	10-2-43	1576
9303	My Little Buckaroo	11-6-43	1637
9304	Fighting 69½	12-4-43	....

MERRIE MELODIES CARTOONS (Color)

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8715	Jack Rabbit and Beanstalk	6-12-43	1390
8718	The Aristo Cat	6-19-43	1390
8717	Tin Pan Alley Cats	7-17-43	1460
8718	Wackiki Wabbit	7-3-43	1460
8719	Hiss and Make Up	9-11-43	1460
8720	Corny Concerto	9-25-43	1535
8721	Fin-n-Catty	10-23-43	1535
8722	Falling Hare	10-30-43	1597
8723	Inki and the Minah Bird	11-13-43	1637
8724	An Itch in Time	12-4-43	....
8725	Little Red Riding Rabbit	12-18-43	....

SANTE FE TRAIL WESTERNS

(Average 20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9107	Oklahoma Outlaws	9-4-43	1543
9108	Wagon Wheels West	10-30-43	1598

VITAPHONE VARIETIES

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9401	Our Alaskan Frontier	11-13-43	1637
9402	Bees A'Buzzin'	9-18-43	1598

▽

OFFICIAL U. S. VICTORY FILMS

(Distributed by Various Major Exchanges)

Title	P.D. Page
Wings Up	1315
Mission Accomplished	1329
Message from Malta	1387
War Town	1387
Black Marketing	1535
Glamour Girls of 1943	1557
Last Will and Testament of Tom Smith	1576
Day of Battle	1617
Suggestion Box	1617

BRITISH MINISTRY OF INFORMATION

Title	P.D. Page
Silent Village	1415
In the Drink	1496
These Are the Men	1496
The Last Hazard	1496
Common Cause	1534
Women of Britain	1534

MISCELLANEOUS

Title	P.D. Page
War in the Mediterranean (English Films)	1415

SERIALS

COLUMBIA

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
5120	The Batman (15 episodes)	7-18-43	1415
5160	The Phantom (15 episodes)	12-10-43	....

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
284	Secret Service in Darkest Africa (15 episodes)	7-24-43	1365

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
381	The Masked Marvel (12 episodes)	11-14-43	1576

UNIVERSAL

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
8681-93	Don Winslow of the Coast Guard (13 episodes)	7-6-43	1227
8781-93	Adventures of the Flying Cadets (13 episodes)	9-7-43	1557

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1942-43 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1638-1639.

Feature Product Including Coming Attractions, listed by Company, in order of release, on page 1627.

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	(tent.) Sept.,'43	90m	May 1,'43	1546	1081	1575
•Action In the North Atlantic	WB	221	Humphrey Bogart-Raymond Massey	June 12,'43	127m	May 22,'43	1325	983	1507
Adventure in Blackmail (British) (formerly Breach of Promise)	English	....	Clive Brook-Judy Campbell	Aug. 5,'43	70m	July 17,'43	1426	....	....
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9,'43	64m	Sept. 25,'43	1553	1530	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1,'43-44	64m	Aug. 21,'43	1547	1471	1617
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	....	....	936	....
Adventures of Tartu	MGM	406	Robert Donat-Valerie Hobson	(tent.) Oct.,'43	103m	Aug. 7,'43	1546	....	....
•Alaska Highway	Para.	4227	Richard Arlen-Jean Parker	Block 6	66m	June 26,'43	1387	1192	....
Ali Baba and the 40 Thieves	Univ.	....	Jon Hall-Maria Montez	Not Set	....	....	....	1457	....
•All by Myself	Univ.	7043	Patric Knowles-Evelyn Ankers	June 11,'43	63m	June 5,'43	1350	1277	....
Always a Bridesmaid	Univ.	8023	Andrews Sisters-Patric Knowles	Sept. 24,'43	62m	Oct. 2,'43	1566	1192	....
America (color)	MGM	....	Brian Donlevy-Ann Richards	Not Set	....	....	....	1457	....
And the Angels Sing	Para.	....	Fred MacMurray-Dorothy Lamour	Not Set	....	....	....	1555	....
Andy Hardy's Blonde Trouble	MGM	....	Mickey Rooney-Lewis Stone	Not Set	....	....	....	1456	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Haviland	Not Set	....	....	....	1431	....
•Appointment in Berlin	Col.	4011	George Sanders-Marguerite Chapman	July 15,'43	77m	July 24,'43	1441	1305	1575
Arizona Trail	Univ.	8081	Tex Ritter-Fuzzy Knight	Sept. 24,'43	....	....	....	1545	....
Around the World	RKO	....	Kay Kyser-Joan Davis	Not Sat	....	....	....	1457	....
•BACKGROUND to Danger	WB	222	George Raft-Brenda Marshall	July 3,'43	80m	June 12,'43	1361	1058	1507
Banjo on My Knee (Reissue)	20th-Fox	407	Barbara Stanwyck-Joel McCrea	Oct. 29,'43	95m	Dec. 5,'36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1,'43	55m	July 24,'43	1559	....	....
•Bataan	MGM	328	Robert Taylor-Thomas Mitchell	June-Aug.,'43	114m	May 29,'43	1337	1127	1507
Battle of Russia	20th-Fox	414	Documentary	Nov. 5,'43	80m	Nov. 6,'43	1615	....	....
•Behind the Rising Sun	RKO	334	Margo-Tom Neal-Robert Ryan	Block 7	87m	July 17,'43	1425	1362	1575
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	(tent.) Oct.,'43	94m	July 3,'43	1532	1191	1617
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18,'43	55m	Sept. 11,'43	1529	....	....
•Billy the Kid in Cattle Stampede	PRC	362	Buster Crabbe-Al St. John	Aug. 16,'43	....	....	....	1531	....
•Billy the Kid in The Renegade	PRC	361	Buster Crabbe-Al St. John	July 1,'43	58m	Aug. 28,'43	1506	1305	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15,'43	55m	Aug. 7,'43	1546	1457	....
•Black Market Rustlers	Mono.	....	The Range Busters	Aug. 27,'43	58m	Sept. 4,'43	1522	1391	....
Black Sea Fighters	Artkino	....	Documentary	July 27,'43	64m	July 31,'43	1455	....	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1,'43	....	....	....	1531	....
•Blazing Guns	Mono.	....	Hoot Gibson-Ken Maynard	Oct 8,'43	55m	Sept. 18,'43	1542	1509	....
•Bombardier	RKO	329	Pat O'Brien-Randolph Scott-Anne Shirley	Block 6	99m	May 15,'43	1313	912	1507
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6,'43	70m	July 10,'43	1532	1305	....
•Border Buckaroos	PRC	354	Dave O'Brien-Jim Newill	June 15,'43	59m	Aug. 7,'43	1471	1276	....
•Bordertown Gunfighters	Re.	2313	Bill Elliott-Gabby Hayes	July 8,'43	55m	July 3,'43	1402	1375	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	....	....	....	1599	....
Bridge of San Luis Rey, The	UA	....	Lynn Bari-Louis Calhern	Not Set	....	....	....	1636	....
Broadway Rhythm	MGM	....	George Murphy-Ginny Simms	Not Set	....	....	....	1616	....
Buffalo Bill (color)	20th-Fox	....	Maureen O'Hara-Joel McCrea	Not Set	....	....	....	1531	....
Bullets and Saddles	Mono.	....	Range Busters	Oct. 29,'43	52m	Oct. 9,'43	1573	1531	....
CALLING Dr. Death	Univ.	....	Lon Chaney-Patricia Morison	Not Set	....	....	....	1635	....
Campus Rhythm	Mono.	....	Gale Storm-Robert Lowery	Nov. 19,'43	63m	Oct. 9,'43	1574	1545	....
Canterville Ghost, The	MGM	....	Charles Laughton-Margaret O'Brien	Not Set	....	....	....	1635	....
Canyon City	Rep.	364	Don Barry-Helen Talbot	Nov. 29,'43	54m	Nov. 13,'43	1626	1599	....
•Captive Wild Woman	Univ.	7014	Evelyn Ankers-John Carradine	June 4,'43	61m	May 1,'43	1290	1127	....
Career Girl	PRC	....	Frances Langford-Craig Wood	Jan. 4,'44	....	....	....	1634	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26,'43	66m	Oct. 16,'43	1586	1545	....
Charlie Chan in Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Jan. 17,'44	....	....	....	1599	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2,'43	55m	....	....	....	...
City That Stopped Hitler	Para.	4331	Russian Documentary	Sept. 4,'43	58m	Sept. 4,'43	1521	....	....
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3,'43	91m	Aug. 21,'43	1558	....	1575
Coastal Command (British)	RKO	....	War Documentary	Not Set	60m	Nov. 14,'42	1532	....	....
Cobra Woman (color)	Univ.	....	Jon Hall-Maria Montez	Not Set	....	....	....	1457	....
•Colt Comrades	UA	....	William Boyd	June 18,'43	67m	June 26,'43	1386	1339	....
•Coney Island (color)	20th-Fox	343	Betty Grable-George Montgomery	June 18,'43	96m	May 22,'43	1325	995	1507
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	....
•Constant Nymph, The	WB	223	Charles Boyer-Joan Fontaine	July 23,'43	112m	July 3,'43	1401	1391	1507
Corvette K-225	Univ.	....	Randolph Scott-James Brown	Oct. 1,'43	99m	Oct. 2,'43	1565	1240	
Cover Girl, The (color)	Col.	....	Rita Hayworth-Jinx Falkenberg	Not Set				1416	
•Cowboy Commandos	Mono.	....	Range Busters	June 4,'43	52m	July 3,'43	1402	1277	....
Cowboy in the Clouds	Col.	....	Charles Starrett-Julie Duncan	Dec. 23,'43	....	....	....	1636	....
Crazy House	Univ.	....	Olsen and Johnson	Oct. 8,'43	80m	Oct. 23,'43	1595	1531	....
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	....	....	1091	....

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•Crime Doctor	Col.	4017	Warner Baxter-Margaret Lindsay	Juna 22,'43	66m	June 12,'43	1361	1305	....
Crime School (Reissue)	WB	327	Humphrey Bogart-Dead End Kids	Dec. 4,'43	86m	May 7,'38	1626	....	....
Cross of Lorraine, The	MGM	....	Pierre Aumont-Gene Kelly	Not Set	90m	Nov. 13,'43	1625	1457	....
Cry "Havoc"	MGM	....	Margaret Sullavan-Ann Sothern	Not Set	97m	Nov. 6,'43	1614	1555	....
Curly	Col.	....	Cary Grant-Janet Blair	Not Set	....	....	....	1616	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19,'43	63m	Oct. 30,'43	1605	1555	....
•Dangerous Blondes	Col.	4016	Evelyn Keyes-Edmund Lowe	Sept. 23,'43	80m	Oct. 23,'43	1594	1509	....
Dangerous Journey	RKO	....	Elsa Lanchester-Gordon Oliver	Not Set	....	....	....	1636	....
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23,'43	59m	July 17,'43	1426	....	....
Day After Day (Russian)	Artkino	....	Documentary	Nov. 15,'43	62m	Nov. 20,'43	1634	....	....
Days of Glory	RKO	....	Tamara Toumanova-Gregory Peck	Not Set	....	....	....	1636	....
Deadline Guns	Col.	....	Russell Hayden-Bob Wills	Not Set	...	....	....	1081	....
Dear Octopus (British)	Gains.-Gen'l	....	Margaret Lockwood-Michael Wilding	Not Set	86m	Sept. 18,'43	1542	....	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25,'43	55m	Aug. 28,'43	1558	1402	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3,'43	....	....	....	1555	....
Deerslayer, The	Rep.	306	Bruce Kellogg-Jean Parker	Nov. 22,'43	67m	Nov. 6,'43	1615	1599	....
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Sat	....	....	....	872	....
Destination, Tokyo	WB	....	Cary Grant-John Garfield	Not Set	....	....	....	1530	....
•Destroyer	Col.	4003	Edw. G. Robinson-Marguerite Chapman	Sapt.2,'43	99m	Aug. 21,'43	1496	1162	1617
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5,'43	....	....	....	1566	..
•Dixie (color)	Para.	4230	Bing Crosby-Dorothy Lamour	Block 6	89m	June 26.'43	1385	1091	1575
Doughboys in Ireland	Col.	5031	Kenny Baker-Jeff Donnell	Oct. 7,'43	61m	Oct. 9,'43	1574	1545	....
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20,'43	....	....	....	1606	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	(tent.) Nov.,'43	89m	May 8,'43	1546	1192	....
Dr. Paul Joseph Goebbels	Frank	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	....	....	1599	....
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27,'43	68m	Nov. 13,'43	1626	1606	....
•DuBarry Was a Lady (color)	MGM	333	Lucille Ball-Red Skelton	June-Aug.,'43	101m	May 8,'43	1301	1019	1617
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2.'43	62m	....	....	....	....
Eve of St. Mark	20th-Fox	....	Michael O'Shea-Anne Baxter	Not Set	....	....	....	1636	....
•FALCON in Danger, The	RKO	332	Tom Conway-Jean Brooks	Block 7	70m	July 17,'43	1426	1362	....
Falcon and the Coeds, The	RKO	410	Tom Conway-Jean Brooks	Block 2	69m	Nov. 6,'43	1615	1599	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1,'43-44	94m	Aug. 21,'43	1547	1182	....
False Colors	UA	....	William Boyd	Not Set	65m	Nov. 6,'43	1614	1431	....
•Fighting Valley	PRC	355	Dave O'Brien-Jim Newill	Aug. 1,'43	....	....	....	1391	....
Fighting Seabees, The	Rep.	....	John Wayne-Susan Hayward	Not Set	....	....	....	1616	....
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6,'43	55m	Oct. 23,'43	1594	....	....
Fire in the Straw (French)	Rosner	....	Lucien Baroux-Jean Fuller	July 2,'43	90m	July 17,'43	1427	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521	....	..
•First Comes Courage	Col.	4008	Merle Oberon-Brian Aherna	July 29,'43	86m	Sept. 11,'43	1529	1362	1575
Flemish Farm (British)	Two Cities-Gen'l	....	Clive Brook-Clifford Evans	Not Sat	82m	Aug. 21,'43	1495	....	....
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29,'43	94m	Sept. 18,'43	1541	1058	....
•Follies Girl	PRC	306	Wendy Barrie-Gordon Oliver	July 26,'43	74m	Sept. 18,'43	1542	1104	....
Follow the Leader	Mono.	....	East Side Kids	Feb. 28,'44	....	....	....	1606	....
•Footlight Glamour	Col.	4020	Penny Singleton-Arthur Lake	Sept. 30,'43	70m	Oct. 9,'43	1573	1531	....
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Spacial	168m	July 17,'43	1546	855	1617
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	Not Set	....	....	....	1416	....
•Frontier Bad Men	Univ.	7011	Diana Barrymore-Robert Paige	Aug. 6,'43	77m	Aug. 7,'43	1470	1375	....
•Frontier Fury	Col.	4205	Charles Starrett-Arthur Hunnicutt	June 24,'43	53m	July 17,'43	1427	1305	....
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5,'43	....	....	....	1606	....
Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1,'43	57m	July 10,'43	1532	1375	....
•GALS, Incorporated	Univ.	7046	Leon Errol-Graca McDonald	July 9,'43	61m	July 10,'43	1414	1375	....
Gang's All Here, The (color)	20th-Fox	416	Alice Faye-Carmen Miranda	Dec. 24,'43	103m	....	....	1530	....
•Gangs, Inc. (Reissue)	PRC	123	Alan Ladd-Joan Woodbury	June 15,'43	72m	June 7,'41	1386	..	....
Gangway for Tomorrow	RKO	407	Margo-Robert Ryan-John Carradine	Block 2	69m	Nov. 6,'43	1614	1566	....
•Gat Going	Univ.	7045	Grace McDonald-Robert Paige	June 25,'43	60m	Juna 26,'43	1386	1375	....
•Ghosts on the Loose	Mono.	....	East Side Kids	July 30,'43	65m	Juna 19,'43	1374	1351	....
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	62m	Oct. 23,'43	1595	1566	....
•Gildersleeve's Bad Day	RKO	327	Harold Paary-Jane Darwell	Block 6	62m	May 8,'43	1303	1241	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	(tent.) Nov.,'43	99m	Aug. 7,'43	1558	1191	....
Girl from Monterey	PRC	412	Armida-Edgar Kennedy	Oct. 4,'43	59m	Sept. 25,'43	1554	1509	....
Girls on Probation (Reissue)	WB	328	Jane Bryan-Ronald Reagan	Dec. 4,'43	63m	Oct. 29,'38	1626	....	....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1,'43-44	70m	Aug. 14,'43	1559	1191	....
•Good Luck, Mr. Yates	Col.	4014	Claire Trevor-Edgar Buchanan	June 29,'43	70m	June 19,'43	1374	1351	....
Government Girl	RKO	408	Olivia de Havilland-Sonny Tufts	Block 2	93m	Nov. 6,'43	1614	1416	....
Great Mr. Handel, The (color) (British)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept. 9,'43	89m	Sept. 18,'43	1542	....	....
Guadalajara (Mexican)	Maya	....	Pedro Armendariz-Chaflin	June 11,'43	100m	June 26,'43	1386	....	....
Guadalcanal Diary	20th-Fox	412	Preston Foster-Lloyd Nolan	Nov. 5,'43	93m	Oct. 30,'43	1605	1457	....
Gung Ho	Univ.	....	Randolph Scott-Grace McDonald	Not Set	....	....	....	1599	....
Gunsmoke Mesa	PRC	453	Dave O'Brien-Jim Newill	Jan. 3,'44	....	....	....	1635	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2,'43	56m	....	....	....	....
Guy Named Joe, A	MGM	....	Spencer Tracy-Irena Dunne	Not Set	....	....	....	1431	....
HAIL to the Rangers	Col.	5201	Charles Starrett	Sept. 16,'43	....	....	....	1055	....
•Hands Across the Border	Rep.	....	Roy Rogers-Ruth Terry	Not Set		....		1545	..
Happy Land	20th-Fox	415	Don Ameche-Frances Dee	Dec. 3,'43	75m	Nov. 13,'43	1625	1555	....
•Harrigan's Kid	MGM	329	Bobby Readick-William Gargan	June-Aug.,'43	80m	Mar. 13,'43	1202	1191	..
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22,'43	70m	Oct. 9,'43	1574	1545	...
•Headin' for God's Country	Rep.	224	William Lundigan-Virginia Dale	Aug. 26,'43	78m	July 31,'43	1455	1339	.
Heart of a Nation (French)	A.F.E.	...	Raimu-Michele Morgan	Oct. 13.'43	95m	Apr. 3,'43	1239		
Heat's On, The (formerly Tropicana)	Col.	....	Mae West-Victor Moore	Dec. 2,'43	....	....	....	1555	....
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13,'43	112m	July 24,'43	1578	1240	1617
Heavenly Body, The	MGM	....	William Powell-Hedy Lamarr	Not Set	....	....	....	1555	....

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Henry Aldrich Haunts a House	Para.	4306	Jimmy Lydon-Charlie Smith	Block 2	72m	Nov. 6,'43	1614	1566	....
Henry Aldrich Plays Cupid	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	....	1431	....
● Henry Aldrich Swings It	Para.	4226	Jimmy Lydon-Charlie Smith	Block 6	65m	June 26,'43	1386	1104	....
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15,'43	74m	Oct. 16,'43	1585	....	....
● Here Comes Kelly	Mono.	....	Eddie Quillan-Joan Woodbury	Sept. 10,'43	64m	July 31,'43	1456	1391	....
● Hers to Hold	Univ.	7006	Deanna Durbin-Joseph Cotten	July 16,'43	94m	July 17,'43	1425	1375	1617
Hi Diddle Diddle	UA	....	Martha Scott-Adolphe Menjou	Aug. 20,'43	71m	July 31,'43	1559	1375	1617
Higher and Higher	RKO	....	Michele Morgan-Frank Sinatra	Not Set	....	....	....	1616	....
His Butler's Sister	Univ.	....	Deanna Durbin-Franchot Tone	Nov. 26,'43	93m	Nov. 13,'43	1625	1555	....
● Hit the Ice	Univ.	7003	Abbott and Costello	July 2,'43	82m	July 3,'43	1401	1162	1575
● Hitler's Madman	MGM	334	Patricia Morison-John Carradine	June-Aug.,'43	85m	June 12,'43	1361	1351	1617
Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15,'43	63m	Oct. 9,'43	1574	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug. 27,'43	87m	Aug. 28,'43	1547	1431	1617
Home in Indiana	20th-Fox	....	Walter Brennan-Lon McAllister	Not Set	....	....	....	1634	....
● Honeymoon Lodge	Univ.	7047	David Bruce-Harriet Hilliard	July 23,'43	63m	July 31,'43	1455	1375	....
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13,'43	72m	Aug. 28,'43	1547	....	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1,'43-44	88m	Aug. 14,'43	1579	1277	....
Hour Before the Dawn, The	Para.	....	Veronica Lake-Franchot Tone	Not Set	....	....	....	1555	....
● Human Comedy, The	MGM	380	Mickey Rooney-Frank Morgan	June-Aug.,'43	115m	Mar. 6,'43	1190	1019	1432
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	(tent.) Sept.,'43	102m	July 31,'43	1579	1192	....
Impostor, The	Univ.	....	Jean Gabin-Allyn Joslyn	Not Set	....	....	....	1616	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29,'43	94m	Jan. 8,'38	1542	....	....
● In Old Monterey (Reissue)	Rep.	2306	Gene Autry	Sept. 1,'43	74m	Aug. 12,'39	1494	....	....
In Old Oklahoma	Rep.	....	John Wayne-Martha Scott	Not Set	102m	Oct. 23,'43	1593	....	....
In Our Time	WB	....	Ida Lupino-Paul Henreid	Not Set	....	....	....	1416	....
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23,'43	1593	1555	....
Is Everybody Happy?	Col.	....	Ted Lewis-Nan Wynn	Oct. 28,'43	....	....	....	1545	....
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15,'43	82m	July 3,'43	1532	1339	1617
JACK London	UA	....	Michael O'Shea-Susan Hayward	Not Set	....	....	....	1554	....
Jane Eyre	20th-Fox	....	Orson Welles-Joan Fontaine	Not Set	....	....	....	1240	....
Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1,'43	85m	Aug. 23,'41	1594	....	....
● Jitterbugs	20th-Fox	342	Laurel and Hardy	June 11,'43	74m	May 29,'43	1338	1305	....
Jive Junction	PRC	....	Dickie Moore-Tina Thayer	Dec. 20,'43	62m	Nov. 20,'43	1633	1606	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1559	1375	1617
Jungle Terror	PRC	....	Buster Crabbe-Fifi Dorsay	Jan. 18,'44	....	....	....	1634	....
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10,'43	79m	June 19,'43	1547	1182	....
Kismet	MGM	....	Ronald Colman-Marlene Dietrich	Not Set	....	....	....	1635	....
Klondike Kate	Col.	....	Ann Savage-Tom Neal-Glenda Farrell	Dec. 16,'43	....	....	....	1636	....
Knickerbocker Holiday	UA	....	Nelson Eddy-Charles Coburn	Not Set	....	....	....	1635	....
LAD from Our Town	Artkino	....	Russian Feature	Oct. 6,'43	65m	Oct. 16,'43	1586	....	....
Lady in the Dark (color)	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	....	....	1091	....
Lady, Let's Dance	Mono.	....	Belita-James Ellison	Jan. 31,'44	....	....	....	1599	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1,'43-44	86m	Aug. 21,'43	1547	1240	....
Lamp Still Burns, The (British)	Two Cities-Gen'l	....	Rosamund John-Stewart Granger	Not Set	90m	Nov. 20,'43	1633	....	....
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2,'43	55m	....	....	....	....
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10,'43	64m	Sept. 11,'43	1530	1351	....
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	(tent.) Dec.,'43	90m	Aug. 21,'43	1546	1240	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	....	....	1115	....
● Law Rides Again, The	Mono.	....	Ken Maynard-Hoot Gibson	Aug. 6,'43	58m	Aug. 21,'43	1496	1339	....
Leningrad Music Hall (Rus'n)	Artkino	....	Short Musical Feature	Nov. 15,'43	36m	Nov. 20,'43	1634	....	....
● Leopard Man, The	RKO	328	Dennis O'Keefe-Margo	Block 6	66m	May 8,'43	1303	1241	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1,'43-44	76m	Aug. 7,'43	1559	1277	1575
Lifeboat	20th-Fox	....	Tallulah Bankhead-Canada Lee	Not Set	....	....	....	1616	....
Life of Simon Bolivar	Grovas-Mohme	....	Mexican Historical Feature	June 17,'43	152m	June 26,'43	1386	....	....
Lodger, The	20th-Fox	....	George Sanders-Merle Oberon	Not Set	....	....	....	1636	....
● Lone Rider in Law of the Saddle	PRC	367	Bob Livingston-Al St. John	Aug. 28,'43	....	....	....	1509	....
● Lone Rider in Raiders Red Gap	PRC	368	Bob Livingston-Al St. John	Sept. 30,'43	....	....	....	....	....
● Lone Rider in Wolves of Range	PRC	366	Bob Livingston-Al St. John	June 21,'43	60m	....	....	1362	....
● Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Aug. 6,'43	58m	June 19,'43	1373	1019	....
Lost Angel	MGM	....	Margaret O'Brien-James Craig	Not Set	92m	Nov. 6,'43	1613	1555	....
Love in Jalisco (Mex.)	Clasa-Mohme	....	Jorge Negrete-Maria Elena Marques	Aug. 6,'43	128m	Aug. 21,'43	1496	....	....
MADAME Curie	MGM	....	Greer Garson-Walter Pidgeon	Not Set	124m	Nov. 20,'43	1633	1416	....
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 12,'43	65m	Oct. 23,'43	1594	1586	....
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	(tent.) Dec.,'43	103m	Aug. 7,'43	1547	....	....
● Man from Music Mountain	Rep.	257	Roy Rogers	Oct. 30,'43	71m	Sept. 25,'43	1554	1402	....
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18,'43	55m	Oct. 2,'43	1566	....	...
● Man from Thunder River	Rep.	2312	Bill Elliott-George Hayes	June 11,'43	59m	May 22,'43	1325	1277	..
Meet the People	MGM	....	Dick Powell-Lucille Ball	Not Set	....	....	....	1456	...
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27,'43	73m	Aug. 7,'43	1559	1339	.
● Mexicali Rose (Reissue)	Rep.	2305	Gene Autry	July 15,'43	58m	Apr. 1,'39	1373	....	.
● Mexican Spitfire's Blessed Event	RKO	333	Lupe Velez-Leon Errol	Block 7	63m	July 17,'43	1426	1402	..
Millions Like Us (British)	Gains.-Gen'l	....	Eric Portman-Patricia Roc	Not Set	103m	Oct. 23,'43	1595	....	....
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	68m	Nov. 6,'43	1615	1606	....
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	Not Set	....	....	....	1616	....
Miracle of Morgan's Creek, The	Para.	4309	Eddie Bracken-Betty Hutton	Not Set	....	....	....	1079	....
Moonlight in Vermont	Univ.	....	Gloria Jean-Fay Helm	Not Set	....	....	....	1635	....
Mr. Co-ed	MGM	....	Red Skelton-Esther Williams	Not Set	....	....	....	1635	....
● Mr. Lucky	RKO	330	Cary Grant-Laraine Day	Block 6	100m	May 8,'43	1301	1081	1507
Mr. Muggs Steps Out	Mono.	...	East Side Kids	Dec. 10,'43		....		1555	
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18,'43	48m	July 31,'43	1579		
● My Kingdom for a Cook	Col.	4010	Charles Coburn-Isobel Elsom	Aug. 31,'43	82m	Oct. 23,'43	1593	1391	....

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Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23,'43	62m.	Oct. 23,'43	1594	1586	....
●Mystery of the 13th Guest	Mono.	....	Dick Purcell-Helen Parrish	Nov. 5,'43	60m	Oct. 16,'43	1586	....	....
NEARLY Eighteen	Mono.	....	Gale Storm-Bill Henry	Nov. 12,'43	61m	Oct. 30,'43	1605	1545	....
Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19,'43	60m	Nov. 6,'43	1615	1351	....
●Nobody's Darling	Rep.	227	Mary Lee-Gladys George	Aug. 27,'43	71m	Aug. 14,'43	1481	1431	....
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13,'43	93m	Oct. 23,'43	1593	1471	....
North Star, The	RKO-Goldwyn	451	Walter Huston-Anne Baxter	Special	105m	Oct. 16,'43	1585	1305	....
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Block 2	83m	Nov. 13,'43	1625	855	....
OKLAHOMA Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18,'39	1482	....	....
Old Acquaintance	WB	308	Bette Davis-Miriam Hopkins	Nov. 27,'43	110m	Nov. 6,'43	1613	1192	....
●Old Barn Dance, The (Reissue)	Rep.	2307	Gene Autry	Oct. 15,'43	60m	Jan. 15,'38	1574	....	....
O My Darling Clementine	Rep.	....	Frank Albertson-Lorna Gray	Not Set	....	....	....	1636	....
●Outlaws of Stampede Pass	Mono.	....	Johnny Mack Brown-Raymond Hatton	Oct. 15,'43	55m	Oct. 2,'43	1566	1402	....
Overland Mail Robbery	Rep.	376	Bill Elliott-Anne Jeffreys	Nov. 20,'43	55m	Oct. 23,'43	1594	....	....
PARIS After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15,'43	85m	Oct. 9,'43	1573	1545	....
Passage to Marseilles	WB	....	Humphrey Bogart-Michele Morgan	Not Set	....	....	....	1616	....
●Passport to Suez	Col.	4023	Warren William-Ann Savage	Aug. 19,'43	71m	Oct. 23,'43	1595	1457	....
●Petticoat Larceny	RKO	331	Ruth Warrick-Joan Carroll	Block 7	61m	July 17,'43	1426	1240	....
●Phantom of the Opera (color)	Univ.	7061	Nelson Eddy-Susanna Foster	Aug. 27,'43	91m	Aug. 21,'43	1493	1192	1617
●Pilot No. 5	MGM	332	Franchot Tone-Marsha Hunt	June-Aug.,'43	70m	Apr. 10,'43	1250	971	1432
Pin Up Girl (color)	20th-Fox	....	Betty Grable-Joe E. Brown	Not Set	....	....	....	1531	....
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2,'43	55m	....	....	....	....
●Presenting Lily Mars	MGM	330	Judy Garland-Van Heflin	June-Aug.,'43	104m	May 1,'43	1289	962	1432
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23,'43	94m	Sept. 25,'43	1553	962	1617
●RAIDERS of San Joaquin	Univ.	7076	Johnny Mack Brown	June 4,'43	59m	June 5,'43	1349	1009	....
Raiders of Sunset Pass	Rep.	....	John Paul Revere-Smiley Burnette	Not Set	....	....	....	1457	....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26,'43	95m	Sept. 9,'39	1574	....	....
●Random Harvest	MGM	370	Ronald Colman-Greer Garson	June-Aug.,'43	126m	Nov. 28,'42	1029	796	1280
Rationing	MGM	....	Wallace Beery-Marjorie Main	Not Set	....	....	....	1616	....
Report from the Aleutians	WAC	....	Documentary	July 30,'43	47m	July 31,'43	1456	....	....
Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	Feb. 14,'44	....	....	....	1606	....
Return of the Rangers	PRC	451	Dave O'Brien-Jim Newill	Oct. 26,'43	57m	Oct. 16,'43	1585	1545	....
Return of the Vampire	Col.	....	Bela Lugosi-Michael Duane	Nov. 11,'43	....	....	....	1599	....
●Revenge of the Zombies	Mono.	....	John Carradine-Veda Ann Borg	Sept. 17,'43	61m	Aug. 7,'43	1471	1391	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
●Ride, Tenderfoot, Ride (Reissue)	Rep.	2304	Gene Autry	June 1,'43	65m	Aug. 24,'40	1274	....	....
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	89m	Nov. 6,'43	1613	1431	....
●Robin Hood of the Range	Col.	4206	Charles Starrett-Kay Harris	July 29,'43	57m	Aug. 14,'43	1482	1057	....
Roger Touhy, Gangster	20th-Fox	....	Preston Foster-Lois Andrews	Not Set	....	....	....	1362	....
Russian Story, the	Artkino	....	Historical Feature	June 8,'43	73m	June 5,'43	1349	....	....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14,'43	97m	Oct. 2,'43	1565	1305	1617
Saint Meets Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillie	July 29,'43	70m	Aug. 7,'43	1558	....	....
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	(tent.) Sept.,'43	101m	July 31,'43	1579	1057	1617
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
●Sarong Girl	Mono.	....	Ann Corio-Tim and Irene	June 11,'43	62m	May 15,'43	1314	1277	....
Schweik's New Adventures (British)	Eden-Coronel	....	Lloyd Pearson-Julien Mitchell	Not Set	80m	Sept. 25,'43	1554	....	....
●Scream in the Dark, A	Rep.	229	Robert Lowery-Marie McDonald	Oct. 15,'43	55m	Oct. 30,'43	1605	1531	....
Seeds of Freedom (Russian)	Artkino	....	Revival of "Potemkin"	Aug. 24,'43	69m	Sept. 4,'43	1522	....	....
See Here, Private Hargrave	MGM	....	Robert Walter-Donna Reed	Not Set	....	....	....	1616	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1,'43-44	71m	Aug. 21,'43	1558	1471	....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17,'43	68m	Sept. 11,'43	1529	....	....
She's For Me	Univ.	....	David Bruce-Grace McDonald	Not Set	....	....	....	1635	....
Shine On, Harvest Moon	WB	....	Ann Sheridan-Dennis Morgan	Not Set	....	....	....	1457	....
Shrine of Victory (British)	20th-Fox	....	Documentary on Greece	Not Set	45m	Aug. 21,'43	1558	....	....
Silver City Raiders	Col.	5202	Russell Hayden-Adele Mara	Nov. 4,'43	....	....	....	....	....
●Silver Spurs	Rep.	256	Roy Rogers	Aug. 12,'43	68m	July 24,'43	1442	1351	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Not Set	....	....	....	1635	....
●Six-Gun Gospel	Mono.	....	Johnny Mack Brown-Raymond Hatton	Sept. 3,'43	55m	Sept. 4,'43	1521	1391	....
●Sky's the Limit, The	RKO	335	Fred Astaire-Joan Leslie	Block 7	89m	July 17,'43	1425	1162	1617
●Sleepy Lagoon	Rep.	228	Judy Canova-Dennis Day	Sept. 5,'43	65m	Aug. 21,'43	1496	1391	....
Smart Guy	Mono.	....	Rick Vallin-Wanda McKay	Dec. 17,'43	....	....	....	1599	....
●Someone to Remember	Rep	225	Mabel Paige-John Craven	Aug. 21,'43	80m	Aug. 7,'43	1470	1276	....
●Somewhere in France	UA	....	Constance Cumming-Tommy Trinder	June 11,'43	83m	Feb. 20,'43	1169	....	....
●So Proudly We Hail	Para.	4228	Claudette Colbert-Paulette Goddard	Block 6	126m	June 26,'43	1385	1104	1617
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1,'43-44	64m	Aug. 21,'43	1558	1471	....
Son of Dracula	Univ.	8013	Louise Allbritton-Lon Chaney	Nov. 5,'43	80m	Nov. 13,'43	1626	1241	....
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Not Set	....	....	....	1416	....
Song of Russia	MGM	....	Robert Taylor-Susan Peters	Not Set	....	....	....	1416	....
●Song of Texas	Rep.	255	Roy Rogers	June 14,'43	69m	May 29,'43	1337	....	....
Song of the Marimba (Mexican)	Clasa-Mohme	....	Fernando Soler-Sara Garcia	Aug. 20,'43	131m	Sept. 11,'43	1530	....	....
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2,'43	59m	Apr. 11,'36	1482	....	....
●Souls at Sea (Reissue)	Para.	4254	Gary Cooper-George Raft	Reissue	93m	Aug. 14,'37	1374	....	....
So's Your Uncle	Univ.	....	Donald Woods-Elyse Knox	Not Set	....	....	....	1635	....
Spotlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1579	1351	....
●Spy Train	Mono.	....	Richard Travis-Catherine Craig	July 9,'43	60m	June 5,'43	1349	1277	....
●Squadron Leader X (British)	RKO	326	Eric Portman-Beatrice Varley	Block 6	100m	Nov. 28,'42	1030	....	....
●Stage Door Canteen	UA	....	Stage and Screen Stars	Special	132m	May 15,'43	1313	1115	1617
Standing Room Only	Para.	....	Paulette Goddard-Fred MacMurray	Not Set	....	....	....	1616	....
●Stormy Weather	20th-Fox	344	Bill Robinson-Lena Horne	July 16,'43	77m	May 29,'43	1337	1192	1617
Story of Dr. Wassell (color)	Para.	....	Gary Cooper-Laraine Day	Not Set	....	....	....	1530	....

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Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	....	....
•Stranger from Pecos	Mono.	....	Johnny Mack Brown	July 16,'43	56m	July 17,'43	1427	1277	....
•Submarine Alert	Para.	4229	Richard Arlen-Wendy Barrie	Block 6	67m	June 26,'43	1385	772	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	65m	July 10,'43	1532	1305	....
Sullivans, The	20th-Fox	....	Anne Baxter-Thomas Mitchell	Not Set	....	....	....	1636	....
Sultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Dec. 31,'43	....	....	....	1555	....
•Suspected Person (British)	PRC	315	Clifford Evans-Patricia Roc	Nov. 29,'43	....	....	....	....	....
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1,'43	76m	Sept. 25,'43	1553	1305	1617
Sweethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Jan. 7,'44	....	....	....	1586	....
Swing Fever	MGM	....	Kay Kyser-Marilyn Maxwell	Not Set	81m	Nov. 13,'43	1626	1241	....
Swing Out the Blues	Col.	....	Bob Haymes-Lynn Merrick	Dec. 23,'43	....	....	....	1636	....
Swing Shift Maisie	MGM	404	Ann Sothern-James Craig	(tent.) Oct.,'43	86m	May 8,'43	1546	1191	1617
TAMPICO	20th-Fox	....	Lynn Bari-Edward G. Robinson	Not Set	....	....	....	1636	....
Tarzan's Desert Mystery	RKO	....	Johnny Weissmuller-Nancy Kelly	Not Set	....	....	....	1362	....
Tender Comrade	RKO	....	Ginger Rogers-Robert Ryan	Not Set	....	....	....	1635	....
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26,'43	....	....	....	1545	....
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25,'43	127m	Aug. 21,'43	1559	1058	1617
That Nazty Nuisance	UA	....	Bobby Watson-Joe Devlin	July 1,'43	43m	June 12,'43	1546	1019	....
There's Something About a Soldier	Col.	....	Douglass Drake-Tom Neal	Nov. 30,'43	....	....	....	1545	....
They Met in the Dark (British)	Hellman-Gen'l	....	James Mason-Joyce Howard	Not Set	104m	Sept. 4,'43	1522	....	....
•This Is the Army (color)	WB	224	Joan Leslie-George Murphy-Stage Cast	Aug. 14,'43	114m	July 31,'43	1453	1276	1575
This Is the Life (formerly Angela)	Univ.	....	Susanna Foster-Donald O'Connor	Not Set	....	....	....	1416	....
Thousands Cheer (color)	MGM	....	Kathryn Grayson-Gene Kelly	Not Set	126m	Sept. 18,'43	1541	1079	....
Three Cheers for the Boys	Univ.	....	Stage and Screen Entertainers	Not Set	....	....	....	1635	....
Three Russian Girls (formerly Girl from Leningrad)	UA	....	Anna Sten-Kent Smith	Not Set	....	....	....	1457	....
•Thumbs Up	Rep.	223	Brenda Joyce-Richard Fraser	July 5,'43	67m	June 19,'43	1374	1351	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	58m	Sept. 25,'43	1554	1531	....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17,'43	83m	Sept. 18,'43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1,'43-44	80m	Aug. 14,'43	1579	1457	....
•Trail of Terror	PRC	356	Dave O'Brien-Jim Newill	Sept. 14,'43	63m	....	....	....	....
Triumph Over Pain (formerly Great Without Glory)	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	....	912	....
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1,'43-44	94m	Aug. 14,'43	1578	1079	1617
•Two Senoritas from Chicago	Col.	4019	Jinx Falkenburg-Joan Davis	June 10,'43	68m	June 5,'43	1349	1305	....
•Two Tickets to London	Univ.	7013	Michele Morgan-Alan Curtis	June 18,'43	78m	June 19,'43	1373	1339	....
UNCERTAIN Glory	WB	....	Errol Flynn-Paul Lukas	Not Set	....	....	....	1636	....
•Underdog, The	PRC	316	Barton MacLane-Charlotte Wynters	Oct. 10,'43	65m	Oct. 9,'43	1574	1509	....
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26,'43	99m	May 9,'36	1574	....	....
Uninvited, The	Para.	....	Ray Milland-Ruth Hussey	Not Set	....	....	....	1416	....
•Union Pacific (Reissue)	Para.	4250	Barbara Stanwyck-Joel McCrea	Reissue	138m	Apr. 29,'39	1374	....	....
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	65m	Aug. 28,'43	1559	....	....
Up in Arms (color)	RKO-Goldwyn	....	Danny Kaye-Dinah Shore	Not Set	....	....	....	1457	....
VICTORY Through Air Power (color)	UA-Disney	....	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1617
•WAGON Tracks West	Rep.	2314	Bill Elliott-Gabby Hayes	Aug. 19,'43	55m	July 31,'43	1455	1391	
Watch on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4,'43	114m	July 31,'43	1579	986	1617
•West Side Kid	Rep.	226	Donald Barry-Dale Evans	Aug 23,'43	....	....	....	1351	....
Westward Bound	Mono.	....	Ken Maynard-Hoot Gibson	Jan. 10,'44	....	....	....	1599	....
•We've Never Been Licked	Univ.	7064	Richard Quine-Noah Beery, Jr.	July 30,'43	104m	Aug. 7,'43	1469	1115	1617
We Will Come Back (Russian)	Artkino	....	Russian Feature	Oct. 14,'43	93m	Oct. 23,'43	1595	....	....
What a Woman	Col.	....	Rosalind Russell-Brian Aherne	Dec. 28,'43	....	....	....	1635	....
•What's Buzzin', Cousin?	Col.	4015	Ann Miller-John Hubbard	July 8,'43	75m	July 31,'43	1454	1351	....
When Ladies Fly	Univ.	....	Loretta Young-Geraldine Fitzgerald	Not Set	....	....	....	1616	....
Where Are Your Children?	Mono.	....	Jackie Cooper-Patricia Morison	Jan. 24,'44	....	....	....	1606	....
Whispering Footsteps	Rep.	....	John Hubbard-Rita Quigley	Not Set	....	....	....	1636	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	(tent.) Dec.,'43	87m	Oct. 2,'43	1565	1431	....
White Cliffs, The	MGM	....	Irene Dunne-Roddy McDowall	Not Set	....	....	....	1586	....
•Wings Over the Pacific	Mono.	....	Inez Cooper-Edward Norris	July 23,'43	60m	June 26,'43	1387	1276	....
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11,'43	1529	1431	1617
Woman of the Town (formerly The Gun Master)	UA	....	Albert Dekker-Claire Trevor	Oct. 29,'43	....	....	....	1531	....
Women in Bondage	Mono.	....	Gail Patrick-Nancy Kelly	Dec. 24,'43	72m	Nov. 20,'43	1634	1554	....
World of Plenty (British)	Rotha	....	Documentary on Food	Not Set	60m	June 19,'43	1373	....	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	....	....	1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	Aug. 6,'43	58m	Mar. 13,'43	1532	1019	....
Yellow Canary (British)	Wilcox-RKO	....	Anna Neagle-Richard Greene	Not Set	98m	Nov. 20,'43	1634	....	....
•Youngest Profession, The	MGM	331	Virginia Weidler-E. Arnold & Guests	June-Aug.,'43	81m	Mar. 6,'43	1189	1081	1575
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	(tent.) Nov.,'43	77m	July 31,'43	1578	1240	....
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22,'43	64m	Oct. 9,'43	1573	1531	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1627.

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REVIEWS

(In Product Digest)

- Jack London
- Where Are Your Children?
- The Texas Kid
- Around the World
- Is Everybody Happy?
- Hail to the Rangers
- Silver City Raiders
- It Happened in Gibraltar

LATE REVIEW

(In News Section)

- So's Your Uncle

***CLEARANCE AWARDS** under arbitration favor exhibitors, granting average reduction of 15 days in 98 cases*

***$16,499,395 ADMISSION TAX** for October sets new record; ten month total is $136,293,040*

***PREMIUM** sales still strong in spite of attendance boom; subsequent runs use giveaways to hold patrons*

***BRITISH TRADE** fears political entanglement; leaders seek limitation of Government control of policies*

VOL. 153, NO. 9 NOVEMBER 27, 1943

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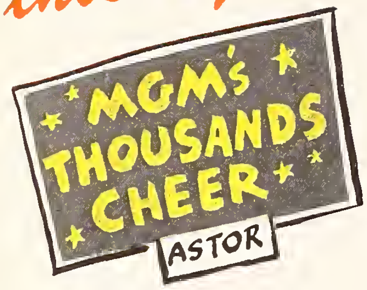
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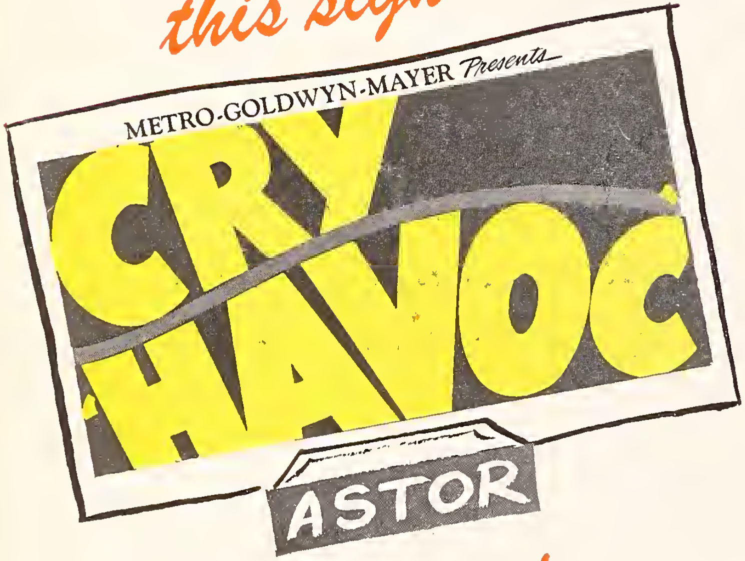
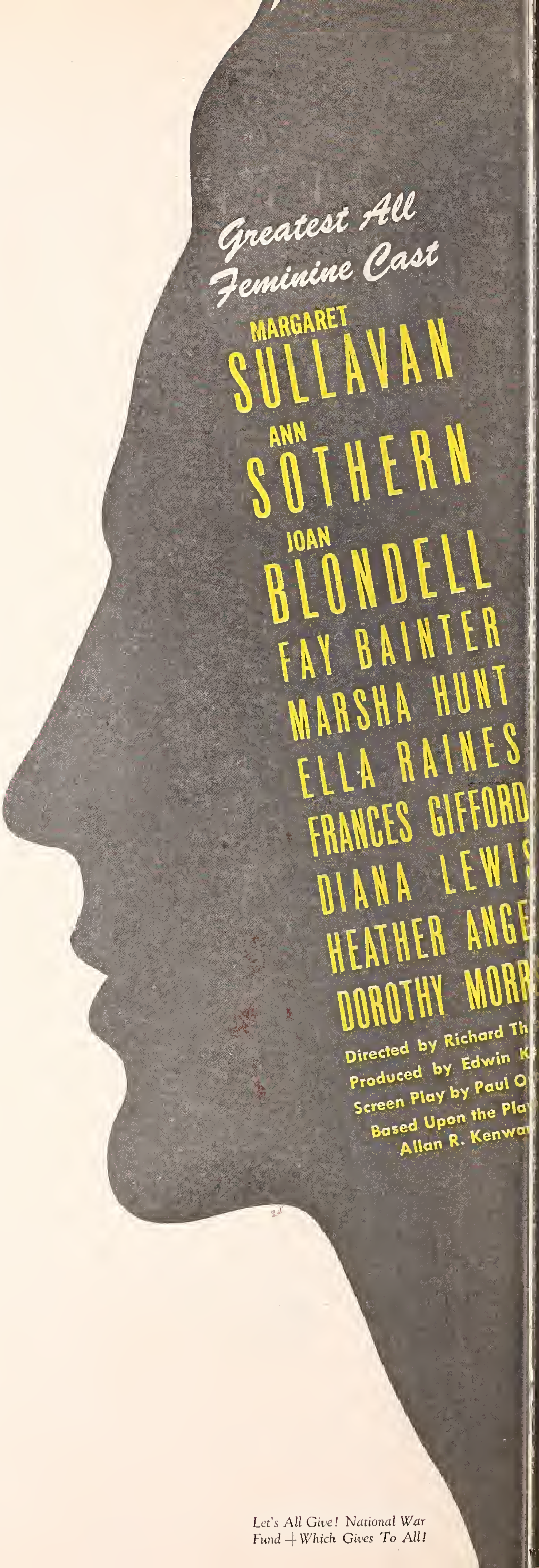

METRO-GOLDWYN-MAYER Presents
CRY HAVOC
ASTOR

and there's another great M-G-M attraction on Broadway!



Greatest All Feminine Cast

MARGARET
SULLAVAN

ANN
SOTHERN

JOAN
BLONDELL

FAY BAINTER

MARSHA HUNT

ELLA RAINES

FRANCES GIFFORD

DIANA LEWIS

HEATHER ANGE

DOROTHY MORR

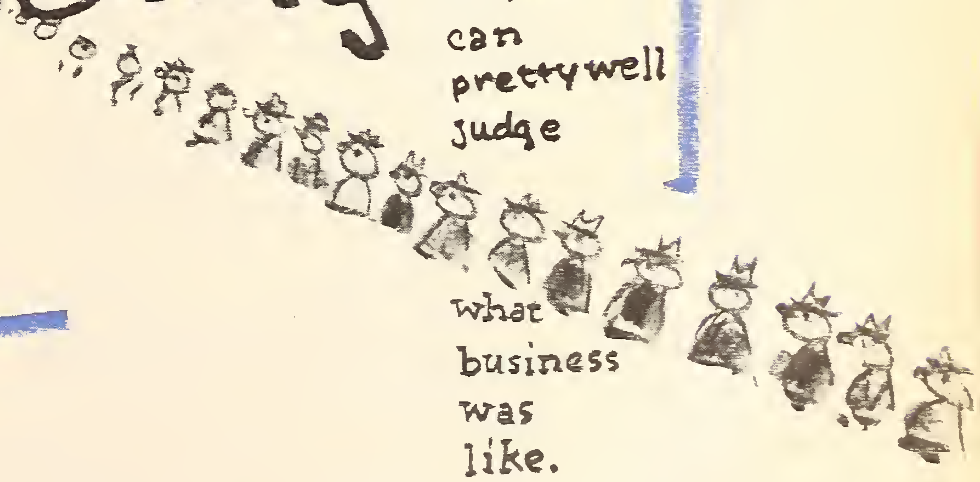
Directed by Richard Th
Produced by Edwin K
Screen Play by Paul O
Based Upon the Pla
Allan R. Kenwa

Let's All Give! National War Fund + Which Gives To All!

STRAND
STRAND

There was an opening on Broadway yesterday.

IT WAS A WARNER Opening



So you can pretty well judge what business was like.

TTRACTION THIS TIME IS A GREAT ADVENTURE OUT OF THE GREAT NORTHWEST

RROL FLYNN "IN" "NORTHERN PURSUIT"

with
JULIE BISHOP • HELMUT DANTINE • JOHN RIDGELY • GENE LOCKHART
Directed by RAOUL WALSH • Produced by JACK CHERTOK
Screen Play by Frank Gruber and Alvah Bessie • From a Story by Leslie T. White
Music by Adolph Deutsch

ar Bonds for Christmas!

Warners'
"Princess
O'Rourke"

NOW PLAYING IN 93 TERRITORIES,
AND A BOX-OFFICE SWEETHEART
IN EVERY ONE!

Wa
"O
Acqua

NOW IN EXT
HOLLYWOOD E
NATION-WIDE TH
BETTE DAVIS AND M
IN THE TOPPER FOR

RIFFIC.!

rs'

nce"

Y.

ENT!

END!

OPKINS

AID"!

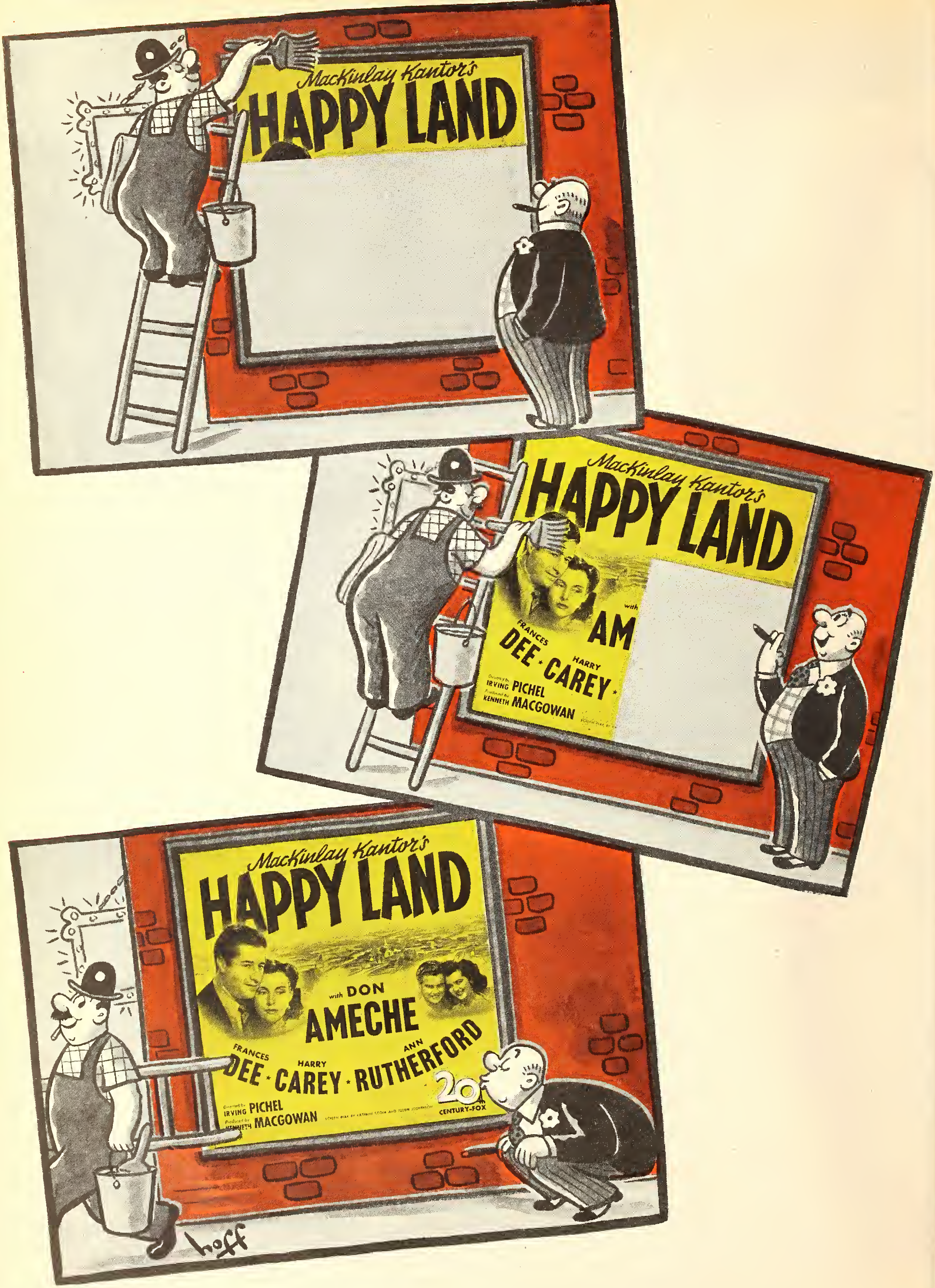
THREE-MENDOUS!

Warners' "Northern Pursuit"

NOW READY TO RIDE!
ERROL FLYNN IN ACTION WITH THE NORTHWEST MOUNTED POLICE!

Always Warners are Foremost!

L. Warner, *Executive Producer*


MacKinlay Kantor's
HAPPY LAND
MacKinlay Kantor's
HAPPY LAND
with
AM
FRANCES
DEE
HARRY
CAREY
Directed by
IRVING PICHEL
Produced by
KENNETH MACGOWAN
MacKinlay Kantor's
HAPPY LAND
with DON
AMECHE
FRANCES
DEE
HARRY
CAREY
ANN
RUTHERFORD
Directed by
IRVING PICHEL
Produced by
KENNETH MACGOWAN
20th
CENTURY-FOX
hoff

No caption. Because this is no gag. Exhibitors love 20th Century-Fox.

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

Vol. 153, No. 9

November 27, 1943

RICKENBACKER

CAPTAIN EDDIE RICKENBACKER, Ace of World War I, man of daring, conflict and controversy, has scored again. This time it was his appearance at the annual harvest dinner of the Motion Picture Pioneers of New York, as experienced and as critical a group as might be assembled. A strong, firm man faced a hard audience, and might well have calculated that not all of those he saw before him were friendly.

For a swift, driving hour of staccato approach Captain Rickenbacker poured out his story, his observations as the only person to have visited all the fronts of the war around the world, his reactions and his judgments. He presented an American viewpoint, with dramatic poignancy.

When the speaker had done and sat down, there was a pause, then ovation. Men who in the cocktail hour before had been curious, and mayhap skeptical, were in the wave of those who swept up to the dais to get their menus autographed. Not a few were of the expressed opinion that something had been said by an American for America which had made the speech an event of the war.

△ △ △

A couple of weeks back we had a piece about how Mr. W. H. M. Watson of the Mission Theatre in the outskirts of El Paso deals with vandals and hoodlums—in person and fully equipped with hardware. Since then he has had some national newsmagazine attention and a lot of mail. "The letters seem to assume it was all in fun," observes Mr. Watson, enclosing the while a set of clippings about knife attacks on doormen, and the like, in downtown El Paso's swank houses. "Apparently we have run them out of this neighborhood," says the diligent Mr. Watson, urging that the episodes and court actions indicate "I was not joking".

△ △ △

SENATOR BARBOUR

THE daily press has given columns to the passing of Senator W. Warren Barbour of New Jersey, stalwart, wealthy, liberal Republican, in Washington, Monday, but leaving to this page the recording of his service to the incidental purification of the traffic of the motion picture by successful promotion of the repeal of the Sims Bill of 1912 forbidding interstate commerce in prize fight pictures.

Senator Barbour was himself an amateur fighter of renown. He had friends in the Madison Square Garden organization, and inevitably an awareness of the corrupt aspects of the gangster controlled and bootlegged interstate distribution of fight pictures. Ever since the revelations of the special showings in the Harding days and Mr. McLean's "Little Green House in K Street", there had been stench around the fight pictures. There was a flurry of indictments, concerning which not much happened. Then an organized traffic and a standard $1,000 fee, or fine, as the case might have been, covered each crossing of a state line.

It is interesting to recall that the Sims bill was introduced as a measure to keep race antagonisms off the theatre screen by forbidding pictures which would inevitably have let black Jack Johnson strut his ring supremacy. And this was when the Motion Picture Patents Company had bought the rights to that malodorous Havana fight, for the express purpose of keeping it out of the family trade theatres. So it is to be remembered now that Senator Barbour once was tempted to challenge Johnson, and declined only under pressure from his parents.

The legalization of fight pictures has been followed by vastly less attention to them, and considerably less illicit operation.

It appears probable that television, which will have to seek fixed events—fixed as to location—in easy range of ponderous cameras, will be the principal beneficiary of Senator Barbour's diligence.

△ △ △

ETERNAL QUESTION

RECORDED elsewhere in these pages is an earnest letter from an exhibitor who asks in all sincerity that the editor of The Herald address himself at the presentation of a piece which should clarify the issues between buyer and seller, and to indicate where the line is for the division of the profits in the exhibition of motion pictures.

To the principal question and all subordinate questions there is no final definitive answer—as the total of experience in all the history of all business shows.

No solution has ever been reached. The practical answers of business, in all business, have been reached by the experience of bargaining. "As much as the traffic will bear" has been the basic rule ever since the Phoenicians sailed to Britain for tin. The experience of all trade, including the motion picture trade, has discovered capable aggressors always on both sides of the counter. The strivings become destructive when they are of a nature to invade the total welfare of the art and industry. If ultimately each contributor is not rewarded somewhat in the ratio of his contribution, then injustice, and probable damage, is done.

△ △ △

¶ M. Charles Pathe, possessor of the oldest surviving name in the industry, who fled his native France in 1940, is now living in retirement in New York. He arrived, somewhat mysteriously, by air nearly three years ago. He had gone from Paris to the south of France and thence for a while sojourned in Monaco. Something of the pattern of his career turned up in a conversation the other day. He began as an itinerant showman of peep-show film pictures. Showmanship was not so much to his taste. He wanted the stable dignity of manufacturing and went into raw stock production. His founding of the newsreel was aimed at promoting rapid and extensive consumption of film. His quick espousal of the serial was in the same pattern.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

EXHIBITORS win clearance cuts averaging 15 days Page 13

UNITED STATES holds fate of Decree as trial period ends Page 15

PREMIUM business "holding its own" in nation's houses Page 16

ON THE MARCH—Red Kann discusses war cycle in Hollywood Page 18

TICKET tax revenue for 10 months at high of $136,293,040 Page 25

BRITISH industry fears political hobbling by Government Page 28

KEY city theatres compete in presenting big stage shows Page 33

BOX OFFICE Champions for the month of October Page 43

SERVICE DEPARTMENTS

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Advance Synopses Page 1646

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The Release Chart Page 1648

No Tipping

A YOUNG American private, British girl friend on his arm, approached the box office of the Warner theatre in London one day recently, and they both expressed obvious disappointment when they learned there were no seats to be had. A man, standing near the ticket window, noticed the incident, and pressed upon the couple a pair of tickets from a group held in reserve. The young soldier gratefully insisted the man take a couple of bob.

"Thank you, sir," said the benefactor, without batting an eye, "but tipping is not permitted."

The man was Max Milder, managing director for Warner Brothers in England, and one of the country's leading film executives.

Vitamin Deficiency?

AMONG the assorted explanations of the causes of juvenile delinquency advanced by scores of self-appointed experts on the subject is one emanating from Los Angeles this week. Dr. Weston A. Price, a former member of the Western Reserve University Dental College in Cleveland, has a theory that defective preconception diets of parents are a direct cause of the overt lawlessness of America's younger generation. The expert on dentures bases his belief on 50 years of research, including observations among Eskimos, Polynesians, Malayans and Australian bushmen, according to an Associated Press report.

It is to be noted the eminent doctor's research has been singularly lacking in observation of the teen age gangs of the country. Causes of delinquency are known to exhibitors, educators, crime prevention officials and social workers. It's the cures they have been diligently seeking. Exhibitors are of the opinion that you can't blame theatre vandalism on not enough spinach.

"Winged Victory"

FILM companies are reported to be bidding furiously for the screen rights to Moss Hart's Army Air Force play, "Winged Victory," which had its premiere before 1,500 persons last Saturday night at the Forty-Fourth Street theatre in New York. Proceeds of the play will go to the Army Emergency Relief, beneficiary of the stage and screen receipts of "This Is the Army."

Before the play opened in New York, the advance sale had reached $168,000. During its 12-day stay in Boston at the Shubert theatre it grossed $53,000. A production fund of $100,00 was reportedly raised for the show by a civilian committee headed by Gilbert Miller, Broadway producer.

Warner Bros., who produced "This Is the Army" and turned over the profits from the screen play to AER, is understood to have offered a down payment of $1,000,000 for screen rights to "Winged Victory," approximately four times the initial payment it made for the Irving Berlin Army show.

Among those who were members of the sponsoring committee of "Winged Victory" the opening night were Jules Brulatour, Marshall Field III, Max Gordon, Albert Laskar, Floyd Odlum and William Paley.

Talent Pool

PARAMOUNT anticipates the unearthing of new talent and authors in the now occupied Europe, after the war, Frank Farley, the company's representative in Europe of the production department, told news men at the home office Tuesday afternoon. He is on his first visit here in four years.

Many of those who were beginning to show their promise for motion pictures are now in Hollywood, he remarked; but many remain, to be used when the Germans are cleared away.

Mr. Farley, who has represented Paramount in Europe for 15 years, will stay in New York for talks with home office executives, until early December, when he will go to Hollywood for further talks with production chiefs. He will return to London in January.

Boom

ACCORDING to the tax figures of the Bureau of Internal Revenue, the amusement industry of Alaska prospered during the 1943 fiscal year. In 1942 the amusement taxes totaled $60,930. The current figures are $172,454.

Telepathist

DR. FRANZ POLGAR is an eminent telepathist, a fellow who plucks thoughts out of the mind as Orson Welles plucks rabbits out of hats and Martians out of microphones. So Universal invited the doctor to the lobby of the Criterion theatre where the picture, "Flesh and Fantasy," dealing with the supernatural, was having its premiere. The doctor was asked to read the minds of those leaving the theatre and in a broadcast over WJZ state the theatre-goers' opinions. The publicity department at the home office of Universal sponsored the stunt, and when the good doctor accepted the invitation on the premise that he report unfavorable as well as favorable opinions, the members thereof held their collective breath. Fortunately, the publicists were soon breathing as Dr. Polgar read a large number of favorable opinions in the minds of patrons at the opening performance.

Discipline

THE National Cinematographic Workers Union in Mexico believes firmly in stern discipline among its members. Section No. 2, the players' group, adheres rigidly to that policy, and is no respecter of persons in so doing. The player section recently imposed a heavy fine on Mexico's leading money-making star, "Cantinflas," who in private and business life, as opposed to artistic, is Mario Moreno, vice-president of Posa Films, producer of his pictures. The fine was imposed because "Cantinflas" failed to turn out to march in a procession the player section staged in Mexico City.

One Alone

ONE standard radio broadcasting station is all that may be owned by one person or group in any area, the Federal Communications Commission ruled Tuesday in a new blow at "circuit" operation of radio. James Lawrence Fly, chairman, made it clear that the commission meant not only stock ownership but working control.

Possibly 50 cities will be affected by the order, the FCC said, but it did not list specific stations. Operators will be given until July 1, 1944, to divest themselves of additional stations. After that date they will be summoned to hearings on the revocation of licenses. The order applies immediately to new or pending applications for stations, transfers, and to stations whose licenses expire before July 1, 1944.

The order extended the FCC policy against chain operation of radio and is likely to have important bearing on the postwar development of television. Television and frequency modulation broadcasting are already subject to similar regulation.

Conciliation

London Bureau

BITTER discord in the British trade will be settled amicably, its leaders hoped, through permanent conciliation machinery set up this week by the Cinematograph Exhibitors Association and the Kinematograph Renters Society. A proposal made by Sam Eckman, managing director for MGM in Great Britain and approved by both organizations Wednesday, provided for the appointment of a committee of 12 men, six from each side. The committee is to discuss, among other trade practice matters, the alleged secret pact among distributors involving a list of exhibitors to whom first features are booked on percentage only. It was agreed that rental bargaining details are a matter for individual agreements but KRS members admitted that it was imperative to lay down underlying principles of the rentals system.

New Trustee

TO his honorary degrees from Harvard, Yale and the University of Southern California, Walter E. Disney, generally known as Walt, this week added a trusteeship of the Museum of Modern Art. The creator of Mickey Mouse and master of the screen cartoon is also a holder of the Order of the Aztec Eagle, from Mexico, and the Order of the Southern Cross, from Brazil.

Walt was one of four trustees selected on Thursday in New York at the annual joint meeting of the board of trustees and the corporation members of the Museum, Stephen C. Clark, chairman of the board, announced. Other nominees were William A. Burden, Assistant Secretary of Commerce for Aviation; Henry Allen Moe, secretary general of the Guggenheim Memorial Foundation in New York, and Mrs. George Henry Warren, Jr., of New York and Newport, a collector of modern art and for ten years a member of the museum advisory committee.

Mr. Disney was one of the first sponsors of the Museum of Modern Art Film Library. He gave it a complete collection of his films. Last year the Museum was host, with the Coordinator of Inter-American Affairs, at the first New York showing of the Disney feature, "Saludos Amigos."

Checked

THE newspaper advertising lineage rise, which persisted throughout the summer, took a set-back in October, apparently reflecting restrictions caused by newsprint shortages. The figures appear in the November 20 issue of *Editor & Publisher,* and were compiled for 52 key cities by Media Records, Inc. The "October figures showed a strong and unseasonal reversal," the publication said. Total advertising for last month registered a gain of 14.7 per cent over October of 1942, against an increase of 21.3 per cent in September. Display advertising was up 11.9 per cent over the corresponding month of last year, but in September the increase was 17.1 per cent. General advertising gained 38 per cent as compared with an increase of 52.8 per cent for September.

Paper Conservation

THE Conservation Division and the Salvage Division of the War Production Board are in a drive to get the citizenry of the nation to war upon paper waste as a result of the increasing use of paper in the manufacture and delivery of war weapons and supplies coupled with an extreme shortage of manpower to cut timber for paper mills. The Salvage Division has sent detailed instructions to its 16,000 voluntary local salvage committees outlining steps necessary to a successful collection program.

Once collected, here are some of the roles paper plays in the war:

It takes 81 tons of paper, mainly containers and packing material, to keep each man overseas per month. It seems every standard unit of small-arms ammunition has its containers, and paperboard targets are used for pistol, rifle and machine-gun practice. One hundred pounds of waste paper will make 650 cartons for U. S. Army Field Ration "K." Paperboard protects every large shell until it is fired. One hundred pounds of paper will make 115 boxes each containing ten 20mm shells, or fifty 75mm shell containers.

Open House

THE Stanley theatre in New York, home of first run Russian films, has invited some seven million people of Gotham to an open house, with ticket seller and ticket taker taking the day off. The day of the occasion, Der Tag in reverse, is the day peace is declared. Noel Meadow, of the thetare, has announced that on that momentous day the portals of the theatre will be thrown open to all without charge, with ticket sales ceasing the moment world peace is declared. As Mr. Meadow says: "New Yorkers will become guests of the management, in token of thankfulness that universal tranquility has arrived." The Stanley seats 621 persons, not counting sailors with dates.

Trade

C. D. HEINRICH, who manages the Regent theatre in Rochester, N. Y., heard the War Manpower Commission in its appeal for more manpower. So, three months ago he took a job at the Stromberg-Carlson plant in the daytime, confining his theatre managing to evenings. Recently his fellow workers traded their talents with Mr. Heinrich. One night after leaving the plant they took over back of the Regent theatre's footlights and entertained the customers with an all-workers show.

Precarious

THE show business being what it is, German actors live precariously. With defeatism spreading through their country, and their Gestapo firing squads busier than ever, Germans of screen and stage need but put the finger on those of whom they are jealous. According to Stockholm sources, Anton Robert Dorsay, whose stage name was Robert Stampa, fell before Gestapo rifles over the weekend. It was alleged he "carried on activities hostile to the Reich." Mr. Dorsay's Thespian will-to-talk apparently undid him, according to the report; for his charge read that he helped "undermine the German will to defense."

Dilettante

AN American who amassed a fortune in the iron and steel works in Mexico, Harry Wright is on the way to adding to his reputation as an ardent amateur picture producer and exhibitor. He has joined Alexander Oumansky, Soviet Ambassador to Mexico, in the organization of the "Cine Club" for the exclusive exhibition before invited guests of latest Russian releases. With Howard E. Randall, Mr. Wright is building a de luxe professional studio in Mexico, and at a reported cost of $1,000,000.

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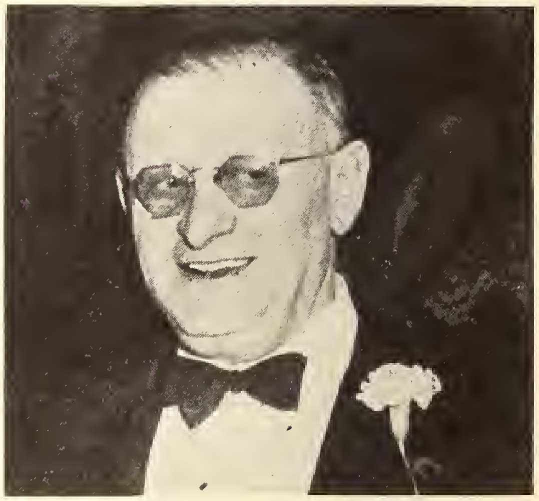
THIS WEEK the Camera reports:

WARNERS WINS the Herald picture desk sweepstakes on pre-holiday cheesecake. The home office was an easy first with this Christmas publicity which the caption says shows Dolores Moran, Warner starlet, pushing Santa Claus Sidney Greenstreet down a chimney.

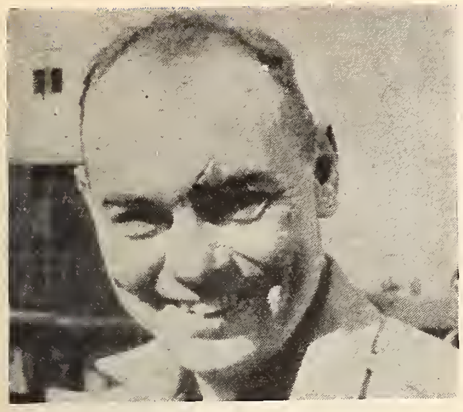
By Staff Photographer

PROMOTION. Charles McDonald has been appointed assistant to Edward Alperson, RKO circuit general manager. He had been New York metropolitan division manager.



COLONEL ARTHUR FRUDENFELD has accepted the Cincinnati WAC exhibitor chairmanship, succeeding the late Isaac Libson. He is divisional director for the RKO Midwest Corporation.

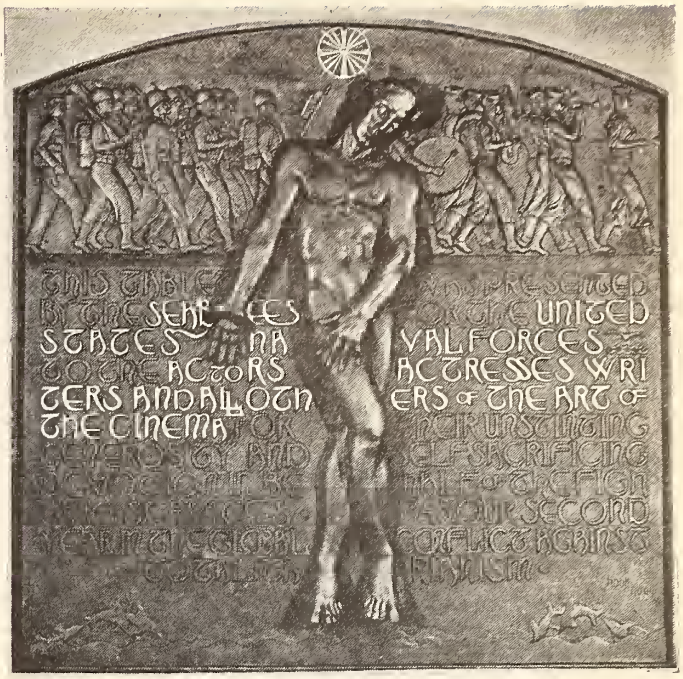
DISCUSSION, at left, of Warner's "This Is the Army," in London. The principals are Max Milder, Warner chief in Great Britain, and Irving Berlin, author and composer. The Army stage version opened recently to royal and noted patronage, and general approval.



. . . BUT UNBOWED. Ned Buddy, newsreel pool coordinator in Italy, grins for the cameraman. Mr. Buddy received a head wound in the Naples Postoffice explosion.

"BREAKFAST AT SARDI'S." The nationally broadcast program of that name last week featured Jack Cartwright, of Quigley Publications' Hollywood staff; Marjorie Reynolds, and Janet Lambert. At the left is Tom Breneman, producer of the show.

MONOGRAM'S "Women in Bondage" was screened last week in New York for circuit executives and others, and was followed by luncheon. At the luncheon, in the group above, are Harold Rinzler, Randforce; Steve Broidy, Monogram sales manager; Harold Mirisch, RKO; Jack Shea, Shea Enterprises; Phil Krasne, Monogram; Jack Hattem, Interboro.



PRESENTED to the motion picture industry, the plaque above is from the Navy's Seabees "for unstinting generosity and self-sacrificing devotion in behalf of the fighting services". The presentation was made on the October 26 Pepsodent radio show, at Camp Hueneme, California. Bob Hope accepted for the industry.

VISIT. Major Frank Cahill, left, former sound and projection director for Warners, and Major George Groves, former chief mixer, visit with sound director Colonel Nathan Levenson, at the studio.

LINEUP. Famous Players Canadian circuit executives at a recent division meeting in Vancouver: Left to right, R. W. Bolstad, vice-president; Larry Bearg, British Columbia manager; Sidney Samson, 20th-Fox Canadian manager; J. J. Fitzgibbons, FPC president.

THE PIONEERS HEAR FROM A PIONEER

THE INDUSTRY'S FOUNDERS convened again at the annual dinner of the Motion Picture Pioneers, Waldorf-Astoria, New York, last Friday night. They heard executives of their industry and of the armed services, and then for 90 minutes listened to flying pioneer Captain Eddie Rickenbacker. Story on page 34. Below, Mr. Rickenbacker, and Winfield R. Sheehan.

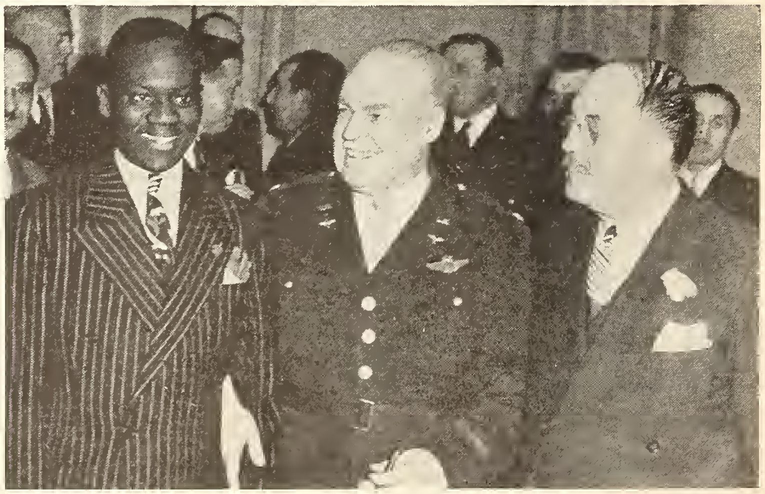
Photos by Staff Photographer

AUTOGRAPHS are sought by enthused film executives from Captain Rickenbacker, chief speaker, who stressed from the wealth and depth of his experience the necessity for national unity and hard work to achieve final victory.

ARTHUR UNGAR, Captain Rickenbacker, Winfield R. Sheehan, Spyros Skouras, Ned E. Depinet, and Martin Quigley.

COLONEL Kirke Lawton, Harry Warner, Lt. Colonel Frank Capra.

THE INDUCTION of 50 new members.



BILL ROBINSON, dancer and USO entertainer; Colonel R. H. Magee, Air Force; Jack Cohn, Columbia vice-president and Motion Picture Pioneers house manager.

EXHIBITORS WIN CLEARANCE CUTS AVERAGING 15 DAYS

Theatres Favored in 53% of Awards with 79 of 98 Houses Singly Owned

Victories by 98 theatres in clearance arbitrations during the two years and nine months operation of the motion picture arbitration system set up by the Consent Decree cut in half the average margins of protection which had been granted to competing theatres by the defendant distributors.

A survey of the clearance decisions, made as the three-year trial period of the Decree ends and the future of arbitration hangs in the balance, discloses:

1—Clearance cuts have averaged 15.5 days in decisions won by 98 theatres.

2—Exhibitors have won 52.9 per cent, or 98 out of 185 clearance awards recorded through November 20, the decree's third anniversary.

3—Seventy-nine of the victorious theatres are singly owned or were units of very small circuits.

4—Most of the clearance slashes were from seven to 14 days under the present margins of protection.

5—Distributors won 87 dismissals, or 47.1 per cent of clearance decisions.

Reductions in clearance ranged from 105 days secured by the Cameo theatre, Pittsfield, Mass. to a net gain of two days awarded the Apex theatre, Washington.

A total of 249 clearance actions, or two-thirds of a total of 347 complaints, have been filed since the arbitration tribunals opened February 1, 1941. Complainants withdrew 64 of the clearance demands.

Additionally about half of the 41 combination cases seeking relief under several sections of the Consent Decree included clearance demands. There have been 35 some run actions under Section VI and 22 demands for specific run, under Section X.

Half of Theatres Won Average Reduction of 50 Per Cent

The statistics based on awards indicate that slightly more than half of the theatres seeking relief through arbitration from "unreasonable clearance" have been able to obtain an average reduction of 50 per cent in the margins imposed on them in favor of competing theatres by Paramount, MGM, RKO, Warners and Twentieth Century-Fox, the signers of the Consent Decree and defendants in the arbitration actions.

The analysis of gains was prepared by MOTION PICTURE HERALD from the American Arbitration Association's file of arbitrator's awards, consent awards, Appeal Board decisions and original demands for arbitration. The Consent Decree stipulates that these are part of the public record.

Only those cases in which there is specific record of clearances at the time of the demand compared with that granted in the award have been included in the accompanying tabulation. In addition to these specific net gains in clearance set by arbitrator's awards or consent settlements, approximately 75 theatres have obtained other forms of clearance relief.

These include approximately 64 withdrawn clearance demands. The cases were dropped, presumably, after offers of settlement satisfactory to the exhibitor had been made by distributors. In most instances the terms have not been disclosed. Counted in the tabulation, however, are 12 cases in which the settlement was formally entered with the arbitrator in the form of a consent award, recording officialy the agreed charges in clearance.

In a few other cases some clearance relief has been provided by Appeal Board or arbitrator awards setting periods of maximum availability. These reductions are so variable that they were not included in the tabulation of days gained in clearance awards.

In many clearance decisions the arbitrator or the Appeal Board set several schedules of clearance. These varied according to the admission price charged by the complainant theatre, according to the order in which prior run theatres played, and in some instances according to the distributors who were defendants in the complaint.

Differing clearances also were set between complaining theatres and many of the theatres named in the complaint as interested parties. For purposes of tabulation the maximum net gain between awarded and previous theatres has been listed. Thus, in cases where a complainant secured reductions of 21, 14 and seven days the maximum net gain, or 21 days, is listed.

The majority of the theatres filing complaints and obtaining relief during the 33 months of arbitration have been small, independent operators. Most are located in small towns, or in the subsequent run neighborhoods of larger cities. Nineteen of the victorious theatres are identified, according to their demands for arbitration, with important independent circuits. They are designated in the tabulation by (C). Other complainants may also be part of regional circuits, but demands were filed in the name of managers, or corporations operating the specific theatre, so that circuit affiliation would not be apparent from the demand for arbitration.

Changes in Clearance

Reductions in clearance were won through arbitration by 98 theatres. The tabulation below shows the name and town of the theatre, previous clearance, new clearance and net gain. Theatres with circuit affiliations are designated by (C). Clearances agreed upon in settlements by consent awards are marked (S).

THEATRE—CITY	PREVIOUS CLEARANCE	CLEARANCE UNDER AWARD	NET GAIN
ALBANY			
Scotia, Scotia	49	42	7
Liberty, Herkimer. (C)	30	7	23
Smalley, Delhi ... (C)	30	3	27
Smalley, Cooperstown ... (C)	14	3	11
Smalley, Johnston. (C)	30	14	16
American, Canton	14	3	11
Smalley, Sidney .. (C)	14	3	11
BOSTON			
Cameo, Pittsfield, (S), (C)	180	75	105
Square, Medford (C).	90	50	40
Rialto, Woonsocket	90	45	45
Ioka, Exeter	14	1	13
Playhouse, Gorham	30	7	23
Colonial, Manchester.	14	1	13
Weymouth, Weymouth	30	21	9
York, Athol	7	1	6
Darlton, Pawtucket	30	21	9
Strand, Quincy	28	17	7
Waltham,	60	30	30
BUFFALO			
State, Fulton .... (S)	14	10	4
State, Waterloo	30	10	20
Colonial, Skaneateles.	30	10	20
Regent, Buffalo	7	3	4
Bailey, Buffalo	7	1	6
Astor, Attica .... (S)	30	14	16
Corona, Groton .. (S)	30	21	9
CHICAGO			
Beverley, Peoria	90	70	20
Avon, Peoria	90	70	20
Carroll, Mt. Carroll	14	3	11
Sheridan, Chicago. (C)	2d wk. (28)	217	7
Oriental, Chicago. (S)	8 wks. (56)	42	14
Lincoln, Lincoln .. (S)	21	11	10
CINCINNATI			
Drexel, Columbus	21	14	7
Champion, Columbus.	21	14	7
Main, Columbus . (C)	52	45	7
Parsons, Columbus (C)	52	45	7
CLEVELAND			
Van Wert, Van Wert.	7	3	4
Dueber, Canton	14	7	7
Capitol, Delphos . (S)	14	3	11
DALLAS			
Texas, Bastrop	30	21	9
State, Atlanta	30	1	29
Overton, Overton	60	14	46
Campus, College Station	30	14	16
DENVER			
Star, Ft. Lupton	21	3	18
DETROIT			
Crystal, Beulah	21	7	14
Galewood, Grand Rapids	80	60	20
Southlawn, Grand Rapids	80	60	20

[Continued on following page]

12 Clearance Demands Filed In Arbitration

Twelve new arbitration demands were filed during the last week in a spurt of exhibitor interest on the third anniversary of the Consent Decree. Seven new cases were in Boston, two each in New York and Buffalo and one in Chicago. All were demands for clearance, with one combining a clearance complaint with specific run and some run demands.

The six Boston complaints attacked clearances established in the northwest suburbs by MGM, RKO, Warners, Paramount and Twentieth Century-Fox. Three were filed by E. M. Loew and three by Morris and Max Perlstein.

Joseph L. Carrolo, operator of the Midway theatre, Oakland Beach, R. I., in the 27th Boston complaint, named the five consenting companies in a demand for 30 days clearance after first run Providence, and elimination of the 30 days held by the East Greenwich theatre. Also named were the Palace theatres in Edgewood and E. Warwick; the Auburn, Watertown; Consol and Newport theatres. Mr. Carrolo claimed the Midway was the only theatre serving 28,000 persons in the area.

Ask Cut from 60 to 21 Days For Brockton Theatre

The Perlsteins in Boston case 28, filed November 19, by the Star Amusement Company for the Modern theatre, Brockton, asked a cut from 60 to 21 days after first run. The five distributors and Colonial and Rialto in Brockton, Keith in Campello and Park in Montello were named.

In case 29 for the Randolph theatre, Randolph, they attacked the 14 days granted Brockton and Quincy. They asked elimination of the Strand and Quincy clearances in Quincy.

The Park theatre, Montello, in case 30, asked a margin of 30 days after Brockton first run, asserting it was now held to 30 days after the second run Rialto. The Perlsteins asked that, inasmuch as the Rialto was not playing product of consenting distributors, the Park be given the 30 days after first run, with a maximum of 60 days in the event the Rialto plays second run.

E. M. Loew, in complaint 31 for the Winchester theatre, Winchester, Mass., asked elimination or reduction to one day of the margins granted by the Big Five. He cited the 14 days held by the Strand in Woburn; Capitol in Arlington; and Medford theatres; and the seven days of the University in Cambridge.

Settlements Announced on Three Complaints

For the third run National in Boston, E. M. Loew attacked the clearance of the Dudley and Rivoli theatres, Roxbury. He asserted that the 30 days held from MGM, Warners and RKO; 21 days from Warners, and 60 from Fox were unreasonable.

E. M. Loew, in case 33, filed by the Liberty Amusement Company for the Regent, in Arlington, asked reduction from 30 to seven days for second run after the Capitol theatre, also in Arlington.

Settlements were reported earlier in the week for three previous complaints filed by the E. M. Loew interests. In cases 21, 22 and 23, the circuit agreed with distributors on settlement of clearance demands for the Plymouth in Worcester, Strand in Watertown and Paramount in Newport, R. I.

In Newport, the Strand and Opera House were granted 45 days over the second run Paramount. The 14 to 30 days of the Coolidge over the second run Strand in Watertown was set at 14 days. In Worcester it was agreed to dismiss 20th Century-Fox and the margins of the first run Warner, Loew-Poli Palace, Elm Street and Capitol were set at 30 days.

Buffalo

Buffalo's 26th case was a clearance action filed November 17, by George J. and Dorothy Gammell for the Columbia theatre, Buffalo. Naming the Big Five, they asked day and date, or clearance, over the Broadway theatre. They charged contract clearance in their favor was changed when Basil Brothers bought the Broadway.

Case 27 in Buffalo was a combination of clearance, some and specific run demands by M. M. Konzzakowski for the Rivoli, Buffalo. It charged a settlement reached on May 15 in the 19th Buffalo case had been breached and said the margin granted to Shea's Roosevelt was unfair. The Rivoli demands its former run ahead of the Roosevelt "and/or 30 days after first run; or one day after the Roosevelt and not more than 34 days after downtown first run." The Walden, Grand, Lovejoy, Avon, Sheldon, Plaza, Casino and Lincoln theatres were named.

New York

The Ampere theatre, East, Orange, N. J., in New York's 53rd case against the five distributors, sought elimination or a cut to one day, of clearance of 14 days held from Warners and MGM by the Broadmoor in Bloomfield; and of the seven days granted the Central, Newark, by RKO, Warners and MGM; of the seven days to the Ormont, E. Orange, from MGM, Warners, Twentieth-Fox and Paramount, and the seven days to the Beacon, Newark, by all five distributors.

Monseigneur Enterprises, operating the Forum in Metuchen, N. J., filed again the clearance case which they withdrew in April 1941. In the 52nd New York action the company asked elimination of Plainfield clearance and a reduction in the time held by New Brunswick houses.

Chicago

Marchesi Brothers, operator of the Geneseo theatre, Chicago, in the 30th action there on November 18, named Paramount, RKO, MGM and Twentieth-Fox in a clearance demand. They named the Peerless and Kewanee theatres and the Publix-Great States circuit.

Oklahoma City

J. A. Guest, operator of the Ritz, Duncan, Okla., has appealed dismissal of his clearance and specific run actions.

Changes in Clearance

[Continued from preceding page]

THEATRE—CITY	PREVIOUS CLEARANCE	CLEARANCE UNDER AWARD	NET GAIN
KANSAS CITY			
Dickinson, Kansas City ....(C)	56	36	20
Louis, St. Joseph.....	160	133	27
Co-ed, Topeka ..(S)	148	60	88
LOS ANGELES			
Sanval, Los Angeles..	63	28	35
Tumbleweed, Five Points	63	28	35
Southgate, Los Angeles	70	49	21
Eagle, Los Angeles...	63	49	14
Los Feliz, Los Angeles	49	35	14
MILWAUKEE			
Rex, Evansville	14	7	7
NEW HAVEN			
Forest, West Haven..	14	7	7
Newington, Newington	30	21	9
Grand, New Haven..	14	7	7
NEW ORLEANS			
Ashton, New Orleans.	60	10	50
NEW YORK			
Squire, Great Neck ....(C)	30	14	16
Liberty, Plainfield ...	30	14	16
Colony, Sayreville ..	14	7	7
West End, Newark..	14	7	7
Playhouse, Raritan ..	14	7	7
Storm King, Cornwall ....(S)	30	30	10
Colonial, Monroe (S)	14	7	7
Liberty, Freehold	14	7	7
Strand, Keyport .(C)	12	3	9
Cameo, Newark	7	1	6
Orpheum, Saugerites.	14	7	7
Cameo, Astoria	7	0	7
Beacon, Beacon	14	1	13
Star, Rhinebeck	14	7	7
Lyceum, Red Hook...	14	7	7
Astor, Newark	14	3	11
New Paltz, New Paltz	14	7	7
Plaza, Newark ..(S)	30	14	16
PHILADELPHIA			
Hollywood, Elizabethville	7	5	2
Broad, Philadelphia ....(C)	21	14	7
Liberty, Camden.(C)	21	14	7
Parkside, Camden ...	21	14	7
Tioga, Philadelphia ..	35	21	14
Plaza, Milford	10	7	3
Riant, Conshohocken .	14	7	7
PORTLAND			
Egyptian, Portland (C) (S)	91	70	21
SALT LAKE			
Bountiful, Bountiful ..	60	21	39
ST. LOUIS			
Palm, St. Louis.....	14	3	11
Princess, St. Louis....	14	7	7
Beverly, St. Louis (C)	14	1	13
Rivoli, St. Louis....	14	7	7
Apollo, St. Louis	14	7	7
WASHINGTON			
Walbrook, Baltimore .	7	0	7
Lea, Danville	74	50	24
Schoolfield, Schoolfield	74	54	20
Apex, Washington (C)	7	5	2
Dentonia, Denton	7	1	6
Bayne, Virginia Beach ....(C)	21	5	16
Ellicott, Ellicott City..	14	7	7
Total Days	3,392		1,524

Elect Barnes President Of Critics' Circle

Howard Barnes, drama and motion picture critic of the New York *Herald Tribune*, last week was elected president of the Drama Critics' Circle of New York at a meeting at the Hotel Algonquin.

By a unanimous decision, it was decided to continue the group despite the recent resignation of four critics, Burton Rascoe, *World-Telegram*; Wolcott Gibbs, *New Yorker*; Stark Young, *New Republic*, and George Jean Nathan, *Esquire* and the *American Mercury*.

Other officers elected were Arthur Pollock, Brooklyn *Eagle*, vice-president; Wilella Waldorf, *Post*, treasurer and George Freedley, *Morning Telegraph*, corresponding secretary.

U. S. HOLDS FATE OF DECREE AS TEST PERIOD ENDS

Government Still Wields "Big Stick" of Anti-Trust Court Test

Three years of experimental regulation of motion picture trade practices by the Consent Decree which temporarily settled the Government's anti-trust prosecution of the major motion picture distributors came to an end at midnight Saturday, November 20. But none of the restrictions of the Consent Decree were removed.

The "big stick" of threatened renewal of court action, and continuing close supervision of trade affairs by the Department of Justice, remained in suspension above the industry. Its shadow touched both the "Big Five," Paramount, MGM, Warners, RKO and Twentieth Century-Fox, who had signed the decree, and the "Little Three," Columbia, United Artists and Universal, who did not.

Compromise Settlement On Decree Is Seen

The Consent Decree remains in force, with the exception of the blocks-of-five and other selling provisions which specifically expired on September 1, 1942.

Pending discussions between the Government and consenting companies will decide the future of the decree. If agreement is reached on revision of the decree its current provisions will remain in force until the formal acceptance of a new version. Then the "Little Three" would be asked to conform, or face trial, the Government has indicated.

Prospects at midweek for a compromise settlement acceptable to the Government appeared bright. Last week Joseph Hazen, general counsel of Warner Brothers submitted to Tom C. Clark, assistant attorney general, a second draft of proposed revisions. They were reported to have won Government approval. This week counsel and company heads ironed out minor details raised by Mr. Clark last Tuesday in Washington.

The final draft of the distributor proposals was expected to go to Washington after the Thanksgiving holiday.

Continuance of Arbitration System Assured

The new draft of the decree, submitted last week by Mr. Hazen on behalf of the companies, evoked a much more favorable reception than did the proposals brought to Washington on November 2. Company officials said that they had gained a clearer idea of what the Government wanted in the way of refinements of the new proposals.

It was not officially disclosed whether the latest proposals met the unqualified approval of department officials, nor when the major independent exhibitor groups would be called into consultation. But the fact that the stream of exhibitors going through the department's doors increased was seen as denoting real progress toward a decree.

Judge Henry W. Goddard in federal court in New York Friday assured continuance of the arbitration system pending a decree decision when he extended the term of Robert McC. Marsh, a member of the arbitration Appeal Board, until January 31, 1944.

Judge Goddard acted on the petition of Robert Wright, chief of the motion picture unit of the Department of Justice. Mr. Marsh's term was to have expired Saturday.

"The Government is now in the midst of negotiations which may or may not set the decree aside," Mr. Wright told Judge Goddard, who approved the document three years ago. "The Government will be in a better position to advise what the future of the decree may be at the expiration of the board terms in January," he said.

Five Years In Court: A Trust Suit Chronology

The Consent Decree under which the selling practices of the industry have been regulated for three years and the trial period of which ended last Saturday, is an agreement entered into by the parties to a suit at equity — The United States of America, petitioner, vs. Paramount Pictures, Inc., et al., No. 87-273. Its chronological history is:

July 20, 1938—Eight major film companies named defendants in a petition in equity filed by the Department of Justice in the New York Federal District Court. They are charged with jointly violating the anti-trust provisions of the Sherman and Clayton Acts. Thurman Arnold, assistant attorney general, asks that Paramount, Loew's, RKO, Warner Brothers, Twentieth Century-Fox, Columbia, Universal and United Artists be divorced from exhibition.

April, 1939—Government starts field anti-trust campaigns. Suits against Schine, Griffith and Crescent circuits in preparation.

August 16, 1939—Thurman Arnold rejects industry's proposed trade practice code. Calls proposals illegal and continues preparation for New York trial.

January 15, 1940—Judge Henry Goddard named trial judge.

March 16, 1940—New overtures for a consent decree settlement reported by Motion Picture Herald.

June 3, 1940—Trial begins in New York.

June 5, 1940—Judge Goddard grants the first of a series of recesses to permit discussion of a settlement.

June 22, 1940 — Agreement reported between industry and Government on basic points of a consent decree.

September, 1940 — Exhibitors attack Decree, demand continuance of trust suit.

November 20, 1940—Consent Decree signed by Paramount, MGM, RKO, Warners, 20th Century-Fox. Provision made for arbitration, blocks-of-five selling, curbs on circuit expansion and other controls.

February 1, 1941 — Arbitration provisions become effective, but few complaints are filed.

March, 1941—Temporary National Economic Committee criticizes Decree, charges Government resigned powers, but did not settle monopoly questions.

September 1, 1941—New selling order becomes effective. Exhibitors show little enthusiasm for blocks-of-five or trade shows.

October 11, 1941—U. S. Court upholds Minnesota ban on blocks-of-five.

December, 1941 — Allied meeting at Chicago asks industry conference to remedy Decree shortcomings.

January 23, 1942—Government admits Decree imperfections, says it is still subject to revision. Will consider selling, arbitration changes.

August 22, 1942—Thurman Arnold rejects "unity" selling plan submitted by United Motion Picture Industry conference.

September 1, 1942—Blocks-of-five selling ends under escape clause. Distributors keep small blocks in compliance with the Government order.

November, 1942—June, 1943—Exhibitor organizations tell Government Decree is failure.

July, 1943—Tom C. Clark, new anti-trust chief, begins Government study of Decree future.

August 14, 1943—Tom Clark promises Department of Justice will consider exhibitors in Decree revision. Survey planned.

September 1, 1943—Company presidents begin talks with Government on Decree future. Agree to seek revision.

October 9, 1943 — Government bars affiliated circuit expansion, tells distributors to answer Decree complaints.

November 2, 1943—Tom Clark rejects first distributor proposals. He demands "more milk."

November 15, 1943—Mr. Clark accepts new distributor proposals in principle. Work continues on draft of revised Decree.

November 20, 1943 — Three-year trial period of Consent Decree expires, but its provisions remain in effect pending agreement on a new version, or the Government's decision to return to court.

Premium Business Is "Holding Its Own"

Still Strong in Subsequent Runs in Spite of Higher Costs and Scarcity

The theatre premium business, which reached its peak during the depression, has decreased in volume since the war but is "still holding its own," according to operators in New York and Philadelphia, who reported this week that giveaways, principally dishes and oven glassware, were "still strong" with second and third run neighborhood theatres throughout the country.

Scarcity of merchandise and the increased production costs raised the price of giveaways for the exhibitor from the pre-war average of 10 cents per piece of pottery to the current prevailing prices of 13 cents and 15 cents. With all of the silverware and novelty merchandise production discontinued by order of the War Production Board, dishes and oven glassware are the only two staple theatre premiums on the market and operators report that orders for these products "cannot be filled fast enough."

Volume Cut Considerably In Last Two Years

The volume of giveaway business has been cut down considerably in the last two years, but it has been reported that premium operations now amount to several millions of dollars annually.

According to Jack Price, head of Price Theatre Premiums, Inc., one of the larger national companies operating out of New York, the small neighborhood houses in metropolitan New York and throughout the country "are as much in need of giveaways today as they were before the war," despite the generally increased business at the nation's box office. Mr. Price said he knew of several hundred theatres in New York, both circuit and independent, which were using premiums, some one night a week and other houses twice weekly. His company has contracts with practically every major circuit in the country, he said, except Loew's and RKO.

Scarcity of Supplies Is Biggest Problem

David Barrist, premium distributor of Philadelphia and operator of a subsequent circuit in that area, reported that 30 theatres in Philadelphia had regular dish giveaways nights compared to more than 100 before the war. These 30 houses, he said, in spite of the fact that neighborhood business had increased considerably in the past two years, had such low runs that even dishes are hardly any bargain.

Metro Premium Company, another New York company operating nationally, said that merchandise supplies were the biggest problem but that business with its established customers was "holding up pretty well" despite the product scarcity.

Premium operators who had been able to make deals directly with pottery and glassware manufacturers for large quantity purchases have found no difficulty in keeping their customers supplied, it was pointed out, and although manufacturing and warehouse costs have mounted, the volume of business has returned a fair amount of profit.

Exhibitor orders have increased, one operator said, beyond pre-war amounts, with some theatres buying 4,500 pieces of merchandise weekly, where formerly 1,500 to 2,000 pieces were ordered each week.

Competition Compels Use In Some Situations

Circuit officials reported in New York this week that giveaways, always discouraged, have had to be maintained in some situations because of the competition. Loew's circuit never offered its patrons premiums and only a few RKO theatres had giveaways before the war, but that practice had been discontinued more than a year ago, an RKO executive said. Several small Warner theatres in Philadelphia and other key cities still continue premiums, but the volume of giveaways purchased by the circuit decreased 50% in the past year.

Walter Reade circuit, operating in New Jersey, discontinued giveaways about a year and a half ago, an official said. Interboro circuit, operating principally in Brooklyn and the Bronx, New York, still maintains giveaways in many of its small neighborhood theatres in both boroughs.

Rural Subsequent Houses Are Chief Users

One or two of the smaller houses of Century circuit are using giveaways and only three theatres of the Fabian circuit have been offering dishes and glassware to their patrons. Premiums were discontinued a year ago by the Brandt circuit, but several Randforce theatres in Brooklyn still maintain giveaways, although these same houses which had dish nights twice weekly before the war have cut to once a week currently. Only one Skouras theatre, the Crescent, in Queens, is using giveaways.

Subsequent run theatres in rural areas or in metropolitan centers which have not felt the full force of war production population shifts are the principal users of giveaways, according to premium supply companies. These small houses, one operator said, cannot exist without the dish-glassware policy.

In the opinion of one circuit executive, "giveaways always have been one of the evils of the business. Like double bills, everybody has talked about abandoning the policy but nobody wanted to make the move. Since the war, however, most circuits have been able, if not to abolish premiums, then to cut them down to one or two small houses." He added, "it can't be argued away, however, that premiums improve the box office gross."

Sugarman With Columbia

Al Sugarman, formerly RKO salesman for the Columbus, O., territory, has joined Columbia, covering the same territory.

"Lady in Dark" Not to be Sold at Scale Increase

Paramount will not sell its Technicolor special, "Lady in the Dark" on advance admission terms, Neil Agnew, general sales manager, announced this week. It will be released for Easter bookings with pre-release bookings set for some time in March.

It will open February 9 at the Paramount theatre in Hollywood, and in New York at the Paramount on February 16.

"Although 'Lady in the Dark' is one of the costliest productions in the history of Paramount, the company will not require any advance in admission scales, despite the fact that because of the picture's magnitude and entertainment qualities, the public probably would not hesitate to pay more for it, "Mr. Agnew said. He denied reports that the company planned selling the picture on terms comparable to "For Whom the Bell Tolls."

Under the direction of Robert M. Gillham, advertising and publicity director, an extensive campaign already has been prepared with a budget exceeding $400,000. It will start in February and continue through March with full-page advertisements in national magazines totaling 21,000,000 circulation.

Half-page advertisements in Sunday comic sections of leading newspapers throughout the country will add another 7,000,000 reader coverage, it is said. In addition, poster, radio, billboard and special exploitation is planned.

Jap Atrocity Ban Clarified by OWI

Explanation of the order eliminating depiction of Jap atrocities in films was made last week in San Francisco by Elmer Davis, chief of the Office of War Information, in a meeting with Ulric Bell, west coast OWI head. Mr. Davis said the order came through the War Department at the instigation of the military high command, which regarded the step as necessary to avert enemy reprisals.

The OWI chief, in a detailed clarification to Mr. Bell, specified that the order applied directly only to atrocities against American prisoners of war, whether military or civilian, and would remain in effect "for the time being," although no indication as to the probable period involved had been given.

Mr. Davis was in San Francisco last Friday to address the Commonwealth Club of that city. He predicted that the OWI would continue to gain in importance as the Pacific war heightens, and said that the war agency's outposts in Hawaii and Australia were being strengthened. He revealed that the British have been stationing a hand-picked staff of short-wave experts in San Francisco who are working with the OWI and with American broadcasters in propagandizing the Far East for the ultimate Jap defeat. Letters smuggled out of China from listeners, he said, proved that American short-wave programs were heard there.

Davis Heads Associates

Alfred J. Davis, sales manager of 20th Century-Fox in Philadelphia; was elected president of the Motion Picture Associates in Philadelphia for the new year. George Beattie was elected vice-president; William G. Humphries, treasurer, and Lester Wurtel, secretary. The board of directors includes John McFadden, Jack Engel, Harry E. Weiner and William J. Doyle.

A PROMISE TO A GALLANT LADY

Because you have helped Uncle Sam so unselfishly

Because thousands of men are at battle stations thanks to your releasing them from shore jobs

Because America desperately needs more and more WAVES to send fighting men to sea

We promise:

To get behind the WAVE enlistment drive

To show on our screens the stirring 1-reel subject "CHIEF NEELEY REPORTS TO THE NATION" released December 2nd

To put the fighting campaign book into action and to use the free posters and stills

That's the promise of 16,000 American showmen to the gallant ladies of the U. S. Navy!

("Chief Neeley Reports To The Nation" is a War Activity Committee Information Subject and is released through Columbia Pictures with the Press Book)

War Activities Committee of the Motion Picture Industry, 1501 Broadway, New York City

ON THE MARCH

by **RED KANN**

HOLLYWOOD

STATISTICS can be dramatic. This will be an activity designed to demonstrate it.

Source material, with offshoots, reverts to that highly interesting report prepared by the overseas branch of the Office of War Information in Hollywood with the cooperation, the facts and the anticipations of all the studios. Imagination is suspected, too.

Some of the pertinent conclusions of the report appeared here last week, the principal emphasis indisputably accruing to those figures which told that 346 features, or slightly beyond 49 per cent of all those finished, awaiting release or in work on September 15, dealt directly or remotely with the war. Another 357 of the final total of 703 admitted of no war.

It will swell no one's knowledge to be informed once again of the persistence of the war cycle. However, for fun or possibly something profound, simple mathematics have been superimposed. This is how, and what comes out:

Eleven campanies promise a low of 449 and a high of 461 features this current season. This puts the average at 455, or 8.75 releases for each of the calendar 52 weeks. A matter of division.

Once more accepting it as a reasonably unchallenged conclusion that the studios are far enough along on maneuvers to have known on September 15 what would go into these 703 features, an average of 8.75 releases per week means programs are determined for 80 weeks from that date. By the calendar, March 28, 1945. Merely a matter of more division.

40 Plus 40 Equal 80

ALL OF THIS blandly presupposes new releases will be turned loose at their allocated frequency which, at the outset, presupposes much. Maybe too much. But, if this should be so, those 346 features committed to war divide into fractionally under 40 solid weeks of releases and the remaining 357 into the remaining 40. That gives the 80 weeks of releases and carries the mathematics back to their starting point.

It is nonsense, however, to imagine either war or non-war subjects will reach the market in unbroken array even if occasion has been present in the past six months when some circuits were very hard put in dividing up bookings between war and other types of attractions.

Assuming, as it must be, that some sort of a general balance will be maintained between the two, overall types—war and non war—with which the industry is currently endowed, it follows those 346 war subjects, if all are ever made, will approach and perhaps reach the March 28, 1945, stop-date calculated above.

Thus, if this unmovable type of figuring should prove anything, by another approach it proves war films intend being present on a basis resembling considerable permanency.

Hooked like grappling irons into the fabric of exhibition, moreover, is an assortment of additional information furnished OWI by the studios. It ought to be of interest to the theatre man to learn what he can about the promises of today and tomorrow, although he will be safeguarding himself and his blood pressure if he remembers Hollywood and its intentions do not always square away with delivery. We should be telling him!

Into the Crystal Ball

OWI learned that the 107 features, representing 16 per cent of the total and dealing with the fighting forces, place preponderant stress on training, not combat, which means there will be less battle on the screen in due time. It finds quality in service films is on an upgrade; that there is a veering away from the melodramatic and shift toward greater seriousness and more realism.

Aside from undesignated "notable exceptions," the conclusion stresses an increased tendency to show the soldier with dignity and respect as against comedy. A more even split of stories about the armed services is another declared manifestation, the tendency a year ago having been to treat with the Army in a ratio of two to one against all other comers.

In work, which means in script or under discussion or contemplated, and awaiting release on that mid-September date were 27 on the Army, 19 on the Navy, 18 on the Air Corps, 10 on the Marines, nine on women in uniform, again as many on the Allies, five on the Merchant Marine, two on the Coast Guard.

The second largest classification, which deals with the United Nations, embraces twice as many features about the British as a year ago and 14 on the Latin-American nations as against two, thereby demonstrating an awareness of the relationships with the sister republics.

It may comfort some to learn the extended cycle of attractions on the conquered countries is on the way out, the figures divulging eight now, or maybe coming, as against 20 twelve months back. Russia, which producers find troublesome, is subject material for nine now when it was a dozen a year ago. China plays a part in four. It was nine last year.

In bulk, 77 features, or 12 per cent, are finished or projected in the United Nations division, potentially and actually providing a 'round-the-world spree in geography and geopolitics including the Brazilians, the Mexicans, the Poles. Not to overlook the Czechs and the Norwegians.

On Issues of the War

REFLECTING indoctrination instilled by OWI when it functioned domestically, perhaps, or a course journeyed by the producers on their own, maybe, is a change of heart on the issues of the war. Directly or indirectly concerned here are 57 more attractions, chalking off another nine per cent. OWI, moreover, approves the change, hails the increase of Americana, commends improved quality which it finds on display in this direction, thinks it good that five films are to deal with the peace and that several of this quintet are "exceptionally promising." It does not mention "Wilson" and "One World," but the inference is not remote.

The 60 films—nine per cent—concerned with the American home and production fronts represent a sharp upswing over last year, the trend running toward a "real life dramatization of wartime civilian problems."

The final 45, disposing of another seven per cent, are about the enemy. Less in number than last year, this division, nevertheless, registers 27 continuing to deal with the Nazis. Three pay attention to Tokyo and the remaining 15 to the enemy at large. Here, too, OWI evidences its approval, finding a greater realism in portrayal of the enemy and a better defined approach to Fascist ideology, propaganda and tactics.

Overseas, But Also Here

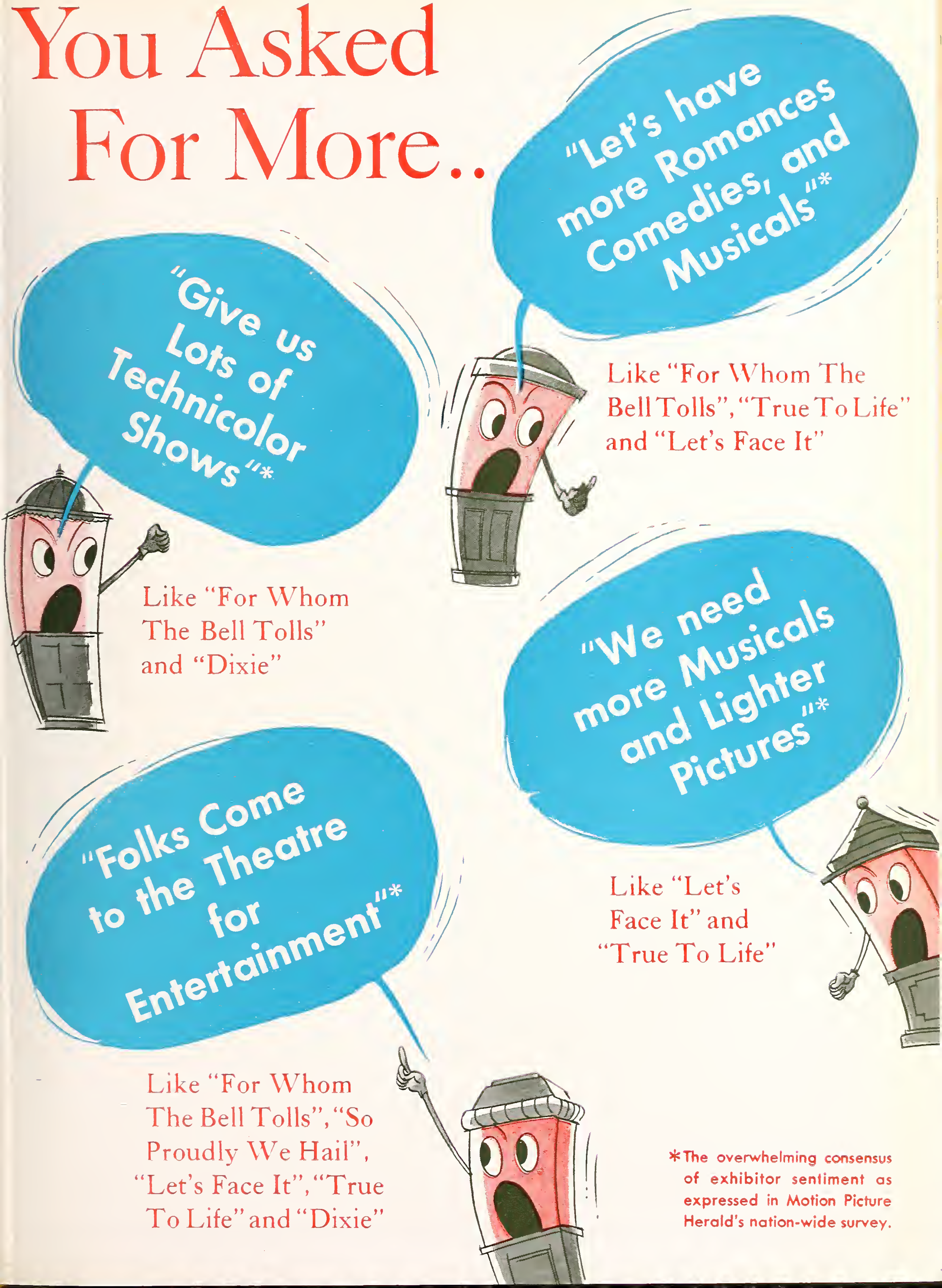
OWI rivets its eyes on effect and impact overseas. "Every motion picture which is distributed overseas, is in a sense, related to the problems and issues of the war. The screen presentation of Americans, as well as our presentation of our Allies, shape the attitudes of people everywhere toward this country since the motion picture is the primary medium through which millions of people form their opinions and attitudes toward us. Therefore, every film, regardless of its content, contributes to, or detracts from, our reputation overseas and thus affects the influence which we, as a nation, can have in the affairs of the world."

"Perhaps most important, however, from the standpoint of the war information program, the issues of the war and the portrayal of our American way of life have assumed new significance on the screen during the past year, as expressed both in the increased number of films which are being made and in the high caliber of talent being devoted to this important subject."

This is how films for entertainment and films for influence, through entertainment, join hands in the one common enterprise. It is significant and it can be far-reaching.

So, too, can be this total OWI inventory. Whether time demonstrates the determinations to be on base or much off it, the value of the analysis reposes in the attempt it makes at drawing the prevailing pattern of the days ahead.

You Asked For More..


"Let's have more Romances Comedies, and Musicals"*
"Give us Lots of Technicolor Shows"*
"We need more Musicals and Lighter Pictures"*
"Folks Come to the Theatre for Entertainment"*

Like "For Whom The Bell Tolls", "True To Life" and "Let's Face It"

Like "For Whom The Bell Tolls" and "Dixie"

Like "Let's Face It" and "True To Life"

Like "For Whom The Bell Tolls", "So Proudly We Hail", "Let's Face It", "True To Life" and "Dixie"

*The overwhelming consensus of exhibitor sentiment as expressed in Motion Picture Herald's nation-wide survey.

So Here's

YOUR

No Time For Love ....

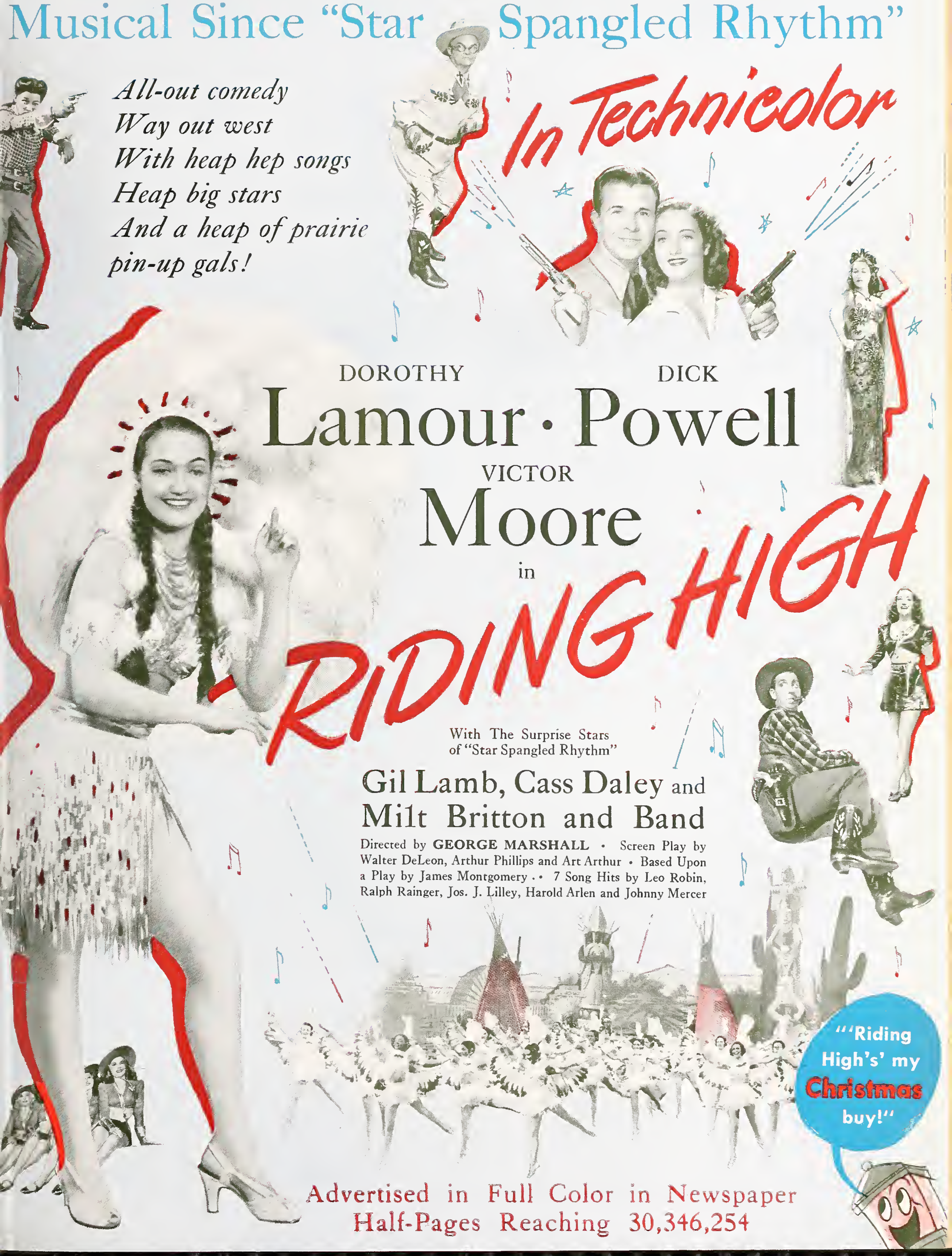
Henry Aldrich Haunts a House

....Riding High....

Minesweeper

The Next Block of
Fine *Entertainments*

From Paramount


"'Riding High's' my Christmas buy!"

This Is Paramount's Biggest *And* Funniest Musical Since "Star Spangled Rhythm"

All-out comedy
Way out west
With heap hep songs
Heap big stars
And a heap of prairie
pin-up gals!

In Technicolor

DOROTHY
Lamour · DICK
Powell
VICTOR
Moore
in

RIDING HIGH

With The Surprise Stars
of "Star Spangled Rhythm"

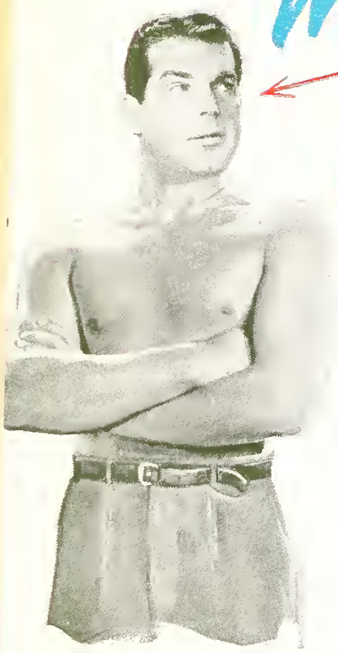
Gil Lamb, Cass Daley and
Milt Britton and Band

Directed by **GEORGE MARSHALL** · Screen Play by Walter DeLeon, Arthur Phillips and Art Arthur · Based Upon a Play by James Montgomery · 7 Song Hits by Leo Robin, Ralph Rainger, Jos. J. Lilley, Harold Arlen and Johnny Mercer

Advertised in Full Color in Newspaper Half-Pages Reaching 30,346,254

It's the first Big Roar of '44 . . .

When THIS Immovable Force



Meets THIS Irresistible Body

And She SAYS She Has

NO TIME FOR LOVE

Starring

Hard to Get

Claudette
Colbert

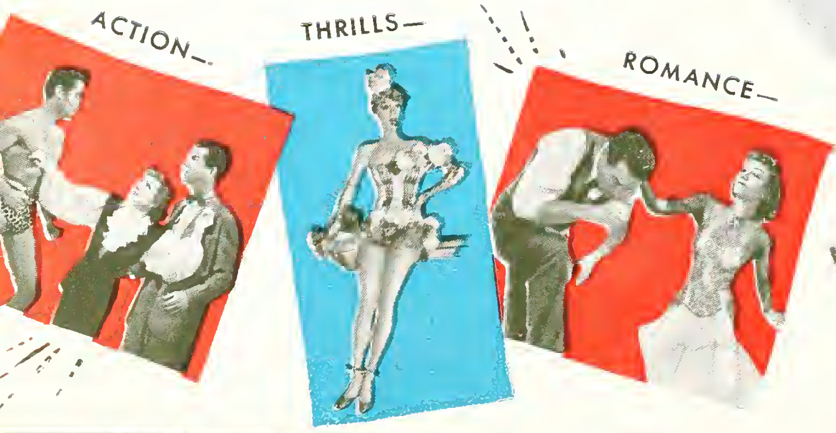
More Glamorous Than In "Palm Beach Story"

Fred ("Muscles")
MacMurray

In His First Big Comedy Since "Take A Letter, Darling"

with ILKA CHASE
RICHARD HAYDEN
A MITCHELL
LEISEN
PRODUCTION

Directed by
Mitchell Leisen
Screen Play by Claude Binyon
Adaptation by Warren Duff


ACTION—
THRILLS—
ROMANCE—

AND NOTHING ELSE BUT

HENRY ALDRICH: Dandy. Swell comedies that outdraw a lot of highly advertised shows.

HENRY ALDRICH, EDITOR: The Aldrich pictures are always good and this is better. Will do business.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kansas.

PLATTENVILLE, WIS.: We need more down-to-earth stories such as "The Aldrich Family."

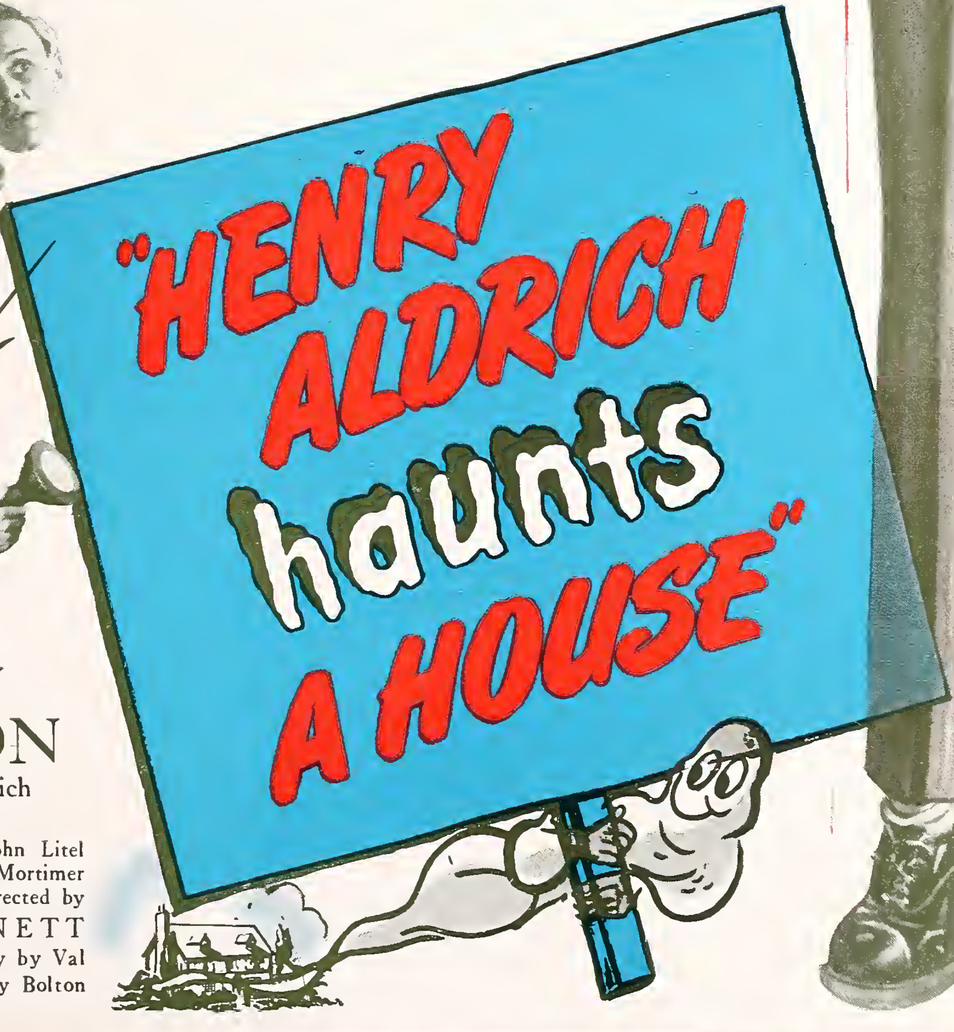
HENRY ALDRICH GETS GLAMOUR: Typical Aldrich picture which always draws a crowd. Very full for matinee and evening show.—Alex Smith, Broad Theatre, Souderton, Pa.

HENRY ALDRICH, EDITOR: I'd like to see some of the "hot" ones do as well. —Tom McCormick, Rock Theatre, Rockford, Iowa.

"HENRY ALDRICH FILLS THE HOUSE"

The Exhibitors' Favorite Son— Just 4 Years Old Today— And Land Sakes How He's GROW-W-WING

Bigger and better bookings for each new release! If you passed up the profits thousands have reported on the first 7, start getting smart with the *scream*ingly funny 8th—"the best of the series to date," says Motion Picture Herald!


"HENRY ALDRICH haunts A HOUSE"

with JIMMY LYDON as Henry Aldrich

Charles Smith • John Litel
Olive Blakeney • Joan Mortimer
Vaughan Glaser • Directed by
HUGH BENNETT
Original Screen Play by Val
Burton and Muriel Roy Bolton

And a Big Romantic Thriller Publicized Like

This

in

LADIES HOME JOURNAL
GOOD HOUSEKEEPING
RED BOOK
McCALL'S
WOMEN'S HOME COMPANION
TRUE STORY
TRUE CONFESSIONS
AND 13 POPULAR
FAN MAGAZINES

Jean Parker
in "MINESWEEPER"
A PARAMOUNT PICTURE
ovely color to th
satin-smooth m
rfectly...really s
fect a face powder can be
Max Factor Hollywood. Y
pe...it will accent your nat
brownette or redhead. You
es such a beautiful satin-sm
ays on and looks lovely for
Powder today...one dollar.
OLLYWOOD COLO
ER, ROUG
The Men Who Sweep the Sea Are Sweeping the Screen With Thrills!
Minesweeper
124
starring
RICHARD ARLEN
JEAN PARKER
RUSSELL HAYDEN
Directed by WILLIAM BERKE • Original Screen Play by Howard T. Lowe and Maxwell Shane • A PARAMOUNT PICTURE

Paramount

goes 1944WARD with YOUR

No Time For Love
Riding High
Minesweeper

Expect Tax Bill To Retain 20% Ticket Levy

Washington Bureau

The new tax bill was slated to be brought up in the House for consideration Wednesday, probably to be passed before the end of the week and sent to the Senate, where the Administration will make its final effort to have taxes raised to provide the $10,500,000,000 asked by the Treasury.

As it went to the House, the bill provided for the doubling of the present tax on admissions, having rejected the Treasury's recommendation to treble it. The rate finally adopted, it was disclosed in the report of the House Ways and Means Committee, was based on a belief that additional revenue could be raised without affecting business.

"The two-cent rate appeared to our committee to be desirable in order to secure additional revenue and which would create no great hardship," it was explained in the report.

The bill provides that the increased admission tax shall go into effect on the first day of the first month which begins more than ten days after the President signs the measure and continue until the first day of the first month beginning six months or more after the termination of hostilities.

Seek Passage to Make Rate Effective January 1

Once the measure reaches the Senate, the Finance Committee is expected to take it up immediately and hold brief hearings. In general, however, sentiment in the committee is to accept whatever bill the House approves, and there is no more desire in that body to increase rates materially than there was in the Ways and Means Committee.

Every effort will be made to have the bill finally enacted by the middle of next month, so that the new excise rates can go into effect January 1.

Meanwhile, exhibitor organizations this week continued to voice protests against the contemplated 20 per cent tax on admisisons. In a sharply worded plea to Senators Harley M. Kilgore and Chapman Rovercomb and to Rep. John Kee, all of West Virginia, J. C. Shanklin, West Virginia exhibitors and executive vice-president of the West Virginia Managers Association, said this week in Huntington that experience had proved to more than 6,000 small town theatre owners that added taxes "will have a tendency to drive patrons away from their most popular entertainment and thereby reduce revenue to a point where many theatres will have to close their doors."

Mr. Shanklin proposed that since all theatres already have a 10 per cent admission tax, no additional taxes be added for any theatre in towns with populations of less than 500; that a five per cent tax be added for towns of 500 to 2,500 and the proposed 10 per cent additional tax be added in cities of greater population, provided that "there is a general sales tax placed on other businesses."

Exhibitors See Tax Rise as Threat to Operation

The proposed taxation was opposed last week in a resolution adopted at a special meeting of the Independent Theatre Owners of Arkansas in Little Rock. C. C. Mundo, president of the exhibitor organization, told the group that additional admission taxes would force many small town theatres to close except on weekends. He said that partly as a result of a message sent by the unit to Congressman Mills of Arkansas, member of the House Ways and Means Committee, the proposed tax had been lowered from 30 per cent to 20 per cent by the committee.

Allied-Independent Theatre Owners of Iowa-Nebraska also attacked the tax and termed the increase "too rough on our small towns and theatres." Leo F. Wolcott, president of the unit, called on all Nebraska exhibitors to "pull together in this last ditch fight against an unreasonable and ruinous tax measures." Senator Hugh A. Butler of Nebraska is a member of the Senate's Finance Committee which will consider the tax bill after it leaves the House.

At the Missouri Constitutional Convention now in session at Jefferson City, Mo., John T. Opie, a delegate from Kansas City, sponsored a proposed bill which would place a tax of one cent per linear foot on all motion pictures shown in the state. The tax would be paid by the producer. Mr. Opie also proposed the establishment of a state board of motion picture censorship. St. Louis exhibitors, according to reports, do not believe the proposals will be considered seriously by the convention.

Charging that the proposed 20 per cent admission tax is "discriminatory," the United Theatre Owners of Illinois on Tuesday asserted that "the impression had been created that the industry can be socked with excessive taxation with impunity, because it is an 'easy mark,' too timid to offer any protest." The organization contended the tax would make the position of exhibitors in smaller situations "desperate."

Edward G. Zorn, president of the unit, said that some increase in the admission tax was inevitable, and added that many exhibitors believed the compromise proposal to fix the tax at two cents on each 15 cents "would be a more fair and reasonable increase for the theatres to assume."

10-Month Ticket Tax Revenue At New High, $136,293,040

Indications that Federal admission tax collections for this year will be very close to the $163,000,000 estimated by the Treasury were seen this week with publication of the Internal Revenue Bureau's report, showing that receipts for the first 10 months were $136,293,040, compared with $119,136,541 last year.

Of the total receipts amounting to $136,293,040 for the first 10 months, $122,407,360 were obtained from motion picture theatres, representing an approximate total attendance for that period of 4,073,545,333 and a weekly attendance for the 10 months of 94,733,612.

The bureau reported that the October collections set a new high record at $16,499,395, when they were $2,500,000 over the $13,926,347 collected in September and slightly less than $2,000,000 above the October, 1942, total of $14,694,997. The month's receipts surpassed by $300,000 the previous high record of $16,178,306, recorded in August.

The bureau's separate report of collections in the Third New York (Broadway) District indicated that the increased business reflected in the record-breaking total was well spread over the country.

In New York, collections increased from $1,706,121 in September to $2,043,582 in October, which was not the highest figure recorded for the district. Box office collections accounted for $1,849,364 of the total, against $1,531,457 in September; tickets sold by brokers returned $13,901, against $10,773, and admissions to roof gardens and cabarets $180,316, against $163,891.

Four New York Circuits Book Two UA Reissues

Two United Artists reissues, "That Hamilton Woman" and "Trade Winds," have been booked by four metropolitan New York circuits, Skouras, Century, Randforce and Loew's. Originally released in 1941 and 1938, respectively, new prints and accessories are being prepared for distribution on a national scale. The pictures will be shown over the Loew circuit in New York stating December 7.

First International Film Set for January Start

The first production of International Pictures will be started in January, according to William Goetz, president, who this week in New York said the picture, "Casanova Q. Brown," would star Gary Cooper, under supervision of Nunnally Johnson. Mr. Goetz expects to return to Hollywood soon.

Leo Spitz, chairman of the board of the newly formed company, will remain in New York for another week. The War Production Board has granted an allotment of negative raw stock to the company, which has as its second and third pictures on schedule, "Once Off Guard" and "Belle of the Yukon."

The first will be directed by Fritz Lang with Edward G. Robinson in the featured role. "Belle of the Yukon" will have Gypsy Rose Lee, Dinah Shore and Randolph Scott, with William Seiter directing.

Yergin Heads Special Events At Warner Home Office

Irving Yergin, Warner home office publicist, has been promoted to head of special events, succeeding Will Yolen, now in service. Mort Blumenstock, in charge of advertising and publicity in the east, made the announcement last week. Before joining Warners, Mr. Yergin worked for Chicago newspapers and was midwest representative for Quigley Publications. He joined Warners' Chicago exploitation staff as field representative two years before coming to New York.

To Investigate Drive-Ins

Because of two protests at a recent meeting of the Knox County Zoning Commission, which embraces Nashville, Tenn., the operation of drive-in theatres is to be investigated. Pending is an application by the Knox-Tenn Theatres for the construction of another drive-in.

Strief Office Manager

Fred A. Strief has been named office manager of RKO's Cincinnati exchange, succeeding Wilbur Hetherington, who is now head booker . Mr. Strief recently had been an independent exhibitor.

PEOPLE WILL SAY—

"I read it in Reader's Digest, so I sure want to see it!"

"Look at that cast. It must be quite a show!"

"It's another swell thriller like 'China' and 'Five Graves to Cairo'"

"I want to see that Underground Army smashing the Nazis— from inside!"

"Guess it's a hit— they're holding it for another week!"

"Seems like most of the big hits are Paramount Pictures"

HOSTAGES

FROM THE READER'S DIGEST SENSATION

starring

LUISE RAINER · **ARTURO DECORDOVA**

Double Academy Award Winner · Sensational New Latin Lover

WILLIAM BENDIX · **PAUL LUKAS**

Voted No. 1 'Star Of Tomorrow' · Star of Big Current Hits

WITH KATINA PAXINOU · **OSCAR HOMOLKA**

Star of 'For Whom The Bell Tolls' · New-Hit Stage Star

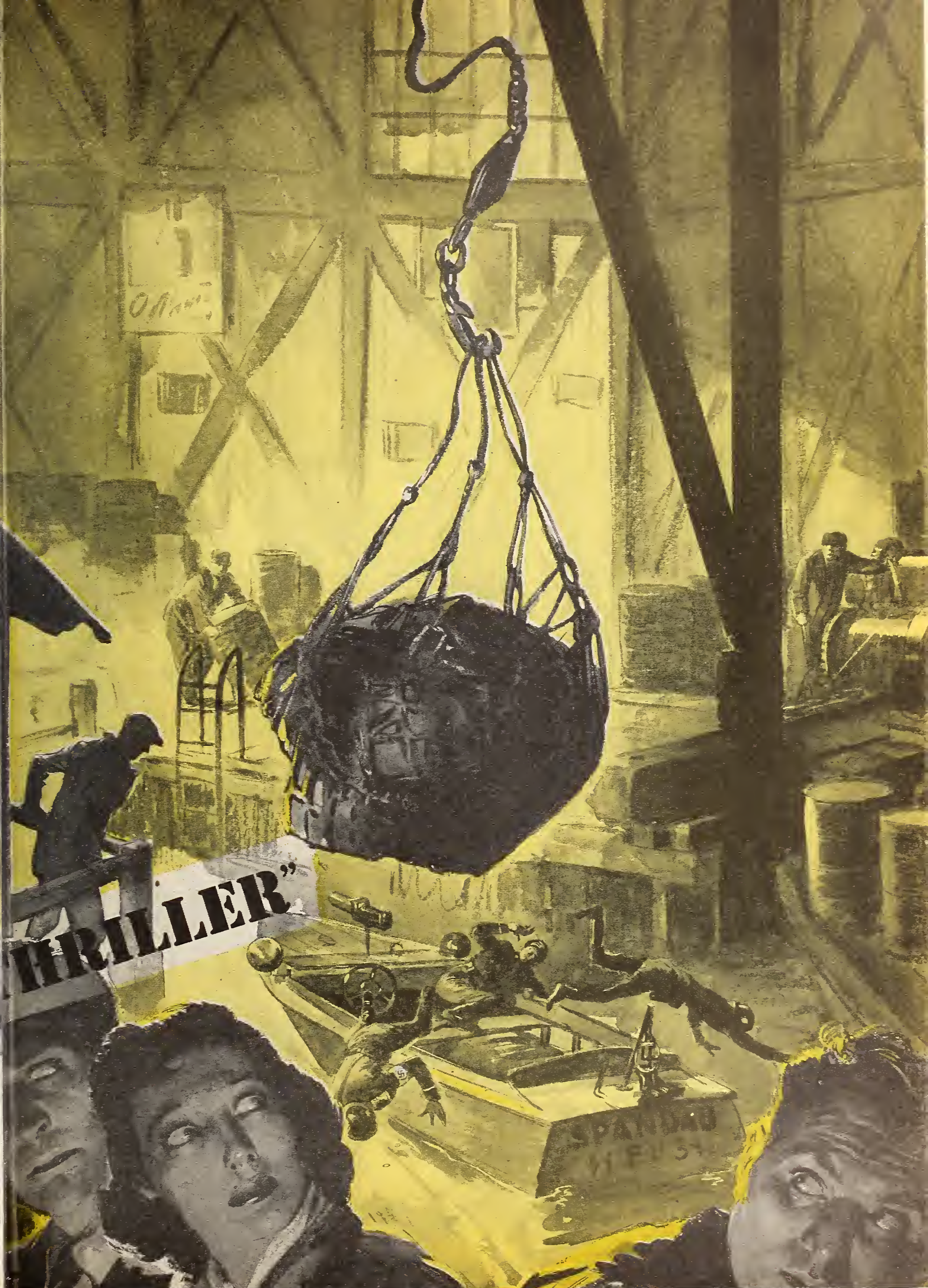
Directed by FRANK TUTTLE

"IT'S A REA

Says N Y. Daily News

From
Paramount

Screen Play by Lester Cole & Frank Butler From the Novel by Stefan Heym


HRILLER"
SPANDAU

British Trade Fears Political Hobbling

Industry Leaders Seeking Limitation of Government Control of Policies

by PETER BURNUP
in London

Many of the most important leaders of the industry in England, far from welcoming the continuance of artificial Government stimulus, desire above all the end of all such legislative and Governmental restrictions on the trade.

There has been an awareness for some time of a ferment of agitation among certain circles of political left-wingers aimed at the total hobbling of the industry to the "movement."

The first public manifestation of that viewpoint developed recently when a large kite was sent into the air by Aneurin Bevan, Socialist Member of Parliament representing a section of Wales. [Aneurin Bevan is not to be confused with Ernest Bevin, Minister of Labor and National Service.—Editor.]

Bevan Is a Vociferous Critic of Churchill

Aneurin Bevan, an ex-coal miner, a determined radical, in the American political sense, is a violent and vociferous critic of Winston Churchill and the present British Government as a whole. One of those features of contemporary British politics which foreign observers fail to understand is the tolerance of the Government toward agile pamphleteers like Mr. Bevan, who snipe at the Government at every opportunity, and are left entirely unhindered.

He flys his propaganda kite in his pseudo-political pamphlet *Tribune*. The aims expressed in the trial balloon are naive in the extreme, but they are the expression of a considerable and notably vocal section in Parliament.

Wants Separation of All Industry Branches

Mr. Bevan despises such uncoordinated tinkering with the film industry's problems as quotas and subsidies. For Mr. Bevan nothing short of nationalization, lock, stock and barrel, will suffice. He proposes to march to his desired end by easy stages. In the first place he agitates for anti-trust legislation, after the American design, which shall forbid any ownership link between production, distribution and exhibition. These three branches, says Mr. Bevan, must be disintegrated financially and made completely independent. By what legislative procedure these changes are to be attained, however, Mr. Bevan's pamphlet does not explain.

He proceeds, however, to his second stategic objective; none other than that happy consummation, consistently expressed by the local critical prophets, the reduction of production overhead and the provision of adequate funds for the employment of skilled technicians, actors and writers.

The Government, says Mr. Bevan, must, (a) Requisition *all* studio space which would be rented on a non-profit basis to British production units. (b) Take the highly profitable business of distribution out of the hands of the quasi-parasitical "middle man" and put it in the care of a reconstructed Films Council. Divert all net profits therefrom to a central fund for the subsidising of "quality" production.

Then Mr. Bevan advances on his next objective, exhibition. The country's cinemas, he says, must come under the control of a public corporation responsible to Parliament through a council representative of producer, distributor and trade union interests.

Urges Increase in Quota When War Is Ended

What part the contemporary exhibitor is to play in all this Mr. Bevan does not explain. However, he does propose that part of the profits from exhibition should be applied to a fund for the renewal, improvement and expansion of cinema properties and the balance to the reduction of admission prices.

Morever, that thrice-blessed Quota is to be retained with a statutory minimum, immediately the war ends, of 30 per cent; which percentage, Mr. Bevan ordains, shall be increased as soon as the output and quality of the domestic product increases.

These ingenuous propositions may appear to American observers as sophomoric. Over here they have a peculiar significance in that they represent in perspective form the aspirations of the intellectualist group striving more and more to develop a hold within the industry.

Their activities are discernible in the setup of the Ministry of Information. They are also the reason for the concern felt by many far-seeing film executives at any measure of Government control or support.

Skinner Estate to Daughter

Otis Skinner, who made his home at Woodstock, Vt., but formerly lived in Hartford, Conn., left a net estate of $718,851 when he died January 2, 1942, an estate tax appraisal has shown. He named his daughter, Cornelia Skinner Blodget, of St. James, N. Y., as his principal heir, after bequeathing $1,000 each to the Actors' Fund of America, and the permanent fund of the Players' Club. She was left all his personal effects, his property at Woodstock, and a life interest in the residuary estate, which includes securities listed at $553,624 and $185,137 cash. At his daughter's death, the residue will go to her son, Otis Skinner Blodget.

Films Help Convict Spy

John DaSilva Purvis, 43-year-old Portuguese alien, last week in Newark Federal Court was sentenced to a 10-year prison term by Judge Thomas F. Meaney for his Nazi spy activities in this country. Motion pictures, exhibited to the jury, were instrumental in proving his guilt.

Grovas Attacks U. A. Deal for Mexican Films

by LUIS BECERRA CELIS
in Mexico City

Jesus A. Grovas, president of the recently organized National Cinematographic Industry Chamber, and one of Mexico's leading producers, expressed himself as far from pleased over the transaction whereby United Artists participates in the Mexican industry through distribution of the pictures of La Azteca Films, of which Jose A. Calderon is president.

In an interview published on the front page of *El Universal*, Mr. Grovas said:

"There are two matters that must be considered in this connection. One is American capital. The other is the American government in its relation to the Mexican film industry. In the latter aspect is the good neighbor policy, without any intent to place the Mexican picture business in the hands of American investors. But American producers and distributors seem to desire to become associated with our industry not to assure its prosperity but to dominate it for the benefit of American production."

Mr. Grovas said that the Mexican business has been able to progress so well in the face of countless obstacles that it now represents an investment of about $20,000,000 and is in line for a yearly production of 70 films valued at more than $6,000,000.

"We are now well sufficient unto ourselves and frankly we do not consider it convenient to reach out for foreign distributors of our pictures."

Mr. Grovas remarked that now that the Mexican industry was doing so well, foreign capital has taken an investing interest in it and said:

"Mexico enjoys great credit among the Latin American publics, for even in the Argentine, where much had to be done to introduce Mexican pictures, their success is now perfectly assured."

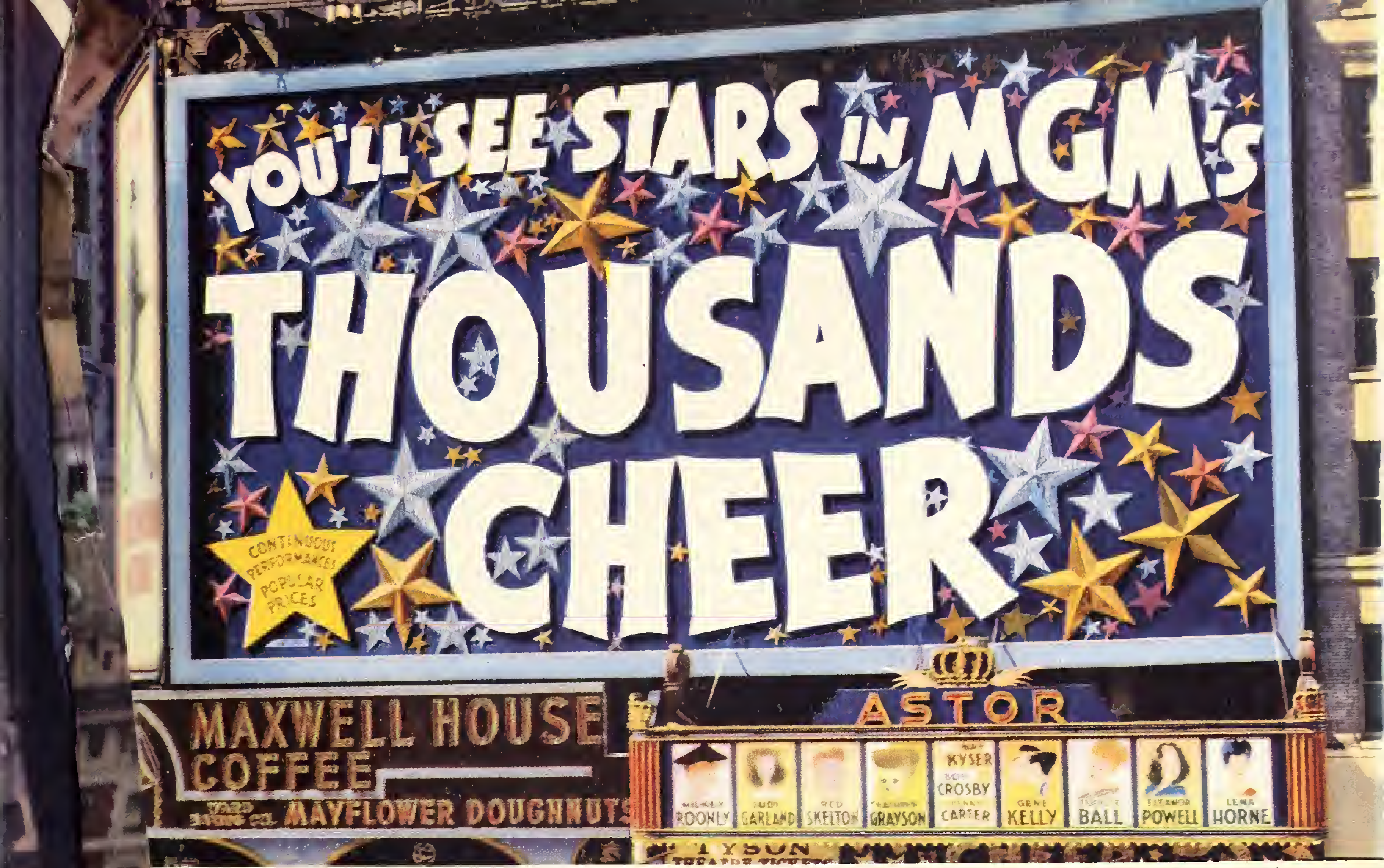
UA Plans Two-Day Sales Session in New York

United Artists division and district managers will convene at the home office Monday for the first of a series of sales meetings. At the two-day session, sales policies on forthcoming product and first hand knowledge on advertising and publicity campaigns for new releases will be discussed. Carl Leserman, general sales manager, said among the productions to be considered are: Samuel Bronston's "Jack London"; Gregor Rabinovitch's "Three Russian Girls"; Ben Bogeaus' "Bridge of San Luis Rey"; Harry Sherman's "The Woman of the Town"; Harry Joe Brown's "Knickerbocker Holiday," and the Ripley-Monter production "Voice in the Wind."

SMPE To Hold Semi-annual Session Next April

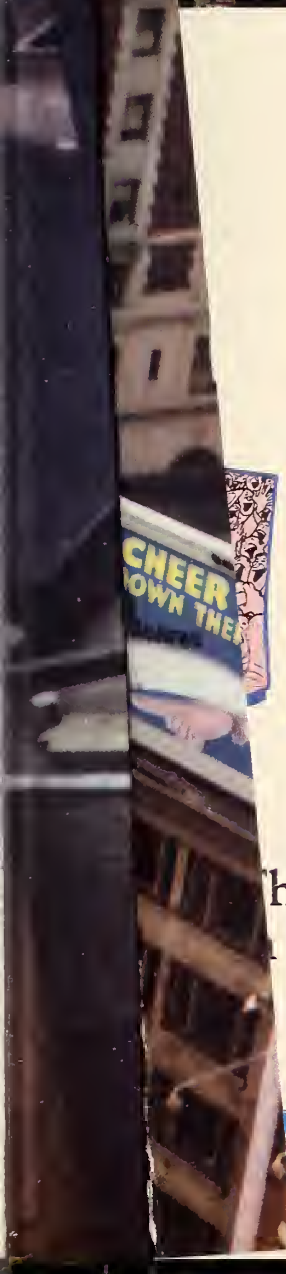
Although the 54th semi-annual technical conference of the Society of Motion Picture Engineers was concluded only recently in Hollywood, the organization has announced its meeting place and dates of the 55th session, which will be held in New York April 25-27.

W. C. Kunzmann, SMPE convention vice-president, said last week: "To date all wartime conferences held by the Society have been a success. It indicates the Society's playing an important part in its contributions to the existing wartime technical problems within the industry."


YOU'LL SEE STARS IN MGM's
THOUSANDS CHEER
CONTINUOUS PERFORMANCES
POPULAR PRICES
MAXWELL HOUSE COFFEE
MAYFLOWER DOUGHNUTS
ASTOR
MICKEY ROONEY
JUDY GARLAND
RED SKELTON
KATHRYN GRAYSON
KAY KYSER
BOB CROSBY
BENNY CARTER
GENE KELLY
LUCILLE BALL
ELEANOR POWELL
LENA HORNE
TYSON
THEATRE TICKETS

It's a TECHNICOLORFUL

HAPPY
EW YEAR


CHEER
OWN THE

he gala show that ushers in another M-G-M Year
hundreds of simultaneous Happy Holiday dates!

RST LIFT HERE!
AND THEN LOOK WHAT'S HERE!

British Trade Fears Political Hobbling

Industry Leaders Seeking Limitation of Govern-me

by PE

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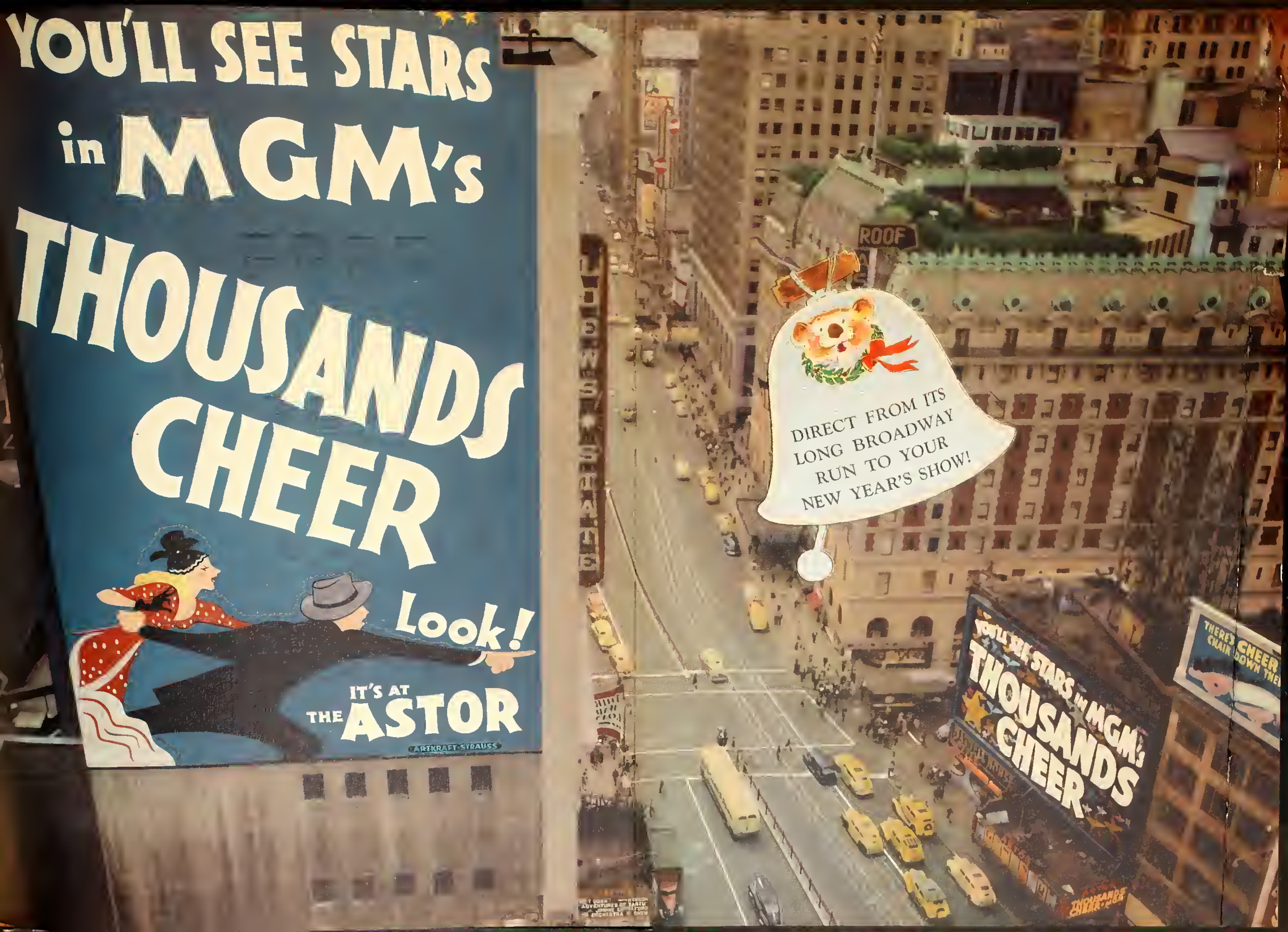
The Government, says Mr. Bevan, must,

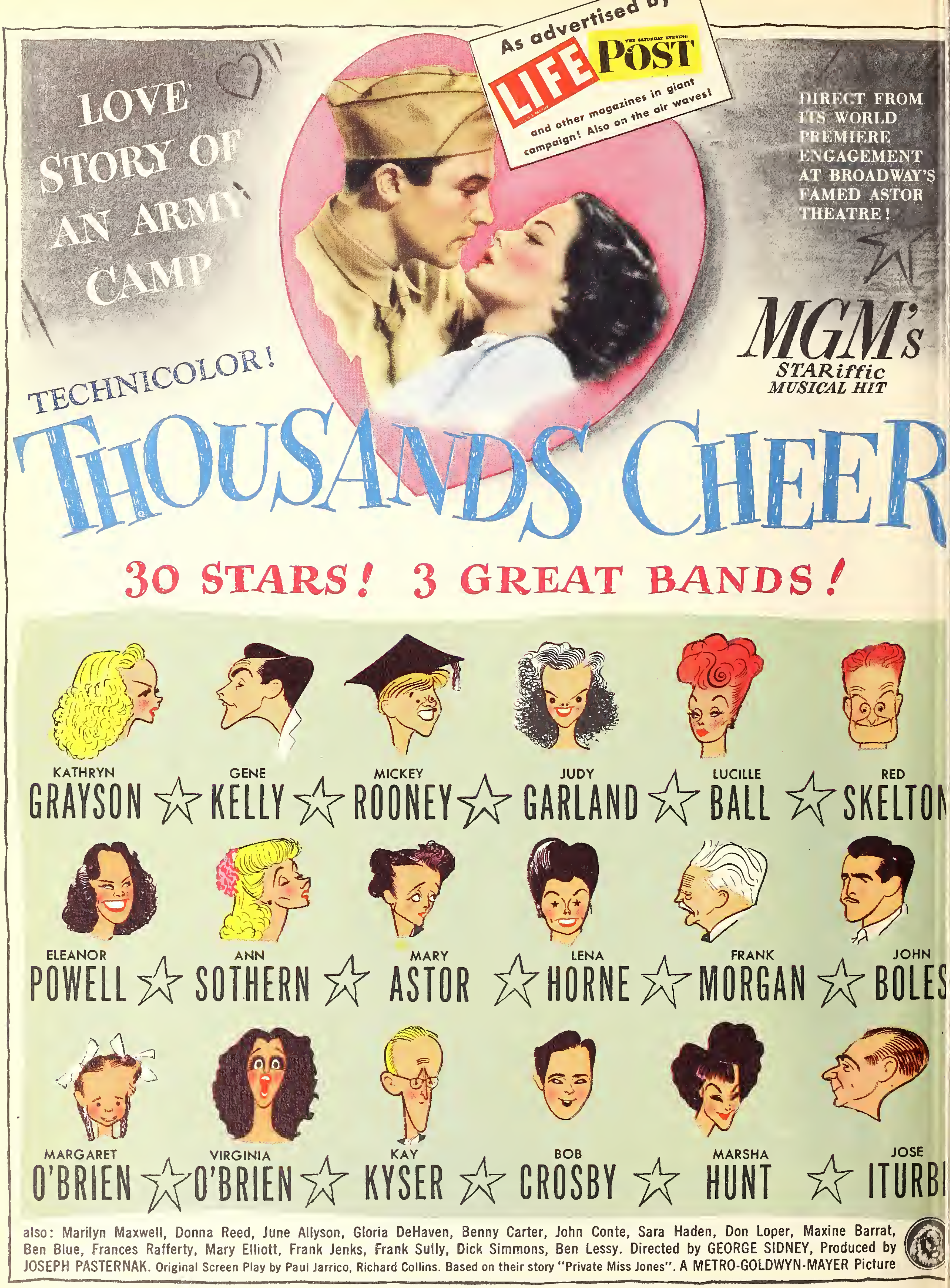
Grovas Attacks U. A. Deal for Mexican Films

by LUIS BECERRA CELIS

in Mexico City


YOU'LL SEE STARS
in MGM's
THOUSANDS CHEER
Look!
IT'S AT THE ASTOR
ARTKRAFT-STRAUSS
ROOF
LOEWS STATE
YOU'LL SEE STARS in MGM's THOUSANDS CHEER
THERE'S CHEER
CHAIR DOWN THE
THOUSANDS CHEER

DIRECT FROM ITS
LONG BROADWAY
RUN TO YOUR
NEW YEAR'S SHOW!



LOVE STORY OF AN ARMY CAMP

As advertised by LIFE THE SATURDAY EVENING POST and other magazines in giant campaign! Also on the air waves!

DIRECT FROM ITS WORLD PREMIERE ENGAGEMENT AT BROADWAY'S FAMED ASTOR THEATRE!

MGM's STARiffic MUSICAL HIT

TECHNICOLOR!

THOUSANDS CHEER

30 STARS! 3 GREAT BANDS!

KATHRYN **GRAYSON** ☆ GENE **KELLY** ☆ MICKEY **ROONEY** ☆ JUDY **GARLAND** ☆ LUCILLE **BALL** ☆ RED **SKELTO**

ELEANOR **POWELL** ☆ ANN **SOTHERN** ☆ MARY **ASTOR** ☆ LENA **HORNE** ☆ FRANK **MORGAN** ☆ JOHN **BOLES**

MARGARET **O'BRIEN** ☆ VIRGINIA **O'BRIEN** ☆ KAY **KYSER** ☆ BOB **CROSBY** ☆ MARSHA **HUNT** ☆ JOSE **ITURB**

also: Marilyn Maxwell, Donna Reed, June Allyson, Gloria DeHaven, Benny Carter, John Conte, Sara Haden, Don Loper, Maxine Barrat, Ben Blue, Frances Rafferty, Mary Elliott, Frank Jenks, Frank Sully, Dick Simmons, Ben Lessy. Directed by GEORGE SIDNEY, Produced by JOSEPH PASTERNAK. Original Screen Play by Paul Jarrico, Richard Collins. Based on their story "Private Miss Jones". A METRO-GOLDWYN-MAYER Picture

War Bonds For Christmas Gifts!

KEY CITY HOUSES COMPETE FOR BIG STAGE SHOWS

Holdovers of Top Pictures and Added First Runs Lead to Emphasis

Holdovers of top-budget features in first run theatres during the past year have focused more attention on stage presentations. In key cities, first runs are competing with each other in booking stage talent to supplement their feature attractions. The increase in the number of second run houses which shifted to first runs in certain situations, because of the product jam, has given greater prominence to the stage shows of key houses in these areas.

Last winter, MOTION PICTURE HERALD reported an increasing number of circuit and independent theatres in cities where war industries were concentrated had adopted the film-stage policy. Since then, Loew's and RKO among other circuits, have added stage presentations to their film programs in various circuit houses. Broadway theatres in New York, including the Capitol and Roxy, to meet the growing competition, have been booking film and vaudeville stars, in addition to name bands, to bolster their shows.

Stage Shows Practically Repertory Revues

Indication of the keen competition among Broadway first run houses has been noted in the feverish activity during the past few weeks in booking screen and stage attractions for the Christmas-New Year's holiday. According to tentative plans, managers report that entertainment values on Broadway this holiday season will far surpass any of former years and they anticipate the biggest grosses in history.

Because of the longer holdovers at the Radio City Music Hall and the Roxy, the stage shows practically have become repertory musical revues. During 1943, the Music Hall will have shown 11 films and the Roxy 14, the lowest number in any year for either house. Last year, the Music Hall presented 16 pictures and the Roxy 20.

Talent, Labor and Most Materials Costs Rise

Although both theatres maintain their permanent orchestras, glee clubs and chorus lines, they have been spending more money, giving more care and more long-range planning to their shows than ever before. The Music Hall, with its orchestra, directed by Erno Rapee; glee club; ballet, directed by Florence Rogge and its famed Rockettes, directed by Russell Markert, has presented only two holiday season shows within the last year, the traditional Easter and Christmas presentations. In former years, when the theatre played films on a one or two-week basis, seasonal shows were more frequent.

CAPITOL BOOKS FILM STARS XMAS WEEK

To supplement its film attraction for the Christmas-New Year's holiday season, the Capitol theatre in New York has called on Hollywood to bring to its stage a special presentation. Booked with "A Guy Named Joe", the MGM film starring Spencer Tracy and Irene Dunne, the stage show will be headed by Lou Holtz, master of ceremonies, and will feature three young MGM players: Kathryn Grayson, Nancy Walker and June Allison.

Increased production costs, from necessary materials to labor and talent, of necessity, have required larger budgets for the stage presentations and the scarcity of lumber and materials has brought about greater ingenuity in production, according to G. S. Eyssell, managing director of the Music Hall.

The theatre does not plan to present any "spectacular" shows nor will it seek to build its presentations around film or vaudeville stars, he said. It will maintain, as it has consistently done during its 10-year history, "the high quality standard of its stage shows" and will endeavor to "improve that quality" whenever possible.

A popular concert attraction, such as the Don Cossack Chorus which was booked into the Music Hall this year with MGM's "The Youngest Profession," for four weeks, and then was held over for RKO Radio's "Mr. Lucky," which ran seven weeks, would be sought for the theatre, he said, to continue the Music Hall's policy of giving the "public the best in entertainment at a price within reach of all."

Since the war, with the increased public income and more spending money available, Broadway theatres are attracting new patrons who formerly were not able to afford the price of a first run ticket. Theatre operators are endeavoring to maintain the best in film and stage show standards now which will keep these patrons coming to the box office in the post-war years.

Roxy Spending More Money on Shows

At the Roxy theatre, Jack A. Parkington, associate director, who recently returned from a month's visit to Hollywood, said this week that longer holdovers at that house "have been a good thing for the show as well as for the talent. We have been able to plan our productions much more in advance of the opening and we've been able to utilize our materials more ingeniously than before."

The theatre is spending more money on its shows and is leaning heavily on film and vaudeville personal appearances, although the number of available Hollywood stars is limited, due to studio commitments and the draft. Difficulty in obtaining necessary materials for stage sets and costumes frequently dictates the building of an entire show around a particular material which is available, Mr. Partington said. With 14 films a year, the stage productions must be keyed differently than those presented weekly in former years, he pointed out.

During his Hollywood visit, Mr. Partington said he was able to line up talent as far ahead as next February. The theatre's Christmas-New Year show will feature "The Gang's All Here," Twentieth Century-Fox musical, with Jimmy Dorsey and his orchestra, and film and vaudeville star Bill Robinson. "Happy Land," 20th Century-Fox screen version of MacKinlay Kantor's novel, is expected to follow, with Phil Baker on the stage. After that, "The Lodger," based on Mary Belloc Lowndes' novel, will come into the Roxy, with Harry Richman tentatively scheduled for a stage appearance.

Music Hall Books "Curie" For Holiday Program

Set for the Music Hall for the Christmas holiday season, as announced last week by the theatre management, is MGM's "Madame Curie," starring Greer Garson and Walter Pidgeon. This is the screen version of Eve Curie's biography of her famous mother. "Madame Currie" will open Dec. 16, following the run of Columbia's "What a Woman," starring Rosalind Russell and Brian Aherne, which is set for December 2 at the theatre, following the "Claudia" run.

At the moment, all Broadway theatres are concentrating on building up their stage attractions for the Christmas-New Year's week.

Theatres Lining Up Shows For Christmas Week

Film and stage show bookings, by theatres, for the holiday season are as follows: Radio City Music Hall, "Madame Curie," MGM, with the theatre's traditional Christmas pageant; Roxy, "The Gang's All Here," Twentieth Century-Fox Technicolor musical, starring Alice Faye and Carmen Miranda, with Jimmy Dorsey and his orchestra on stage; Paramount, "Riding High," Paramount Technicolor musical starring Dorothy Lamour and Dick Powell, with Tommy Dorsey and his orchestra on stage.

Strand, "Northern Pursuit," Warner Bros., starring Errol Flynn, Glen Gray and his Casa Loma orchestra; Willie Howard, the Berry Brothers, on stage. "Destination Tokyo," the Warner film starring Cary Grant and John Garfield, is scheduled to open at the Strand on New Year's Day. Capitol, MGM's "A Guy Named Joe," starring Spencer Tracy and Irene Dunne, with a special stage show headed by Lou Holtz. Hollywood, "Desert Song," Technicolor musical starring Dennis Morgan and Irene Manning, scheduled to open December 24,

Pioneers Hear Rickenbacker Plea for Unity

Approximately 300 men of more than 25 years' experience in the film industry gathered once again, last Friday night, at the Waldorf-Astoria Hotel in New York, for the annual dinner of the Motion Picture Pioneers.

There they inducted 50 new members, paid tribute to members of the industry now in the armed services, heard from their own leaders, and from executive officers of the service motion picture sections. Then they heard the honored guest, Captain Eddie Rickenbacker, World War ace, former automobile racer, president of Eastern Air Lines, special consultant to the War Department, and, in the past several months an eloquent pleader for unity and all-out production for victory.

Captain Rickenbacker reiterated that plea, embellishing it with a detailed, informative and impressive account of his travels for the War Department; travels in which he underwent the conditions faced by our service men in more than 30 theatres of war, and during which with several companions he spent 18 days on a life raft, after his plane was forced down in the Pacific.

Relates Story of 18 Days On Raft on Ocean

He related the story of those days on the raft, and told again of the prayers for water and food which were answered, of the religious experience which was widely publicized, and which, together with his travail in public service, made him again a national figure.

"You cannot possibly imagine what our boys go through. We in America are at a banquet in comparison. Anyone who complains of hardships is almost guilty of treason," Captain Rickenbacker said and he cited the conditions of heat and insects and filth in the jungles; of cold and wind and damp in the Arctic regions. He told of his visits to posts as widely separated as Iceland and India, New Guinea and the Caribbean, Ireland and North Africa, the Persian Gulf and Greenland.

Especially singled out for praise as hard fighting allies were the Russians. "There are no shirkers in Russia," Captain Rickenbacker said. "The few who stay away late from work go right into the breadlines. They have no union troubles. I remember asking a Russian executive about their union troubles, and he told me, 'we have no strikes; we are the union'."

Praises Entertainment Value Of Pictures at Front

Of motion pictures as entertainment for front line troops, the speaker said he was convinced after his travels that no other type of entertainment equaled them. Films also have "done more to win for us the good-will of the world than any other factor," he added.

In a speech Harry M. Warner, president of Warner Brothers, asked the industry leaders present to believe that the war against intolerance would not be won outside the United States with military victory; and that conditions which would occur here after that victory would conduce to internal ill-will.

He pleaded that industry leaders therefore think of the battle against intolerance and ill-will, as beginning, rather than concluded.

Mr. Warner was given a scroll of honor for his company's work in first producing films designed to awaken the nation to the rise of subversion.

Also presented with a scroll was Bill Robinson, Negro tap dancer who has often entertained service men.

The new members inducted were H. M. Warner, Emerson Yorke, Lt. Col. Emanuel Cohen, Winfield R. Sheehan, Gradwell L. Sears, William A. Scully, John Eberson, Leslie Winik, Michael Edelstein, H. Russell Emde, Louis Goldberg, Harry M. Pimstein, F. L. McNamee, W. A. White, Edmund H. Reek, Russell A. Muth, Capt. Emanuel H. Jacobs, Jack G. Leo, Arthur Ungar, W. B. Brenner, M. S. Fine, H. L. Needles, U. F. Smith, S. N. Wheeler, Tony Sudekum, Walter J. Moore, W. J. Kupper, W. C. Gehring, I. M. Rappaport, Beverly Griffith, Jack Davis, Dave Miller, F. K. Abbott, Allyn Butterfield, Moe Goldman, Harry Ross, W. J. Heineman, Jack Levy, Robert Daru, George R. Giroux, Lee L. Goldberg, John L. McCurdy, William Finkel, Herbert R. Ebenstein, John J. O'Connor, Fred Meyers, John LeRoy Johnson and John A. Norling.

"SAHARA" BEST IN ARMY CAMPS IN OCTOBER

Columbia's "Sahara" won the box office laurels for October among service men patronizing War Department theatres, from an attendance standpoint, according to figures compiled by the Army Motion Picture Service. Metro - Goldwyn - Mayer's "Girl Crazy" took second honors, followed by "Sweet Rosie O'Grady", Twentieth Century - Fox; "Princess O'Rourke", Warner Brothers, and "A Lady Takes a Chance", RKO.

Preliminary Move in Crescent Appeal Is Completed

Preliminaries in the Crescent Amusement Company appeal to the U. S. Supreme Court apparently came to an end in Nashville Monday, when assistant U. S. Attorney General Robert L. Wright notified the local office of the U. S. Attorney General that a planned counter move by the Government had been abandoned.

Crescent Amusement Company and affiliated defendants had filed an appeal to the Supreme Court on the basis of assignment of errors and a plea that punishment proposed in the decree filed in the case was too severe and that proposed regulation of film licensing was too indefinite.

Service on Crescent, its affiliate and principal defendants, Tony Sudekum and K. C. Stengel, has been fixed for December 7 on the defendant's appeal, but previous extension by the court requires that records upon which the appeal is based be in Washington by December 25.

"In Old Oklahoma" Gets Interstate Bookings

Republic's "In Old Oklahoma," based on Thomson Burtis' "War of the Wildcats," has received additional bookings in the west and midwest. On Thanksgiving, the Interstate circuit in Texas started its showings of the picat the Majestic in Houston.

The circuit has set a December 2 playdate for its Majestic in San Antonio with the Worth theatre in Fort Worth scheduled for December 10.

Theatres in New Orleans, Chicago, Louisville and Dallas also have booked the film for early exhibition. Following the world premiere at the Criterion in Oklahoma City, the picture was moved over to the Tower, where it continues on extended playing time.

Reopens Ohio Theatre

William Crewson, operator of the Seneca theatre in Senecaville, O., has reopened the Port theatre in Freeport, O.

'Free Movie Day' Repeat Urged For Bond Sales

A "Free Movie Day," patterned after the Third War Loan special day for purchasers of War Bonds, has been urged upon exhibitors in the Northwest area by John J. Friedl, War Activities Committee chairman of the Minneapolis area. The letter designated December 21 as the day for admitting free to theatres persons either buying Bonds or making application.

The date is timed to take part in the Treasury Department's sponsored drive of War Bonds as Christmas gifts. "Free Movie Day" in the previous drive proved a successful medium for selling Bonds.

Late last week the Government, through Ted R. Gamble, national director of the War Finance Division, invited all poster artists in the industry to submit suggestions for posters to be used by the Treasury in the coming Fourth War Loan, which is expected to be launched in January. Oscar A. Doob, chairman of the War Activities public relations division, made the announcement.

The invitation explained that the Treasury was not holding a contest, but, in the words of Mr. Gamble, "From. . .movie poster artists should come ideas for some of the best War Bond posters created so far. We will welcome their suggestions." A "fact sheet" giving possible themes and slogans has been printed for the benefit of artists, and can be obtained by writing Oscar Doob, WAC, 1501 Broadway, New York City. The deadline for rough sketches, all of which will be sent to Washington. is December 10.

From January 24 to 30, the industry will participate in two major drives, the Fourth War Loan and the 1944 March of Dimes. In connection with the double drive S. H. Fabian, chairman of the theatres division of the WAC, and Nicholas M. Schenck, chairman of the March of Dimes committee, made a joint statement, explaining how it was impossible to escape the overlapping of the two drives. Harry Brandt, member of the March of Dimes executive committee, stated:

"While we would naturally prefer to have these efforts take place at separate times, there is really no serious problem involved. . .This is our fourth annual March of Dimes drive; we know the public is deeply sympathetic. . .Our drive really boils down to running the appeal trailer and making careful audience collections at each show during one week."

On Friday last the industry's participation in the Third War Loan in New York State was reviewed in a formal report to Governor Thomas E. Dewey in Albany, with J. Myer Schine, WAC exhibitor chairman of the campaign in upper New York State, making the presentation. The Governor thanked Mr. Schine and all who assisted him, and stated he was greatly impressed by the industry's accomplishment in the campaign.

Schenck Names Committees For March of Dimes

Nicholas M. Schenck, chairman of the annual March of Dimes drive, has named the following industry leaders for various committees: Edward L. Alperson, Barney Balaban, Harry Brandt, Oscar A. Doob, G. S. Eyssell, Harry Kalmine, Charles C. Moskowitz, Spyros Skouras and Richard Walsh, executive committee; Tom J. Connors, chairman, exchange committee; Ernest Emerling, chairman, public relations committee; Frank Meyers, chairman, vendors committee; Leonard Goldenson, chairman, home offices committee; treasurer, Walter Vincent.

M-G-M TRADE SHOWINGS

CITY			DAY, DATE AND HOURS OF SCREENING	
			(A) A GUY NAMED JOE (B) BROADWAY RHYTHM	
ALBANY	20th-Fox Screen Room	1052 Broadway	TUES. 12/28	8 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N.W.	TUES. 12/28	10:30 A.M.
BOSTON	M-G-M Screen Room	46 Church St.	TUES. 12/28	10 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin St.	TUES. 12/28	7:45 P.M.
CHARLOTTE	20th-Fox Screen Room	308 South Church St.	TUES. 12/28	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	TUES. 12/28	1 P.M.
CINCINNATI	RKO Screen Room	16 East Sixth Street	TUES. 12/28	7 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	TUES. 12/28	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	TUES. 12/28	(B) 10:30 A.M. (A) 2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	TUES. 12/28	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	TUES. 12/28	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	TUES. 12/28	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois Street	TUES. 12/28	10 A.M.
KANSAS CITY	Vogue Theatre	3444 Broadway	TUES. 12/28	1 P.M.
LOS ANGELES	Ambassador Theatre	3400 Wilshire Blvd.	TUES. 12/28	(B) 10:30 A.M. (A) 2:30 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	TUES. 12/28	1 P.M.
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	TUES. 12/28	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	TUES. 12/28	1 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting St.	TUES. 12/28	10 A.M.
NEW ORLEANS	20th-Fox Screen Room	200 South Liberty	TUES. 12/28	1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room	630 Ninth Avenue	TUES. 12/28	9:30 A.M. & 1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room	10 North Lee Street	TUES. 12/28	(B) 10 A.M. (A) 1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport	TUES. 12/28	1:15 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	TUES. 12/28	(B) 11 A.M. (A) 2 P.M.
PITTSBURGH	20th-Fox Screen Room	1715 Blvd. of Allies	TUES. 12/28	1 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N.W. Kearney St.	TUES. 12/28	1 P.M.
ST. LOUIS	S'Renco Screen Room	3143 Olive St.	TUES. 12/28	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 East First St., South	TUES. 12/28	1 P.M.
S. FRANCISCO	20th-Fox Screen Room	245 Hyde Street	TUES. 12/28	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre	2318 Second Avenue	TUES. 12/28	1 P.M.
WASH., D. C.	20th-Fox Screen Room	932 New Jersey, N.W.	TUES. 12/28	1 P.M.

"Broadway Rhythm" *(in Technicolor)* with big cast of Screen and Radio stars
"A Guy Named Joe"—*Spencer Tracy, Irene Dunne*

Streamline Rules In Getting Parts From Dealers

Washington Bureau

Exhibitors needing new equipment to replace worn-out or burned installations no longer will apply to the theatre equipment division of the War Production Board for authority to acquire it but will go directly to their normal suppliers, under a new order, L-325, issued this week.

The suppliers, beginning December 6, will be the liaison between the theatre owners and the board and will apply for authority to lend or sell.

The new order, superseding present orders under which the exhibitors are controlled, will streamline the procedure so that, instead of dealing with thousands of theatre owners, the board will have to deal with only about 80 suppliers and some 18 manufacturers.

The regulation applies to the manufacture and distribution of 35mm projection equipment and accessories. Present controls over production will be continued, as will the embargo against the sale of new equipment for any but replacement purposes.

So far as the exhibitors are concerned, the important provisions of the order are as follows:

"Commencing December 6, 1943, a person may sell or lend new equipment only when he has written permission from the War Production Board, with the following exception. A person does not need written permission from the War Production Board to lend new equipment to a theatre in an emergency for a period of not more than 16 weeks, while the theatre's equipment is being repaired or replaced. At the end of the 16 weeks the equipment must be returned by the theatre unless the War Production Board has given written permission to continue the lending of the equipment. An emergency exists when a theatre's equipment has broken down or is about to break down."

Under ordinary circumstances a person who wants to ask for permission to sell or lend new equipment must use Form WPB-3253 for that purpose, but in emergencies as defined above, a person may telephone or telegraph for permission to sell new equipment, but may not sell the equipment until he receives written permission to do so.

Some 35mm projection equipment is electronic equipment within the meaning of Order L-265. When WPB gives permission in writing to sell or lend new equipment, the order of the person receiving the equipment is to be considered as rated A-1-a for purposes of Order L-265.

"This order," the regulation concludes, "does not restrict either the production or distribution of repair units. Theatres and distributors will continue to secure repair units in the same way as they secured them prior to the issuance of this order. For example, component parts of electronic equipment are to be secured as provided in Order L-265."

Philco Nine Months' Net Profit Is $2,445,034

The Philco Corporation has reported a net profit of $2,445,034 for the first nine months of 1943. The earnings are after estimated Federal and state income taxes and excess profits taxes and equal $1.78 per share. The net profit for the comparative period in 1942 was $1,889,280.

The Philco Corporation last week declared its fourth dividend of the year, the board of directors voting a 20-cent dividend per share, payable December 13 to holders of record November 27. Two other 20-cent dividends and one 15-cent dividend were paid in the three preceding quarters.

Philadelphia Showmen's Club Reorganized

The Showmen's Club, Philadelphia industry group including independent theatre managers, has been reorganized as a purely welfare organization. Disbanding with the start of the war, the group was revived as the Showmen's Club Welware Fund by Sam Rosen, Monogram branch manager; Jack Engel, RKO salesman, and Meyer Adelman, head of the New Jersey Messenger Film Delivery Service.

The welfare club will be patterned along the lines of Motion Picture Associates in New York, providing for no social activities save for benefits to carry on welfare activities among the members.

Officers elected to serve for a six-month period are all managers of independent theatres, and include: Sam Resnick, Greenway theatre, president; Manny Heller, President, vice-president; John Erlich, Grant, secretary, and Allen Lewis, Breeze, treasurer. The board of directors includes: Bud Freeman, Moe Verbin, Walter Potamkin, Charles Bitterfield, Al Lidman and Jack Smith.

6,381 Former Paramount Workers in Service

Paramount this week reported that 6,381 former employees of the studio, exchanges, home office and affiliated theatres now are serving in nine branches of the armed service. They include 5,451 theatre workers, 525 from the studio, 248 from the home office and 157 exchange workers.

Thirty-nine Paramount workers have been killed in service and 30 are missing. Company representatives have won 29 decorations. Among the studio's stars in service are Rudy Vallee, Billy De Wolfe, Richard Webb, Bruce Cabot, McDonald Carey, Richard Denning, Michael Harvey, Stirling Hayden, William Holden, Robert Preston, Hal Rand, George Reeves and Cully Richards.

Christmas gifts prepared under the supervision of Harold Lagar at the home office, have been sent to the men formerly employed in the exchanges and the home office. A carton of cigarettes also is sent each month to the service men.

Warners Sign Schwartz As Producer-Composer

Arthur Schwartz, composer and author, has been signed by Jack L. Warner, executive producer for Warner Bros., to a long term contract as producer and composer. Mr. Schwartz is co-author and composer of the current Warner musical, "Thank Your Lucky Stars," produced by Mark Hellinger, and has just completed "Cover Girl" for Columbia Pictures. Mr. Schwartz is at present in New York and will remain here until the arrival of Jack Warner, with whom he will confer on his first assignment under the new contract.

Distributor of "Ecstasy" To Become Exhibitor

Samuel Cummins of Washington, D. C., organizer of Eureka Productions and Jewel Productions and distributor of "Ecstasy," will enter the exhibition field in Philadelphia shortly. Mr. Cummins purchased a two-story store and commercial building in the downtown theatrical section which will be altered into a film theatre. The building, assessed at $73,000, was purchased for $50,000. It is reported that Mr. Cummins will exhibit foreign language pictures at the theatre.

Completes Record Run

Warners' "Always in My Heart" recently completed a 19-week record run at the Capitolio theatre in Rio de Janeiro, during which time six other local theatres also played the picture.

16mm Unit Meets With Griffis and Reagan of OWI

Recommendation for "the full utilization of the press, radio and motion pictures to meet the demands of the public for complete and detailed war information" was made in Washington last week to the Office of War Information by the National Advisory and Policy Committee on 16mm Non-Theatrical Films. Concluding a two-day meeting, the committee met with Stanton Griffis, chief of the motion picture bureau of the OWI, and C. R. Reagan, head of the non-theatrical division.

Promising the fullest possible effort in the forthcoming Fourth War Loan drive and urging an intensified use of non-theatrical films for the war effort, the committee also recommended release of additional informational films in 16mm which treat in a realistic fashion combat reports, War Bonds and inflation, manpower and increased production, conservation and salvage, food and nutrition, and other vital war problems.

The group recommended that all films produced and released by Government agencies including the Army and Navy, should be channelled through the OWI to the 237 cooperating 16mm distributors located in the 48 states and serving the 25,000 or more 16mm sound projectors in the nation.

According to the reports, the 16mm group asked Mr. Griffis whether the OWI would make available a number of 16mm prints for any war effort picture which it believed required widespread distribution in the 16mm field. Mr. Griffis indicated, it was said, that the industry would supply any needed prints for the 16mm field since there were no funds available in the OWI for print expenditures.

Among the 16mm organizations represented at the meeting were Educational Film Library Association, Allied Non-Theatrical Film Association, American Library Association, National Association of Visual Education Dealers, National War Committee for Visual Education Industry, National University Extension Association and National Education Association.

Healy, New Orleans Editor, Heads Domestic OWI

George W. Healy Jr., managing editor of the New Orleans *Times-Picayune*, was selected to succeed Palmer Hoyt as director of domestic operations of the Office of War Information, it was announced in Washington over the weekend. Mr. Hoyt's resignation, as he stipulated when he agreed to take the post last June, will become effective shortly after January 1. Mr. Hoyt will return to the Portland *Oregonian*, of which he is publisher. Mr. Healy is chairman of the Associated Press Managing Editors Association and is vice-president of the Times-Picayune Publishing Company. He is 39 years old. He became city editor of the newspaper in 1931 and played an important part in the *Times-Picayune* campaign against the late Senator Huey Long. He was appointed managing editor soon after Long's death.

Lou Costello in 1-A

Lou Costello, Hollywood film star, has received permission from his Paterson, N. J., draft board to take his pre-induction physical examination in Hollywood following his 1-A classification. He is the father of two daughters and will be 38 in March.

Weiner Joins Warners

Robert Weiner, son of Harry E. Weiner, Columbia branch manager in Philadelphia, has joined the publicity department of the Warner theatre circuit in Philadelphia.

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

Selznick Film May Run 170 Minutes

"Since You Went Away," David O. Selznick's first production venture in almost three years, is to range somewhere between his "Gone With the Wind" and his "Rebecca" in point of running time, according to the producer's estimate at this point in shooting of the still progressing and steadily newsworthy property.

The Selznick data sets the linear dimension of "Gone With the Wind" at 18,831 feet and that of "Rebecca" at 11,769, predicting a footage of between 15,000 and 16,000 feet for their successor. That's a range of 166 to 177 minutes of running time, which compares, for convenience, to the 168 minutes of "For Whom the Bell Tolls." Although nothing's been said about programming plans, the length presupposes an intermission and strongly suggests roadshow policy.

Deals with Life on American Home Front in War

The subject dealt with is life on the American home front, as revealed by a wife and mother to her husband in the service via a series of letters. If the Margaret Buell Wilder work is adhered to as published, the character of the husband will not appear on the screen (as, it will be remembered, the title character of "Rebecca" did not). If the ambitions of everybody connected with the project and the expectations of most Hollywood observers are realized, the picture will remind of "Rebecca" also, and of "Gone With the Wind," in its treatment at the hands of the Academy in its awardings at close of 1944.

The cast of "Since You Went Away," which John Cromwell is directing, includes Claudette Colbert, Joseph Cotten, Jennifer Jones, Shirley Temple, Monty Woolley, Lionel Barrymore, Robert Walker, Hattie McDaniel, Agnes Moorehead, Nazimova, Neil Hamilton, Jane Devlin, Gordon Oliver, Jack Moran, Anne Gillis and many more, with still more being added from day to day as the shooting—now some 70 days of it—goes forward.

Katina Paxinou Signed For Two Pictures

Katina Paxinou, the Pilar of "For Whom the Bell Tolls" and rated a top contender for the Academy Award given for the year's outstanding feminine performance in a supporting role, has been signed by Paramount for two more pictures, unnamed as yet, in addition to the one-picture commitment which she was unable to fulfill (in "Tomorrow's Harvest") due to illness.

Columbia's developing plans for "At Night We Dream" progressed last week to include co-starring Merle Oberon with Paul Muni, who had been announced previously, and filming the production in Technicolor. This brings the Columbia roster of Technicolor enterprises to a total of four for the season, the others being "Gone Are the Days," "Tonight and Every Night" and "Cover Girl."

Warners Start "Canteen"

Dominating the week, in the list of productions launched, "Hollywood Canteen" was started by Warners, with Jesse L. Lasky producing and Delmar Daves directing. Bette Davis, president of the canteen designated in the title, Ida Lupino, Humphrey Bogart, Alexis Smith and Dane Clark are the personalities named for the cast, with scores more to be added as shooting progresses.

The start of seven new pictures was doubly offset by the completion of 15, bringing to 41, a long time and strictly technical low, the number of pictures in the camera stage at the weekend.

Paramount started "You Can't Ration Love", Walter McEwen producing and Lester Fuller directing, with Betty Rhodes, Johnny Johnston, Bill Edwards, Marjorie Weaver and Marie Wilson in the cast.

RKO Radio turned the cameras on "Marine Raiders", presenting Pat O'Brien, Robert Ryan, Ruth Hussey and Frank McHugh, under Robert Fellows' production and Harold Schuster's direction. The same studio started "Seven Days Ashore", with Wally Brown, Alan Carney, Gordon Oliver and Mary McGuire, John Auer producing and directing.

Republic took to the production line "Rosie the Riveter", offering Jane Frazee, Frank Albertson, Vera Vague, Ann Gillis and others. Armand Schaefer is producing, Joseph Santley directing.

Monogram put "Hot Rhythm" before the camera, presenting Robert Lowery, Dona Drake, Tim & Irene and Jerry Cooper, William Beaudine directing for producer Lindsley Parsons.

Columbia started "Empire of the West", a Charles Starrett Western, Jack Fier producing and Benjamin Kline directing.

The status of studios and properties at the weekend:

COMPLETED

Columbia

Beautiful But Broke
Cover Girl

MGM

Gaslight

Monogram

Raiders of the Border

Republic

Pistol Packin' Mamma
Monster

20th Century-Fox

Sullivans
Eve of St. Mark
Lifeboat

UA

Bridge of San Luis Rey (Bogeaus)

Universal

Weekend Pass
Moonlight in Vermont
Her Primitive Man
Imposter

Warners

One More Tomorrow

STARTED

Columbia

Empire of the West

Monogram

Hot Rhythm

Paramount

You Can't Ration Love

RKO Radio

Marine Raiders
Seven Days Ashore

Republic

Rosie the Riveter

Warners

Hollywood Canteen

SHOOTING

Columbia

Nine Girls
Yes Sir, That's My Baby (Formerly Curly)
Wedding Guest Sat on a Stone

MGM

Dragon Seed
Two Sisters and a Sailor
Kismet
Mr. Co-Ed
Canterville Ghost

Paramount

Take It Big
Incendiary Blonde
Tomorrow's Harvest
Hitler Gang
Rainbow Island
Double Indemnity
I Love a Soldier

RKO Radio

Are These Our Children?
Gildersleeve, Detective
Show Business
International Zone

Republic

Mojave Firebrand
Fighting Seabees

20th Century-Fox

Greenwich Village
Four Jills in a Jeep
Purple Heart
Home in Indiana

UA

It Happened Tomorrow (Arnold)
Knickerbocker Holiday (PCA)
Since You Went Away (Vanguard)

Universal

Cross Your Fingers
Three Cheers for the Boys
Gypsy Wildcat
Patrick the Great

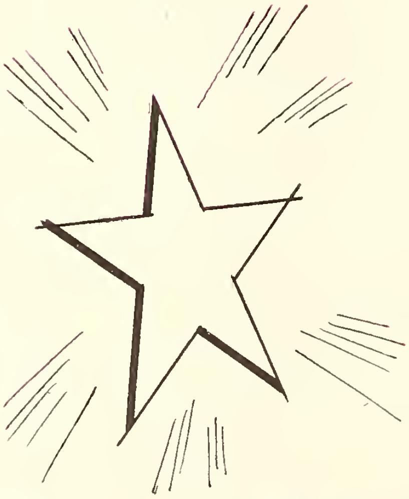
Warners

Mr. Skeffington
Between Two Worlds (Formerly Outward Bound)

Charles R. Rogers' "The Song of the Open Road," subject of a quick contest conducted among the ladies and gentlemen of the press in the interests of a new title, will continue its tuneful way into production as "The Song of the Open Road," according to an announcement from the studio which contains nothing in the way of criticism with respect to the cerebral equipment of the journalists who failed to turn in a better title. Winners of the contest, and the $100 War Bond, which was split between them, were Jimmy Starr, of the Los Angeles *Herald-Express,* and Milton E. Torell, of the Los Angeles *Examiner,* both of whom submitted "The Song of Youth" as a suggestion. By a coincidence, both publications are Hearst newspapers with, between them, morning and afternoon access to the local readership. The announcement of the outcome says producer Rogers telegraphed both titles to key city exhibitors for a sampling of their reaction and decision to keep the original label eventuated.

SENSATIO

TERRIFIC



SAMUEL GOLDWYN'S

Greatest Production

THE N

NAL

3RD WEEK AT TWO B'WAY THEATRES

OPENINGS IN FOUR OTHER CITIES

"THE NORTH STAR" retains New York box-office lead for the THIRD WEEK as TWO theatres play to bulging capacity — the New Victoria, with reserved seat — $2.20 top policy, and the RKO PALACE, continuous.

SAN FRANCISCO blasts through with tremendous opening and follow-up business, twice daily at $1.65 top . . . as WASHINGTON, CINCINNATI, and BUFFALO report smash openings and boom business.

That's why smart theatre operators are contacting RKO this minute to negotiate contracts for runs at regular admissions!

ORTH STAR

Directed By LEWIS MILESTONE

Original Story and Screen Play by LILLIAN HELLMAN

RELEASED THROUGH RKO RADIO PICTURES, INC.

Films on Young Delinquents May Curb Vandals

Industry attention to the problem of juvenile delinquency is focused currently on the productions treating the subject now being released and which exhibitors are hopeful will serve in some measure to curb vandalism. Monogram's "Where Are Your Children?" one of the first features on juvenile delinquency to reach the screen, was shown in New York Wednesday at a special screening at the Waldorf-Astoria Hotel. The film stars Jackie Cooper, Patricia Morison and Gale Storm.

"Youth in Crisis," produced by the March of Time, had its Boston preview last Wednesday at the Hotel Statler before 150 state, local and Federal officials, social welfare executives, the clergy, press, radio and theatre representatives.

M. A. Rosenberg, president of Allied States Association, in a bulletin to members, last week, praised two short subjects dealing with juvenile delinquency, "Children of Mars," RKO, and "Youth in Crisis," MOT, saying "they are most timely and should be shown on as many screens as possible."

The St. Louis Board of Aldermen held a public hearing this week on the 10 P.M. curfew ordinance for children under 16, now pending before the board. Neighborhood theatre owners have protested against the bill and were represented at the hearing.

A number of New York circuits, including Skouras theatres, still have under consideration the preventive plan of the Community Councils of New York which enlists the cooperation of exhibitors in attempting to curb delinquency and vandalism.

Over the weekend, a delegation of young high school students from Winchester, Mass., representing the Senior Forum of the town's First Congregationalist Church, came to New York to participate in a study of the delinquency problem. The group reported on the forum's success in combating delinquency in Winchester through engaging young people in all phases of community life. The Forum's membership numbers 150 young boys and girls and its activities range from afterschool recreation to minding neighbor's children, raking lawns, chopping wood and holding discussions on topical subjects.

Martin Moskowitz Honored At Bachelor Dinner

Twentieth Century-Fox associates last week tendered a bachelor dinner to Martin Moskowitz, executive assistant to William J. Kupper, general sales manager, at the Warwick Hotel in New York.

Mr. Moskowitz was to be married on Saturday to Dorothy Speier of New York following which the couple will leave for a honeymoon in Florida.

Among those who attended the dinner were Mr. Kupper, Tom Connors, W. C. Gehring, L. J. Schlaifer, Roger Ferri, Joseph, Charles, Harry and Arthur Moskowitz, Dan Michalove, Hal Horne, Ray Moon, Sam Shain, Rodney Bush, Harvey Day and others.

RKO Sets Trade Showing Dates on Five Films

National trade showings of five RKO Radio pictures will be held shortly, as follows: "Around the World" and "The Ghost Ship," December 6, except in St. Louis (December 7); "Rookies in Burma" and "Tarzan's Desert Mystery," December 7, except in St. Louis (December 8); "Higher and Higher," December 8, except in St. Louis (December 9). "Around the World" was tradeshown in New York November 23.

Einfeld Urges Showmanship As Post-War Impetus

Charles Einfeld, director of advertising and publicity for Warner Brothers, outlined plans for post-war film merchandising at the home office in a series of meetings before leaving for the coast on Monday.

He cited advertising trade paper surveys to show the wide and keen readership of institutional advertising copy and urged that exhibitors utilize this means on a wider scale.

Among those with whom Mr. Einfeld conferred during his visit were Harry M. Warner, Albert Warner, Joseph Bernhard, Ben Kalmenson, Mort Blumenstock and Harry Kalmine. With Mr. Blumenstock, he worked out final details of special campaigns for "Destination Tokyo" and "The Desert Song," set for early winter release and "Adventures of Mark Twain," scheduled for spring release.

Union Sues on Racket Charges

Testimony in the extortion trial in New York Federal Court of seven alleged members of the Capone mob is the basis for a Chicago projectionists' suit to recover an estimated $5,000,000 in wages lost by 800 members of the union in the last 11 years, according to David Riskind, their attorney. Motion picture executives, who have testified at the New York trial so far, have given plenty of evidence to substantiate the claims and will be subpoenaed in this case, he said.

The suit was filed November 15 in the Cook County Circuit Court by George Halliday, Joseph Britsk, Hugo Krauss, Philip Kore, Herman Posner and John C. Mulvaney, members of the Chicago Operators' Union. An amended petition on Nov. 22, in behalf of Harry Guthrie, George A. Armstrong, R. J. Roy, Edward Kuhn, Barney Rosner, Al Prozon, Ed Gehring, Walter Hesterman, Roy Horrell, Herbert Personne, Arthur J. Gagnaw, Charles Shapiro and Joseph F. Rossberger, brought the total number of plaintiffs to 19.

Officers were placed in charge of union affairs by "the mob" according to the complaint, and a conspiracy exists between them and the theatre owners to deprive the union operators of their rightful pay. Under Thomas Maloy, deceased head of the union, it is claimed that the number of operators in each projection booth was reduced from two to one at a savings of $6,500 yearly for each man eliminated from his job. Later, the theatres paid Willie Bioff and Nick Dean, as representatives of the union, $1,065 a year for each man so eliminated. A 20 per cent pay cut, made effective under Maloy, was extended to 30 per cent and is still in effect, according to the complaint.

Union officers who are named as defendants are: Peter Shayne, president; John P. Smith, business agent; Clarence Jalas, secretary-treasurer; Glenn Sweeney, vice-president, and board members James Cisco, George Karg and Joseph Bernstein. Shayne's name was added in the amended complaint.

Other defendants are: Allied Theatres of Illinois, Inc., Balaban and Katz, Essaness Theatres Corp., Loews, Inc., Metro-Goldwyn-Mayer, Paramount Pictures, Publix Great States Theatres, RKO-Radio Pictures, H. Schoenstadt and Sons, United Artists, Warner Bros. Circuit Management Corp. and Warner Bros. Theatres, Inc. The defense must reply December 6.

Officers of the union were enjoined from using intimidation, violence or abuse against the members by Judge H. Miner. He further ruled that if any man was discharged without a complete and fair union trial, those responsible would be held in contempt of court.

It is asked that the defendants be enjoined from using union funds to defend the suit and that all records since 1932, bearing on dealings between the union, the mobsters and the employers, be produced.

"Will Do as You Say," Wilkerson Wired Bioff

Pledges of loyalty to Willie Bioff, convicted extortionist, were admitted by William R. Wilkerson, publisher of the *Hollywood Reporter,* when he took the stand in Federal court, New York, Wednesday as the second defense witness in the trial of eight alleged Chicago gangland beneficiaries to the Bioff-George Browne IATSE extortion.

Cross-examining Mr. Wilkerson, Boris Kostelanetz, special Assistant Attorney General, asked why he had not answered the Government subpoena to produce correspondence with Bioff and John Roselli, one of the defendants. The witness said he sad been unable to find such letters in his file.

Mr. Kostelanetz then read a telegram to Bioff. The witness acknowledged sending it in 1938. The wire said:

"Whatever the mistake I have made I am willing to do whatever you dictate. There was no intention not to take care of you as you have of me. Because of a new man on desk it was a horrible mistake. I stand ready to do anything you command me."

Three handkerchiefs embroidered "Willie" were produced by Mr. Kostelanetz. Mr. Wilkerson acknowledged sending them to Bioff in 1938, along with gifts of bottled goods. The presents, he testified, were in appreciation of harmony and of Bioff's good will in preventing the restaurant strike.

The witness at that time was the proprietor of the Hollywood Vendome and Trocadero restaurants.

George Burrows, treasurer of Monogram Pictures, who preceded Mr. Wilkerson as a character witness for Roselli, said he had had amicable business and social relations with him for many years.

The case against Ralph Pierce, one of the defendants, was dismissed Wednesday.

Projectionist Testifies His Life Was Threatened

Judge Bright reserved decision on a similar motion for Louis Kaufman, former business agent for Motion Picture Operators, Local 244 of Newark, who is on trial with the seven alleged racketeers on the same charge.

There was no decision on motions made in behalf of the other defendants.

James D. C. Murray, chief defense counsel, indicated that about 60 defense witnesses would be called after the trial resumed next Monday. The Government called 38.

The last three days of the trial, last Friday, Monday and Tuesday, were given over to testimony of Andrew J. Roach, projectionist, from West Orange, N. J. Mr. Roach told of a trip he made to Chicago in November, 1938, to deliver an envelope from Louis Kaufman, one of the defendants and a business agent of his union in Newark, to Frank Nitti, the Chicago gangster, who killed himself when he was indicted.

Mr. Roach took the witness stand Monday morning apparently unperturbed by the alleged threat against his life made over the weekend for his testimony last Friday. John Torten, member of the Newark union, Local 244, was arrested by the FBI Friday night charged with warning Mr. Roach, "You'll never live until Monday morning."

An earlier witness in the Government's case was George B. McLane, who identified himself as a bartender and former business agent of Local 278 of the Bartenders Union of Chicago.

After a day of questioning by Mr. Kostelanetz, Mr. McLane asserted he could not identify any of the defendants whom he apparently accused during the grand jury investigation of the case. He proved to be a reluctant witness.

O YOUR CHRISTMAS THINKING EARLY

THE SINATRA SHOW FROM RKO!

RKO
RADIO
PICTURES

Watch the Grosses Climb **HIGHER AND HIGHER**

Cameraman Back from Front Praises Army

Back from the hell of Salerno and the tortuous advance to Naples, Neil Sullivan, Pathe News cameraman and representative of the newsreel companies in his section of the front, related to reporters Tuesday afternoon at the Pathe News home office in New York his impressions of Army life, and especially, of the way the Army has handled its public relations.

His verdict: "Swell." Army public relations men, he said, "are often thought of as guys who sit behind a desk. But it's not true. They go out to the front lines. They wait upon you. It almost comes to the point of coddling. They give us everything from bedrolls and tenting to special jeeps, and they give us conducting officers."

He added that in Italy, correspondents and photographers were often in front of the advancing troops; they were the first to enter several towns. Mr. Sullivan was in one of these reconnaisance groups. He entered Battapaglia ahead of the American troops.

He was also the first and only news cameraman to land in the darkness at Salerno. "It was too dark to make pictures," he remarked, "and merely making pictures of tracer bullets and shell explosions would have meant nothing. However, because I felt useless, I helped bury the dead, and shoved them aside so the tanks could pass."

Later, at daybreak, he went back to the landing boats and got his two Eymo cameras and film. But an 88mm shell passed through his pack, spilling the latter over the beach, and giving him a concussion from which only three weeks later a heart condition began to develop.

Mr. Sullivan advanced with the Allied Fifth Army to Naples, where he witnessed the demining of the buildings, virtually every one of which was loaded with small anti-personnel booby traps—the Germans even going so far as to leave expensive Leica cameras as trap bait. And he witnessed also the dramatic days when the water system was turned on, and the electric lights. Whole sections of the city were evacuated for these events, the authorities fearing the Germans had mined the systems.

He is back in this country because the greatest German feat, the demolition of the modernistic Naples post office 18 days after the Germans evacuated, blew him from the post office into the street, and under a half track, with a broken leg.

He covered the event, however, he noted. Eric Barrow, English cameraman, photographed for him, and had duplicates made to cover Sullivan's job.

Monogram Holds Screenings Of Two New Pictures

Monogram's "Women in Bondage" was screened at the Waldorf-Astoria Hotel last Thursday morning before representatives of the press and radio and company guests, following which Monogram was host at a luncheon. The same evening, "Unknown Guest" was shown to 50 members of the New York chapter of the American Institute of Banking. Arrangements were in charge of Madeline White, eastern publicity director. Those present at the screening were entertained later at dinner at the Hotel Edison.

Name Rogers Sales Agent

The Royal Norwegian Information Service has named Budd Rogers as sales representative for its film, "Norway Replies," produced and directed by F. Herrick Herrick. Negotiations are in progress for its distribution through a major company.

NEIL SULLIVAN

Shift Executives In RKO Circuit

Louis Goldberg and H. R. Emde have been named zone managers for RKO Theatres in the greater New York area. They were formerly division managers. Edward L. Alperson, general manager of RKO Theatres, announced the change on Monday, also disclosing that Charles B. McDonald, formerly New York division manager, has been assigned home office duties.

Under a realignment of theatres, Mr. Goldberg will supervise the Palace, Albee, Bushwick, Dyker, Greenpoint, Kenmore and Madison, as well as theatres in Queens, including the Alden, Jamaica. Mr. Emde's territory consists of many Bronx and Westchester houses.

The film booking department, headed by Harold J. Mirisch, now has as chief booker, Jack Lamont, who is assisted by Matthew Polon and Joseph Becker. Michael Edelstein and John Hearns have been promoted from district to division managers and will work under Mr. Goldberg, while Edward Sniderman, also promoted to division manager, will work under Mr. Emde.

Max Fellerman, head metropolitan booker for the circuit, who resigned last week, will remain at his post until about January 1. He will announce his future plans in a few weeks.

Warner Sales Drive To Start December 19

Warner Brothers will launch a 21-week sales drive on December 19, to be known as the "Warners' 1944 Round-Up," it was announced this week by Ben Kalmenson, general sales manager. Norman H. Moray, short subjects sales manager, and Roy Haines, southern and western division manager, recently returned from a series of regional meetings which was part of the advance planning for the drive. Mr. Moray is drive captain and prizes this year to the field forces will aggregate $33,500 in War Bonds.

Harkins Joins Vanguard

John Harkins, formerly member of Warner Brothers' publicity staff, has joined Vanguard Productions as assistant to Mitchell Rawson, publicity director.

Buys Nebraska Theatre

Leonard Leise has purchased the Ran theatre in Randolph, Neb., from A. A. Ulm, Nebraska exhibitor for more than 30 years.

$150,000 Loss In Toronto Film Building Fire

A fire, resulting in the death of Herbert Naiman, projectionist in Monogram's office in Toronto, swept through the Film Exchange building in that city last Wednesday, causing estimated damage of $150,000.

In the building were the offices of Universal, Republic, Monogram, Metro-Goldwyn-Mayer, United Artists, Alliance Films, PRC, Peerless Films, Perkins Electric Company, Mavey Film Delivery Service, Canadian *Moving Picture World,* Odeon Theatres of Canada, Esquire Films and Cosmopolitan Films.

Although exhibitors have been advised that film shipments will not be interrupted, substitution of pictures has been made necessary because of the destruction of prints. A large part of the loss was suffered through the destruction of advertising accessories, press books and posters which, in the case of British, Soviet and reissued films, cannot be replaced.

Immediate arrangements for reorganizing the trade were started early Thursday by Colonel John A. Cooper, chairman of the Canadian Motion Picture Distributors. Companies in nearby buildings which were undisturbed by the blaze are co-operating with those hit through the exchange building fire in order to continue servicing the 425 Ontario theatres. Paramount, Warner Brothers, Columbia and Twentieth Century-Fox were unaffected.

Odeon Theatres has taken temporary quarters in the Royal Bank Building while others have taken available space at 105 Bond Street nearby. An inspection showed all film vaults intact while booking records were salvaged in many cases.

In comparison with the Toronto fire, others during the week at the Paramount theatre in New York and at the Morningside theatre in Richmond Hill, Queens, were minor affairs. The Paramount blaze occurred in the sub-basement and was caused by a lighted cigarette falling in a circular duct leading to the ventilating vats. Firemen quickly extinguished the blaze. At the Morningside, two projectionists were injured. Edward Riley suffered a broken leg in a leap to the back courtyard. Nat Granatstein was cut on both hands attempting to prevent the fire from spreading.

Balcon Attacks U. S. Trade In British Press

An attack against American film companies was made by Michael Balcon, British producer, in the November 12 issue of the London *Evening Standard,* according to reports this week from London.

Mr. Balcon charged that regardless of the quality and production values of British films, they were being kept from American screens through the efforts of "a small group of industrialists who control American theatres."

"My critics will tell me," he said, "that there are thousands of independent theatres in America. So there are, but most of the important ones are in some way tied in with a production agreement with the American producers and are influenced by their policy."

In his article, the British producer, who is associated with Ealing Studios, Ltd., called for Government as well as united trade action against the American industry and suggested reprisals by theatre owners in England as well as a concerted film production effort.

Hamill Promoted to Sergeant

John M. Hamill, Jr., has been promoted to sergeant in the Army's military intelligence division. He formerly was employed by RKO Theatres in New York.

October Box Office Champions

Edward Dmytryk, director

BEHIND THE RISING SUN: RKO Radio. Directed by Edward Dmytryk. Screenplay by Emmet Lavery based upon the book by James R. Young. Photographer, Russell Metty. Musical director, C. Bakaleinikoff, with music by Roy Webb. Art direction by Albert S. D'Agostino and Al Herman. Cast: Tom Neal, Margo, J. Carrol Naish, Gloria Holden, Don Douglas. Block Seven release, 1942-43.

Sam Wood, producer-director

FOR WHOM THE BELL TOLLS: Paramount. B. G. DeSylva, executive producer. Produced and directed by Sam Wood. Screenplay by Dudley Nichols from the book by Ernest Hemingway. Music score by Victor Young. Photography director, Ray Rennahan. Cast: Gary Cooper, Ingrid Bergman, Akim Tamiroff, Arturo de Cordova, Katina Paxinou, Joseph Calleia, Vladimir Sokoloff. Special release.

Sidney Lanfield, director

LET'S FACE IT: Paramount. Associate Producer, Fred Kohlmar. Directed by Sidney Lanfield. Screenplay by Harry Tugend. Based on a musical play by Dorothy Fields, Herbert Fields and Cole Porter. Suggested by a play by Norma Mitchell and Russell G. Medcraft. Songs by Cole Porter. Photographer, Lionel Lindon. Cast: Bob Hope, Betty Hutton, Eve Arden. Block One release.

Arthur Lubin, director

PHANTOM OF THE OPERA: Universal. Produced by George Waggner. Directed by Arthur Lubin. Assistant director, Charles Gould. Photography by Hal Mohr, Musical director, Edward Ward. Art direction by John Goodman. Stage director for opera sequences, William Wymetal. Dialogue director, Joan Hathaway. Cast: Nelson Eddy, Susanna Foster, Claude Rains, Edgar Barrier. Release date, August 27, 1943.

Irving Cummings, director

SWEET ROSIE O'GRADY: Twentieth Century-Fox. Produced by William Perlberg. Directed by Irving Cummings. Screenplay by Ken Englund. Based on stories by William R. Lipman, Frederick Stephani and Edward Van Every. Lyrics and music by Mack Gordon and Harry Warren. Dances staged by Hermes Pan. Musical numbers supervised by Fanchon. Cast: Betty Grable, Robert Young, Reginald Gardiner. Release date, October 1, 1943.

David Butler, director

THANK YOUR LUCKY STARS: Warner Brothers. Produced by Mark Hellinger. Directed by David Butler. Screenplay by Norman Panama, Melvin Frank and James V. Kern from an original story by Everett Freeman and Arthur Schwartz. Photography by Arthur Edeson. Art direction by Anton Grot and Leo E. Kuter. Music and lyrics by Arthur Schwartz and Frank Loesser. Cast: Warner Brothers stars. Release date, September 25, 1943.

THE KEY-RUN *Comedy* SENSATION OF THE MINUTE!

Olivia de Havilland

GOVERNMENT GIRL

with

Sonny Tufts

("Kansas" in "So Proudly We Hail")

AND ANNE SHIRLEY · JESS BARKER

JAMES DUNN • PAUL STEWART • AGNES MOOREHEAD • HARRY DAVENPORT • UNA O'CONNOR • SIG RUMAN

Produced, Directed and
***Screen Play by* DUDLEY NICHOLS**
From a Story by Adela Rogers St. John

RKO RADIO PICTURES

• • • GIVE WAR BONDS FOR CHRISTMAS • • •

Watch her turn the Capitol UPSIDE DOWN!

3 Girls to a Bed!

10 Girls to a Date!

20 Girls to a Steak!

Where . . .
the men are ONE to TEN
a gal's *GOTTA* be good!
No wonder no man
is safe after dark!

Theatres in Los Angeles Semi-Essential

Los Angeles theatres have given a Group 2 or semi-essential rating by the War Manpower Commission, it was announced in New York Monday by the War Activities Committee. According to Lou Metzger of WAC, in charge of exhibitor manpower problems for the WAC, the theatres have had their staffs frozen as of October 1 and are permitted to replace any personnel losses as of that date by filing applications with the U. S. Employment Service.

This privileged rating, it was said, was due in no small measure to the theatres' active participation in war projects, as well as the need for entertainment films as a war morale factor.

The WMC has recommended the Group 2 rating for Detroit, Akron and Hartford and is expected to extend it shortly to Cleveland and Buffalo, according to WAC officials.

Basis of the action originated with the WMC in Washington with three general classifications set up for industry, to be tested out in five Southern California cities, including Los Angeles. The classifications are as follows: Group 1, essential or war industry; Group 2, semi-essential; Group 3, non-essential. Several plants in Los Angeles already have been placed in Group 3, and, having no justification in war time, have been forced to close, it is reported.

On recommendation from the Washington office of the Office of Civilian Requirements, the theatres were placed in Group 2. As a result of this grouping, all staffs were frozen at the October 1 level, with the privilege of personnel replacement through the U.S.E.S.

Knoxville Vetoes Sunday Shows

Residents of Knoxville, Tenn., last week voted against Sunday films although the movement in favor of the proposition, backed by the Central Labor Union, seemed destined for success.

However, strong opposition by a group of local ministers was believed responsible for the defeat of the measure. Knoxville, with a population of over 100,000, is the only city of its size in the state which enforces the "blue law" provision against theatres on Sunday.

Both local daily newspapers commented editorially in favor of Sunday showings. The Knoxville *News-Sentinel* said: "Even the tourists who come through here en route to the Smokies and back avoid this as a stopping place and go on to another destination rather than be bored to distraction on Sunday. Knoxville needs to have personal liberty for its citizens and its visitors. Those who don't want to go to Sunday movies can stay away. They have no right to keep their neighbors away. Knoxville needs to rid itself of the hick town reputation."

The Citizen's Committee for Sunday movies stood solidly behind the Central Labor Union by giving its endorsement to paid advertisements which appeared in the newspapers. The advertisements pointed out the need of Sunday films to service men and to the city's youth who, lacking proper recreation, might be open to evil influences.

Pre-release Showing Set

Walt Disney's "Snow White and the Seven Dwarfs" will have a pre-release showing at the Palace theatre in Youngstown, O., starting December 3. It is reported as the first territorial showing of the picture.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 23—Allies invade Bougainville. . . . Russian front. . . . . New York *Herald Tribune* forum. . . . Pacific volcano erupts. . . . Allied soldiers return to England from Germany.

MOVIETONE NEWS—Vol. 26, No. 24—Karachev drive by Russians. . . . Nazi terror raid on London. . . . Giraud hails *Richelieu*. . . . Hull reports on Moscow parley. . . . Princess Juliana in New Guinea. . . . "Star of Bernadette" immortalized by Norman Rockwell. . . . Football games.

NEWS OF THE DAY—Vol. 15, No. 221—Marines under fire at Bougainville. . . . Russians take Karachev. . . . Exchange of prisoners between Germany and England. . . . Pacific volcano erupts.

NEWS OF THE DAY—Vol. 15, No. 222—Hull reports on Moscow parley. . . . Latest Russian victories. . . . Glider Command rehearses. . . . *Richelieu* ready. . . . Princess Juliana in New Guinea. . . . Football games.

PARAMOUNT NEWS—No. 24—Russian offensive sweeps on. . . . Seasickness cure devised. . . . Nurseries in Kaiser shipyards. . . . Allied prisoners in England. . . . Reception given returning buddies.

PARAMOUNT NEWS—No. 25—Airborne troops in rehearsal. . . . Hull reports to Congress on parley. . . . World peace discussed by political leaders. . . . Karachev taken by Reds. . . . Alcohol shortage. . . . Football games.

RKO PATHE NEWS—Vol. 15, No. 25—Russians advance on central front. . . . Congress greets Secretary Hull. . . . Glider troops rehearse. . . . Princess Juliana welcomed in New Guinea. . . . Notre Dame-Seahawks football game.

RKO PATHE NEWS—Vol. 15, No. 26—Wounded Allied soldiers see German prisoners return. . . . Allied prisoners exchanged and get homecoming reception in England. . . . Yanks land at Bougainville 260 miles from Rabaul.

UNIVERSAL NEWSREEL—Vol. 16, No. 243—Marines storm Bougainville. . . . Russians advance. . . . Combat sea-sickness through pill. . . . Allied prisoners in England. . . . Pacific volcano erupts. . . . Governor Dewey speaks. . . . Kaiser's de luxe nurseries.

UNIVERSAL NEWSREEL—Vol. 16, No. 244—Russians at Karachev. . . . WAAFS in Arlington. . . . Dance palace in London bombed. . . . Football contests. . . . *Richelieu* ready. . . . Princess Juliana in New Guinea. . . . Fun at Boeing plant.

ALL AMERICAN NEWS—Vol. 2, No. 57—Harlem celebrates Armistice Day. . . . Negro press pledges aid to OWI. . . . Howard U. trains men. . . . Coast Guard on the job. . . . Grid hero comes home.

Monogram Sets 10-City Date On "Women in Bondage"

Monogram has closed a deal with the Fox Wisconsin circuit for a 10-city day and date opening of the Monogram film, "Women in Bondage," which will be coupled with "What a Man," also a Monogram film, December 9.

In addition to the Wisconsin theatre in Milwaukee, the features will be booked at the circuit's "A" houses in Racine, Fond du Lac, Green Bay, Appleton, La Crosse, Port Washington, Kenosha, Wausau and Manitowoc. Nancy Kelly, H. B. Warner and Gertrude Michael of the cast of "Women in Bondage," will appear personally in connection with the engagements.

Harry Thomas, Monogram sales executive, and Charles Trampe, Milwaukee franchise holder, acted for the film company in the deal, and Harold J. Fitzgerald and Vern Touchett for the circuit.

20th-Fox Showing Held

Approximately 50 Cleveland exhibitors last week were guests of James J. Grady, Twentieth Century-Fox district manager, and I. J. Schmertz, branch manager, at a screening of the company's "The Happy Land" at the exchange's projection room, and later at a dinner in the Hollenden Hotel.

Heads WPB in Los Angeles

Warren Doane has been transferred from his post in the War Production Board in Washington to take charge of the Los Angeles office, replacing Merwin Travis, resigned.

AFM Sees Film Industry As "Second Front"

James Caesar Petrillo and his American Federation of Musicians will open a "second front" against the motion picture industry when the time is "feasible," Joseph A. Padway, counsel for the union, said Saturday at the War Labor Board panel hearing in New York. Reverberations to the statement in Hollywood were to the effect that "second front" action likely will take the form of insisting upon a minimum number of musicians in theatres in the face of a prevailing all-sound policy throughout the nation. According to reports, Mr. Padway is expected in Hollywood over this weekend.

Mr. Petrillo's spokesman talked openly on the attitude of the AFM towards the film industry for the first time since the Senate hearings of last January, and on the day of the issue of MOTION PICTURE HERALD in which the story of Mr. Petrillo and Mr. Padway and their designs upon the industry appeared.

Mr. Padway made his declaration at the panel hearing in reply to a remark by Ralph F. Colin suggesting that the union had "conveniently" overlooked the film industry and the juke boxes. The union's counsel, referring to the industry, also quoted himself, repeating what he had said to MOTION PICTURE HERALD when questioned as to Mr. Petrillo's attitude towards films, saying, "We recognize the problem."

He also explained that right now "it would take every penny of the $1,500,000 in the AFM treasury to wage a fight against the movies, and it would be a losing fight." He explained that the opening of a "second front" depended upon when the union had established the principle of paying fees direct to the union for the so-called "Employment Fund."

File No Defense In Goldman Suit

No defense was entered by the Warner circuit and major distributor defendants in the William Goldman anti-trust suit in Federal district court, Philadelphia, Monday when defendants permitted the case to go to Judge William H. Kirkpatrick. They were expected to make a formal motion Wednesday for dismissal of the suit. Their action came as the trial was resumed Monday morning following an adjournment taken last Wednesday when Mr. Goldman, in an equally surprising move, rested his case after three days of testimony in which he appeared as the sole witness.

Defendants' decision not to offer a defense obviously was based on their belief that Mr. Goldman, in his three-day session on the stand, had failed to establish a cause of action.

Judge Kirkpatrick was expected to rule Wednesday on whether or not Mr. Goldman succeeded in making out a case against the defendants. The plaintiff, an independent theatre operator, seeks triple damages of $1,350,000 on monopoly charges involving downtown first run theatres in Philadelphia.

Smith Gets Army-Navy "E"

The Alexander Smith & Sons Carpet Company was awarded the Army-Navy "E" at ceremonies in Yonkers, N. Y., on November 23. The company has converted more than 80 per cent of their production facilities to war work. The company is one of the leading sources of theatre carpets.

HAPPY HOLIDAYS WITH

THE SINATRA SHOW FROM RKO!

RKO
RADIO
PICTURES

Watch the Grosses Climb HIGHER AND HIGHER

LETTERS FROM READERS

AUSTRALIAN SAYS BIG PROBLEM IS RENTALS

To the Editor of the Herald:

It is with pleasure that I enclose a remittance draft for $10 to cover another year's subscription to the Herald.

It hardly seems a year since I forwarded the last subscription and I remember well your acknowledgement dated the 4th of January, 1943, wherein you mentioned that it would be of interest to you to hear from exhibitors in distant countries concerning exhibition experiences and perhaps something about the types of pictures which we find most successful.

I did not reply to your kind invitation to write because I felt that within the outlook of the independent theatre owner the problems which beset the industry as it affects him can all be resolved around one big contentious matter which confronts him, but one which also should have a fair and reasonable solution somewhere, and if this could be found I fancy that all other problems and difficulties would dissolve around it. I refer to the matter of film rentals.

Sees Film Rentals As Basic Problem

I hope you will remember that I have previously written to you expressing admiration and thanks for your series of splendidly written and well timed editorials which I have now been reading with increasing interest every week for many years, but in all that time I do not remember one editorial which analyzed this basic relationship between distributor and exhibitor and it has thus become an angle of the business which has been avoided by all independent thinking authorities and left to suffer the evils of bitterness and strife between the buyer and seller.

I wonder if it would be asking too much to ask if you could write an article discussing the question, with some constructive criticism aimed at leading the distributor to a recognition of the rights of others and the exhibitor to a fair acceptance of the value of the films he buys.

Within my own experience I have been confronted with demands for increases in rentals every year for 15 years and I have never yet found these demands to be based upon any formula which contained the reasons why a distributor should take so much and the exhibitor, so much. On the contrary, it has always been based upon intangible barter, psychological reactions of personalities, luck, chance and included every factor except common sense.

Holds That Exhibitor Has No Alternative

That the motion picture industry operates along lines which are different from other industries, in so far as the selling price to its retailers fluctuates as localities vary, cannot be denied, but this difference amounts to a difference in method only because the commodity of entertainment as it reaches the customer is intangible. But this element of difference is surely not such as to give a film owner an unbridled right to demand whatever terms he fancies, or as in many cases, whatever terms an exhibitor, who has no alternative, consents to pay.

The industry's revenue comes in a bulk from the customers at the box office, entertained at the theatre by a celluloid record manufactured at the distributor's studio. To obtain this end result the function of the theatre is to attract, accommodate and cater to the public and by his drive and forceful showmanship to keep them coming back again and again. The function is in no less a degree important to the function of the producer to congregate artists and technicians and produce pictorial records of their talents to be displayed in the world's theatres.

It would appear manifestly unfair for a producer to take away from the box office revenue as his share, a proportion which in the aggregate returns to him in profits, figures which can only be described as enormous and almost staggering to ordinary individuals save only astronomical mathematicians, whilst on the other hand no profits on the exhibition side will ever equal the rate of return recently contained in the published profits of one company, for instance, which followed even after the payment of $8,262,205 annually to 146 executives in the high brackets.

The position is that the income from the industry is to be shared between production and exhibition but the root of all the evil comes from the difficulty of deciding the proportions of the sharing. Neither faction can exist without the other. Producers should not ask as a gift a partnership share in every theatre in the world but some basis should be established to indicate what proportion is fair to each side. It is the failure to arrive at what is fair between the parties which is the underlying cause of all the industry's troubles.—*SANDERSON & PAYNE, Melvic Theatre, Belmont, N. S. W., Australia.*

SAYS "SIGNIFICANT" FILMS MUST BE ENTERTAINING

To the Editor of the Herald:

Regarding your editorial commenting on a paper by Mr. Darryl Zanuck read before the Writers Congress regarding Mr. Zanuck's forthcoming "Wilson" and "One World," I will entirely agree with you that Mr. Zanuck must be convinced to invest in the neighborhood of six million in two pictures which the public is apt to regard as "significant pictures."

Mr. Zanuck is a wise and experienced showman but even he has a few total flops to his credit, or debit, as the case may be and if these two pictures "have something to say," as Mr. Zanuck claims, they will likely go unheard if they lack the only commodity a showman has to sell—entertainment.

If Mr. Zanuck presents "the messages" in these pictures without the entertainment the public expects for its money then as he has promised, the genius of 20th Century-Fox will be in the market for a large number of stories suitable to the "Technicolorful" entertainment talents of Miss Betty Grable.—*W. F. Shelton, Manager, Louisburg Theatre, Louisburg, N. C.*

AIR FORCE BOOKER HITS WAR FILMS

To the Editor of the Herald:

I am a vehement critic of the film industry for its consistent policy of producing harrowing war pictures, which only have a most depressive effect on the average person's morale.

War films should be limited to pictures taken "in action" such as "Desert Victory," and film producers should be forbidden to make pictures of a fictitious war staged in a peaceful building called a studio, whose only claim to be called entertainment is their absurd unreality. I contend that these so-called war films should only be produced in peacetime as a deterrent to further wars.—*Squadron Leader Raymond Courtin, film booker, Service Flying Training School, Swift Current, Sask.*

Oregon Theatre Opens

E. H. Kurasch and Walter E. Tebbetts have opened the 500-seat New Lombard theatre in suburban Portland, Ore. It caters to war worker patronage.

500 Performers To Bring Xmas to Men Overseas

American troops overseas will be entertained by more than 500 performers on Christmas Day, USO-Camp Shows has reported. The organization was two years old last week and, since 1941, has grown to a position where 49 Victory Circuit shows and 60 tabloid troupes are touring camps in this country with another 83 on overseas missions.

In the winter of 1941-42, the motion picture division sent 35 Hollywood stars on volunteer domestic tours, averaging two weeks each, and the following winter, this number was doubled. All told, the number of service men attending USO shows in this country has been estimated at 30,000,000 exclusive of the overseas audiences.

The greatest stress has been placed on the overseas program and the 1944 schedule is directed toward increased participation by performers in the war combat zones. More than 500 already have toured in units outside the continental United States, 207 giving their services during 1942.

A radio broadcast, "Soldiers in Greasepaint," heralded the USO-Camp Shows' second anniversary on Thanksgiving Day. Appearing on the program were the many Hollywood actors who have entertained troops under the USO's auspices, including Jack Benny, Bob Hope, Carole Landis, Adolphe Menjou, Martha Raye and others.

The Hollywood Victory Committee, at the request of the War Department, is recruiting stars to tour service posts in this country during the Christmas-New Year's week. Among the first volunteers are Veronica Lake, Dinah Shore, Fred MacMurray, George Raft, Dick Powell, Martha Raye, Robert Benchley, William Bendix, Kay Francis, Franchot Tone, Chester Morris and Harpo Marx. It is the intention of the War Department to give entertainment at all military establishments during that period to the 78 per cent of service men who will not be given Christmas leaves.

Maurice White New Head Of Cincinnati Club

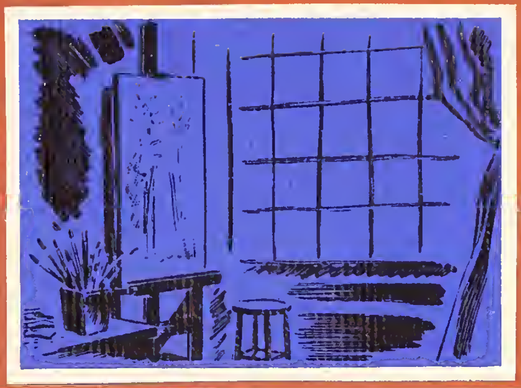
New officers of the Cincinnati Variety Club are: Maurice White, chief barker; Harry David, first assistant; Arthur Frudenfeld, second assistant, and Allen S. Moritz, dough guy. Saul Greenberg was reelected property master, and Mr. Moritz, national committeeman. National delegates will be selected next month. The crew consists of Mr. White, Mr. David, Mr. Frudenfeld, Mr. Moritz, Harold Bernstein, Michael Greenberg, Ralph Konsler, Noah Schecter, A. L. Weinstein and H. J. Wessel. Mr. Frudenfeld and Mr. Wessel, although past chief barkers, were elected to the crew, on which F. W. Huss, Jr., and William Onie retiring and past chief barkers, respectively, automatically serve. The installation dinner has been set for December 10, with Mr. Frudenfeld and Mr. Schecter in charge of arrangements.

Cinema Club Has Meeting

The Cinema Club of Cincinnati was to hold its first meeting of the winter on November 27 at the Variety Club headquarters in that city. Rudolph Knoeple is president and Peter Nieland, secretary-treasurer.

Rob Louisville Theatre

Two armed bandits held up the cashier of the Strand theatre in Louisville, Ky., last week, escaping with $67 in box office receipts. It was the first theatre holdup in the city in several years.



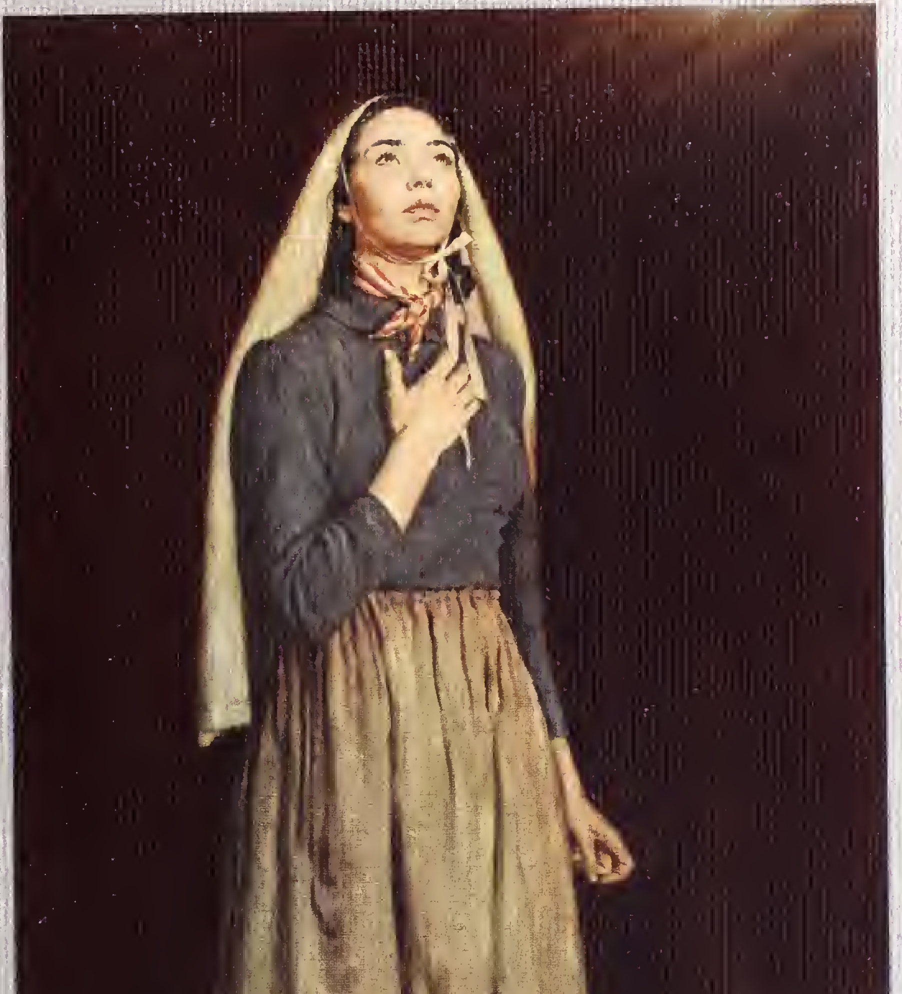
The Story of a Masterpiece

"BERNADETTE"

by Norman Rockwell

Early in 1943, Norman Rockwell completed his famous series of paintings "The Four Freedoms." He had already achieved celebrity as an interpreter of America's folkways. Now his stature became international and he was the recipient of a global wave of acclaim. It was at this time that the artist conceived of a subject comparable in emotional appeal and perhaps even more challenging to his mature craftsmanship. He saw in Jennifer Jones as the simple girl of Lourdes in Franz Werfel's "The Song of Bernadette" the inspiration for one of his finest canvases. Here, through the medium of a lone girl, glorious and exalted, could be created a painting to inspire people in all walks of life. Many were the sketches prepared. Constantly, the artist deliberated over details of composition and color. With expert draughtsmanship he sought to capture what Franz Werfel had expressed in words. How well he succeeded is implicit in the reproduction of the finished work. This portrait of Bernadette will reach the hearts of all who see it —for in its subtle expressiveness, in every stroke of the brush— it conveys the essence of everything that was so movingly written into "The Song of Bernadette."

—PEYTON BOSWELL, Jr.,
Author of "Modern American Painting,"
Editor of "The Art Digest."


Norman Rockwell
BERNADETTE

Franz Werfel's

THE SONG OF BERNADETTE

A 20th CENTURY-FOX PICTURE

with JENNIFER JONES · WILLIAM EYTHE · CHARLES BICKFORD · VINCENT PRICE · LEE J. COBB · GLADYS COOPER
Anne Revere · Roman Bohnen · Mary Anderson · Patricia Morison · Aubrey Mather · Charles Dingle · Edith Barrett
Sig Ruman · Blanche Yurka · Ermadean Walters · Marcel Dalio · Pedro de Cordoba · Jerome Cowan
Directed by HENRY KING · Produced by WILLIAM PERLBERG
William Goetz In Charge of Production · Screen Play by George Seaton

ITPA Reelects Ainsworth As President

William L. Ainsworth was reelected president of the Independent Theatre Protective Association of Wisconsin and Upper Michigan last Friday at the organization's fifth annual convention held at the Hotel Schroeder in Milwaukee. Mr. Ainsworth will serve his fifth consecutive year as president. Harry Perlewitz, executive secretary, and Charles Trampe, vice-president, also were reelected. Russell Leddy, owner of the Orpheum theatre, Green Bay, was elected secretary to succeed Mark Morgan, and George Langheinrich, owner of the Burleigh theatre, Milwaukee, was elected treasurer to succeed August Berkholtz.

L. V. Bergtold, of Westby, and Jack Yeo, of Burlington, were elected as new members. Harry Melcher, of Milwaukee, Lucille Forbes, of Merrill, J. P. Adler, of Marshfield, William Smith, of Menomonie, and George Fisher, of West Allis, all of Wisconsin, were reelected as members of the board.

The ITPA of Wisconsin and Upper Michigan hereafter will be known as the Independent Theatre Owners of Wisconsin and Upper Michigan, following a vote of members.

A complete report on activities of the Allied States Caravan, which was making its annual visit to the association, was made to the ITPA members by M. A. Rosenberg, Col. H. A. Cole, Abram F. Myers, Rotus Harvey, Mr. Ainsworth and Sidney Samuelson, members of the Caravan committee. Approval of the report was made by the ITPA. At the concluding session of the convention, a number of resolutions were passed, including one congratulating Jack Kirsch and his committee for stimulating production of films on the subject of juvenile delinquency and also expressing appreciation to RKO and March of Time for the short subjects, "Children of Mars" and "Youth in Crisis."

More than 500 exhibitors and industry leaders from Milwaukee and the surrounding territory attended the ITPA annual banquet.

U. S. Fifth Army in Italy Wants More New Films

Major Ray Novotny, special services officer with the U. S. Fifth Army in Italy, in a broadcast from that country to the New York *Times* last week, said soldiers were receiving but three pictures a month and eagerly await more, especially the newer ones.

Troops want newsreels, cartoons and band shorts, Major Novotny reported, and said they leaned toward entertainment films rather than dramatic war pictures.

"There is nothing so popular in the entertainment line as films," he said. "They always draw huge crowds, even in the worst weather and sometimes under bombing and shelling conditions."

Coast Theatre Defense Bureau May Disband

The Los Angeles Theatre Defense Bureau may dissolve following the withdrawal of financial support by Fox West Coast Theatres, which was footing approximately 40 per cent of the cost. FWC contends that informal cooperation among theatre men can now be given which will serve the purpose in view of the relaxation of coastal defense regulations.

The bureau was formed a day after Pearl Harbor among circuits and independents to work as a protective agency during the emergency. Until the remaining sponsors meet, however, the fate of the bureau will not be determined. It is possible that it will continue on a smaller scale.

W. A. STEFFES, above right, organizer and head of the new Motion Picture Theatre Owners Union of the Northwest, with Benjamin Berger, Minneapolis, and Miss Twentieth Century-Fox at the Wisconsin Theatre Owners convention in Milwaukee last week.

Steffes Forms New Theatre Unit

W. A. (Al) Steffes, Minneapolis exhibitor and former president of national Allied States Association and of Northwest Allied, petitioned the Allied board of directors meeting in Milwaukee last week for admission to the national exhibitor organization of a new unit to be known as the Motion Picture Theatre Owners Union of the Northwest. Allied action on the petition will be taken at the next meeting of the board which has been scheduled tentatively for early in January either in New York or Washington.

Mr. Steffes issued a strong plea for the strengthening of the Allied organization and urged the national body to withdraw from its fight for better terms with distributors.

Appearing at the joint Allied and ITPA meeting, Mr. Steffes was fully recovered from the illness which forced him to relinquish his former executive position with Allied. He reported that in the past few years he has contacted approximately 1,000 independent exhibitors personally.

National Decency Legion Classifies 10 Films

The National Legion of Decency reviewed 10 films for the current week, classifying six as unobjectionable for general patronage and four as unobjectionable for adults. The listing follows:

Class A-1, Unobjectionable for General Patronage: "Frontier Law," "Hands Across the Border," "Happy Land," "Henry Aldrich Haunts a House," "Minesweepers," "Raiders of Sunset Pass." Class A-2, Unobjectionable for Adults: "The Falcon and the Coeds," "Gangway for Tomorrow," "She's for Me," "Son of Dracula."

Advise AFL Affiliation

The executive committee of the Screen Publicists Guild has recommended, in a report to its membership, that the guild apply for a charter as an autonomous local of the American Federation of Labor. The move would align the publicists with technicians, office workers, cartoonists, set designers and machinists.

Rodgers Pleads For Harmony Within Trade

A plea to exhibitors not "to parade our family quarrels in the street" and to refrain from thus endangering the industry as a whole, was made by William F. Rodgers, MGM general sales manager, in an address read before the board meeting of national Allied States Association at the Hotel Schroeder last Thursday. The speech was read by H. M. Richey, assistant to Mr. Rodgers. The MGM sales head was ill in Minneapolis and was unable to attend.

"Let's be better business men than to believe that we can attack, slander, talk loosely about one arm of the industry without handicapping, if not mortally injuring, the other part of the body," Mr. Rodgers said. "Whether you like it or not, and if you don't you had better seek a more enjoyable vocation, we are all a part of the motion picture business and we must learn that to parade our family quarrels on the street is to reduce the reputation of the family in the neighborhood of industries."

David Palfreyman of the Motion Picture Producers and Distributors of America, reviewed the proposed 20 per cent admission tax and urged exhibitors to inform the Senate Finance Committee how the tax would affect them in their individual communities.

The Allied board went on record against the tax increase, saying that the present rate was as much as the public could stand without adversely affecting its acceptance of motion pictures as a medium of moderately priced entertainment and information.

Plans for prompt action on legislative matters in all territories were perfected and the need for accurate statistics on all matters affecting Allied members, with methods for obtaining such information, were discussed.

Suggestion was made for special committees to be formed in all territories for the purpose of following up bulletins which come out of Washington. The proposal for an enlarged bulletin service, made at the last quarterly meeting, was not acted upon, but deferred until the next board meeting to be held in January.

M. A. Rosenberg, president of national Allied and chairman of the Caravan committee, reported on the Caravan progress and agreement was reached that its missionary work be continued.

In a general discussion of film rentals, Col. H. A. Cole called attention to a study being made by the Office of Price Administration. He pointed out that although the OPA had no power to control prices in the industry, the study was expected to result in definite recommendations made by that board.

OPA officials said in Washington over the weekend that the Emergency Price Control Act specifically exempted motion pictures from the definition of "commodities" on which prices may be controlled. No mention was made of the OPA study which Col. Cole referred to in his address.

Col. Cole also discussed economic conditions affecting the industry, including prevailing wage rates and the manpower situation. Rotus Harvey told board members of the experiment tried on the west coast of classifying the industry second to essential war work in the matter of inductions.

The policy of blind pricing failed of approval before the board.

Korda Signs Edward Black

Sir Alexander Korda, production head for MGM in England, has signed Edward Black, who resigned as Gainsborough Studios production executive last week. Mr. Black will remain at Gainsborough until current pictures are completed.

"FLESH AND

breaks the all-

at Loew's

CRITERION

Theatre

New York

...And its th

FANTASY"

time record

Same story everywhere

including...

ATLANTA
CINCINNATI
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READING
HARRISBURG
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That's Universal Values!

UNIVERSAL PICT

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.

Columbia

DESTROYER: Edward G. Robinson, Marguerite Chapman—In spite of no names and a war picture to boot, it did business and the people liked it.—F. R. Crist, Crist Theatre, Loveland, Ohio.

ENEMY AGENTS MEET ELLERY QUEEN: Margaret Lindsay, William Gargan—This series is quite popular. Business satisfactory. Played Sunday, Nov. 7.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

FIRST COMES COURAGE: Brian Aherne, Merle Oberon—This reminds you of "Moon Is Down" and "Commandos Strike at Dawn" in a very mild way. Very little action and, of course, a war story. Played to below average business. Played Wednesday, Thursday, Nov. 3, 4.—G. H. Maxon, Strand Theatre, Jewell, Ia. Rural and small town patronage.

FOOTLIGHT GLAMOUR: Arthur Lake, Penny Singleton—Not the best in this series, but everyone enjoyed it. Our customers think this series is tops. Played Wednesday, Thursday, Nov. 3, 4.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind.

MY KINGDOM FOR A COOK: Charles Coburn, Marguerite Chapman—This was intended to cash in on Coburn's performance in "The More the Merrier," but the English brand of humor and entirely too much of it will disappoint all but very easily satisfied customers. Played Wednesday, Nov. 10.—G. H. Maxon, Strand Theatre, Jewell, Ia. Rural and small town patronage.

MY SISTER EILEEN: Rosalind Russell, Brian Aherne—Disappointed in this one. Played it very late; fell down badly on Saturday night. Some comedy but not enough to put it over. Played Oct. 30.—A. L. Dove, Bengough Theatre, Sask., Canada. Rural and small town patronage.

RIDERS OF THE NORTHWEST MOUNTED: Russell Hayden, Bob Wills—Picture drew extra well in spite of the fact that people here usually shy away from "Mounties." The picture was well directed and had a good plot. Played Saturday, Sept. 10.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

SAHARA: Humphrey Bogart, Bruce Bennett—A grand show. Lots of thrills and a novelty in that it has an all-male cast. All who saw it were well stisfied. This feature is full of entertainment from start to finish. Columbia is doing a pretty good job of its "A" pictures.—Bruce K. Young, Ritz Theatre, Dyershurg, Tenn. General and soldier patronage.

WHAT'S BUZZIN', COUSIN?: Ann Miller, John Hubbard—Rochester is the best box office name in this feature. Believe we would have done O.K. on it if it hadn't rained all Sunday. Picture has lots of music, fun, singing; plus a few gangsters and a hillbilly number. Played Sunday, Monday, Nov. 7, 8.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind. Family patronage.

WHAT'S BUZZIN', COUSIN?: Ann Miller, John Hubbard—Popular appeal to younger folks. Had bad weather; could have done better. Musicals don't do sellout business here. Played Wednesday, Thursday, Nov. 10, 11.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Metro-Goldwyn-Mayer

ABOVE SUSPICION: Joan Crawford, Fred MacMurray—If MGM would just forget Joan Crawford, I think the public would be glad to.—F. H. Crist, Crist Theatre, Loveland, Ohio.

DR. GILLESPIE'S NEW ASSISTANT: Lionel Barrymore, Van Johnson—Every business establishment in town was closed for the bond drive. Business was average. but should have been better. Picture was O.K. Played Thursday, Sept. 9.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

DU BARRY WAS A LADY: Red Skelton, Lucille Ball—In my estimation, this is Red's best. Played Thursday, Friday, Nov. 11, 12.—Willard Moore, Lido Theatre, Providence, Ky.

DU BARRY WAS A LADY: Red Skelton, Lucille Ball—Excellent Technicolor comedy. The name and costumes probably kept some away, but it is very good entertainment, both in comedy and musical numbers. Played Tuesday, Wednesday, Oct. 19, 20.—Paul O'Neil, Grand Theatre, Wallace, Idaho. Nursing and professional patronage.

DU BARRY WAS A LADY: Red Skelton, Lucille Ball—This one is silly. Nothing to it. but it was a relief from war pictures; no kicks. Beautiful color, pretty girls, but my people don't go for costume pictures. Business below average. Played Thursday, Friday, Nov. 11, 12.—Frank D. Fowler, Princess Theatre, Mocksville, N. C. Rural patronage.

HUMAN COMEDY, THE: Mickey Rooney, Frank Morgan—Stars are O.K., but picture is a bit disappointing to the general public. Played Monday-Wednesday, Oct. 25-27.—Willard Moore, Lido Thetre, Providence, Ky.

I DOOD IT: Red Skelton, Eleanor Powell—The biggest grosser from this company this year, with the exception of "Random Harvest." Skelton excellent, but some of Eleanor Powell's dancing seems to have been clipped from her previous pictures. Played Saturday-Monday, Nov. 6-8.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

PILOT NO. 5: Franchot Tone, Marsha Hunt—Good on a double bill only. I played it with "Silver Spurs" and had good attendance. Played Saturday, Sunday, Oct. 30, 31.—Mrs. Gertrude Proulx, Au Gres Theatre, Au Gres, Mich. Rural and small town patronage.

PILOT NO. 5: Franchot Tone, Marsha Hunt—Single featured and was well liked. Had enough action for our usual Friday-Saturday audiences. But gross was nothing unusal. Played Oct. 1, 2.—Arnold Schneeberger, Ritz Theatre, Tipton, Ind.

PRESENTING LILY MARS: Judy Garland, Van Heflin—Played in the middle of the week and was a relief to the audiences after all the war films lately. They seemed to like it real well and it grossed slightly above average. But it wasn't up to the usual Garland style. Played Tuesday-Thursday, Sept. 28-30.—Arnold Schneeberger, Ritz Theatre, Tipton, Ind.

SALUTE TO THE MARINES: Wallace Beery, Fay Bainter—Here is a good picture. A war picture. but done to a turn and in a big way. The color and locale are perfect, with excellent direction of the battle scenes. Played Sunday-Tuesday, Nov. 7-9.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SWING SHIFT MAISIE: Ann Sothern, James Craig—The box office said it was good, and so did the patrons.—F. R. Crist, Crist Theatre, Loveland, Ohio.

SWING SHIFT MAISIE: Ann Sothern, James Craig—Not a big picture, but very entertaining. Played Thursday, Friday, Oct. 28, 29.—Mrs. G. Nelson Foxworthy, Princess Theatre, Flemingsburg, Ky.

TENNESSEE JOHNSON: Van Heflin, Ruth Russey—Nothing and plenty of it, so far as business was concerned. Many walkouts. Played Saturday, Sept. 10.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

YOUNGEST PROFESSION, THE: Virginia Weidler. Edward Arnold and Guests—Satisfactory midweek offering. The brief appearance of the guest stars offers more in advance promotion than the picture delivers. Well produced. Played Wednesday, Thursday, Oct. 20. 21.—G. H. Maxon, Strand Theatre, Jewell, Ia. Rural and small town patronage.

Paramount

AERIAL GUNNER: Chester Morris, Richard Arlen —Nice picture. Played it only one day to nice husiness. Give it your best one-day playdate. Paramount doesn't make a better program picture. Played Monday, Nov. 8.—Frank D. Fowler, Princess Theatre, Mocksville, N. C. Rural patronage.

FIVE GRAVES TO CAIRO: Franchot Tone, Anne Baxter—Eric Von Stroheim really did himself proud in this. I was afraid some of my cowboys might shoot a hole in my screen, but guess they left their guns at home since they can't get ammunition any more. Played Thursday, Friday, Nov. 4, 5.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. Small town patronage.

FLIGHT FOR FREEDOM: Rosalind Russell, Fred MacMurray—While business was poor, the cash customers liked this picture. It was well acted and well made. Played Wednesday, Thursday, Nov. 3, 4.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

HENRY ALDRICH GETS GLAMOUR: Jimmy Lydon, Charlie Smith—This one went over for us and proved the best of the series we have shown to date. There were several sequences that brought the house down. Played Friday, Saturday, Nov. 5, 6.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

NIGHT PLANE FROM CHUNGKING: Robert Preston, Ellen Drew—Douhled this with "Henry Aldrich Gets Glamour" to good weekend husiness. Good action programmer. Played Friday, Saturday, Nov. 5, 6.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SO PROUDLY WE HAIL: Claudette Colbert, Paulette Goddard—Very good. War pictures may be on the wane, but we will settle for business like this any Sunday. Thanks to Paramount and the grand cast for such a splendid job of production and acting. Played Sunday, Monday, Nov. 7, 8.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SO PROUDLY WE HAIL: Claudette Colbert, Paulette Goddard—Very fine picture which played to little more than average husiness. Being a good story about nurses, the women came and the men stayed away. Played Wednesday, Thursday, Nov. 3, 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SOULS AT SEA: George Raft, Gary Cooper—A reissue that did not click. Too rough for the female trade, and that is about all we have left.—F. R. Crist, Crist Theatre, Loveland, Ohio.

SUBMARINE ALERT: Richard Arlen, Wendy Barrie—Good little action picture which slipped by on Pal Night. Played Tuesday, Nov. 2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

DEATH VALLEY MANHUNT: Bill Elliott, Gabby Hayes—Good Western picture which pleased on Friday-Saturday. More action than usual. Played Nov. 5, 6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAN FROM MUSIC MOUNTAIN: Roy Rogers—This Roy Rogers was very good as was the one before it. Roy is getting better all the time. Some of our fans like him better than Gene Autry. Bob Nolan also received a lot of applause. Good attendance. Played Saturday, Sunday, Nov. 6, 7.—Mrs. Gertrude Proulx, Au Gres Theatre, Au Gres, Mich. Rural and small town patronage.

NOBODY'S DARLING: Mary Lee. Gladys George —One of the hetter made pictures from this company and with a young star who is growing in popularity. A swell little musical. Played Thursday. Friday, Nov. 11, 12.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

(*Continued on opposite page*)

(Continued from opposite page)

SILVER SPURS: Roy Rogers—Roy Rogers has taken the place of Gene Autry here, and this was a good Roy Rogers; better than the average. Doubled with "Pilot No. 5" to good business. Played Saturday, Sunday, Oct. 30, 31.—Mrs. Gertrude Proulx, Au Gres Theatre, Au Gres, Mich. Rural and small town patronage.

SLEEPY LAGOON: Judy Canova, Dennis Day—Not quite up to Judy's better pictures, but it was good comedy and most of them liked it first rate. Played double with "Man From Music Mountain" to a good turnout. Played Saturday, Sunday, Nov. 6, 7.—Mrs. Gertrude Proulx, Au Gres Theatre, Au Gres, Mich. Rural and small town patronage.

RKO

BEHIND THE RISING SUN: Margo, Tom Neal, Robert Ryan—This was sold as on a par with "Hitler's Children," but the only resemblance was the RKO trademark. Business below average. Picture is fairly well produced, but with the public acceptance of war pictures on the decline, it turns out just a so-so effort which should have been dualled with some lively musical or skipped. Played Friday, Saturday. Oct. 15, 16.—G. H. Maxon, Strand Theatre, Jewell, Ia. Rural and small town patronage.

GILDERSLEEVE'S BAD DAY: Harold Peary, Jane Darwell—Doubled this with "Alaska Highway" to slightly better than average. This is no better nor worse than previous effort. Strictly dual. Played Friday, Saturday, Nov. 5, 6.—G. H. Maxon, Strand Theatre, Jewell, Ia. Rural and small town patronage.

SKY'S THE LIMIT, THE: Fred Astaire, Joan Leslie—Good musical show which pleased. Business good. Played Sunday, Monday, Oct. 31, Nov. 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TWO WEEKS TO LIVE: Lum and Abner—The name of Lum and Abner has swell box office appeal here. Played Thursday, Friday, Oct. 14, 15.—Willard Moore, Lido Theatre, Providence, Ky.

Twentieth Century-Fox

A HAUNTING WE WILL GO: Laurel and Hardy—Glad to see these two stars are producing regularly again. Our patrons like Laurel and Hardy very much. Played single with final chapter of "Bat Man" which, incidentally, is about the first serial that has meant something at the box office in several years. Played Thursday, Friday, Nov. 11, 12.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind. Family patronage.

BOMBERS MOON: George Montgomery, Annabella—Good picture that was enjoyed by most everybody. Business better than average for Sunday. Ran with "Purple V," which made the program a bit heavy. Played Sept. 5.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

CONEY ISLAND: Betty Grable, George Montgomery—Very good picture with exceedingly good business. We had many favorable comments. Played Monday-Wednesday, Sept. 6-8.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

HEAVEN CAN WAIT: Don Ameche, Gene Tierney—This well-produced offering is a bit hard to discuss. Rather unusual story on the serious side, but lots of laughs and was enjoyed generally—especially among the ladies. Played Sunday-Tuesday, Oct. 31-Nov. 2.—G. H. Maxon, Strand Theatre, Jewell, Ia. Rural and small town patronage.

MY FRIEND FLICKA: Roddy McDowall, Preston Foster—Fine picture. Our patrons liked it the first night, and word-of-mouth advertising is the best, so business was even better on the second night. Played Thursday, Friday, Sept. 9, 10.—Mrs. G. Nelson Foxworthy, Princess Theatre, Flemingsburg, Ky.

OX-BOW INCIDENT, THE: Henry Fonda, Dana Andrews—Disappointing. Played Thursday, Friday, Nov. 4, 5.—Willard Moore, Lido Theatre, Providence, Ky.

QUIET PLEASE, MURDER: Gail Patrick, George Sanders—Played this with a Western to nice business. Seemed to please. Played Friday, Saturday, Nov. 12, 13.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

United Artists

PRAIRIE CHICKENS: Jimmy Rogers, Noah Beery, Jr.—This is just what the small town needs. Enjoyed by all, even me.—F. R. Crist, Crist Theatre, Loveland, Ohio.

STAGE DOOR CANTEEN: Stage and Screen Stars—Good, entertaining picture. Was expecting too much after so many good reports. The picture was too long. Played Sunday, Monday, Oct. 31, Nov. 1.—Mrs. G. Nelson Foxworthy, Princess Theatre, Flemingsburg, Ky.

YOUNG AND WILLING: William Holden, Susan Hayward—Quite silly in several spots, but good entertainment, nevertheless. Business was O. K., too. Played Sunday, Sept. 12.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

Universal

AMAZING MRS. HOLLIDAY, THE: Deanna Durbin, Edmond O'Brien—This picture fooled us. Really did extra well; everybody enjoyed it. Played Monday, Tuesday, Nov. 8, 9.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

BEHIND THE EIGHT BALL: Ritz Bros., Carol Bruce—Our weekend crowd ate this hokum up. Impossible to hear half the dialogue. Must have been O.K., as most of the small Universal features always have been this season. Played Sunday, Sept. 12.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

CAPTIVE WILD WOMAN: Evelyn Ankers, John Carradine—Double billed with "Song of Texas." Business excellent. A natural exploitation picture and will please generally. Animal training sequences are excellent. Played Sunday, Monday, Oct. 17, 18.—Paul O'Neil, Grand Theatre, Wallace, Idaho. Nursing and professional patronage.

FOLLOW THE BAND: Leon Errol, Mary Beth Hughes—A very good programmer that is just the right length for a double and probably O.K. for the Bargain Night. Music and comedy that pleased a fair house. Played Friday, Saturday, Nov. 12, 13.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

FOLLOW THE BAND: Leon Errol, Mary Beth Hughes—Nice little picture, but meant nothing at our box office. Pleased those who came, but not enough cash customers. Played Tuesday, Nov. 9.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind. Family patronage.

HIT THE ICE: Abbott and Costello—One of Abbott and Costello's best. Played three days to nice business. Well received by all types of patrons. Musical interludes also good. Played Tuesday-Thursday, Nov. 9-11.—Paul O'Neil, Grand Theatre, Wallace, Idaho. Nursing and professional patronage.

HIT THE ICE: Abbott and Costello—Here is the best produced Abbott and Costello of the lot. Needless to say we had very good business. Played Sunday-Tuesday, Oct. 10-12.—G. H. Maxon, Strand Theatre, Jewell, Ia. Rural and small town patronage.

HOW'S ABOUT IT?: Andrews Sisters, Robert Paige—Previous Andrews Sisters pictures did O.K. on midweek dates, so we thought we'd try this one on Sunday-Monday, but did very badly. Tried to build it up with a good shorts program, but it didn't mean a thing. Played Oct. 31, Nov. 1.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind. Family patronage.

MISTER BIG: Gloria Jean, Donald O'Connor—Appeals mostly to younger folks. Good jive and musical numbers mixed in with the story. Business fair. Used this with "Report from the Aleutians." Played Friday, Saturday, Oct. 22, 23.—Paul O'Neil, Grand Theatre, Wallace, Idaho. Nursing and professional patronage.

MR. BIG: Gloria Jean, Donald O'Connor—This O'Connor has plenty of talent, and in this one they shoot the works. However, the picture as a whole lacks even a fair shake as to story and direction. Played on dual to average business only. Played Friday, Saturday, Oct. 29, 30.—G. H. Maxon, Strand Theatre, Jewell, Ia. Rural and small town patronage.

PHANTOM OF THE OPERA: Nelson Eddy, Susanna Foster—Very nice rejuvenation; well acted and directed. Claude Rains does well; not as horrifying as the Lon Chaney version and more melodramatic. Well liked, but business not as expected. Played Tuesday-Thursday, Oct. 12-14.—Paul O'Neil, Grand Theatre, Wallace, Idaho. Nursing and professional patronage.

WE'VE NEVER BEEN LICKED: Richard Quine, Noah Beery, Jr.—A very good picture. However, it has little box office value. They'll like it if you can get 'em in. Business definitely off. Played Tuesday-Thursday, Nov. 2-4.—Paul O'Neil, Grand Theatre, Wallace, Idaho. Nursing and professional patronage.

WHITE SAVAGE: Maria Montez, Jon Hall, Sabu—Here's a picture they'll all go for. Good acting, beautiful color, good story. Give it good playing time. Played Thursday, Friday, Nov. 4, 5.—Frank D. Fowler, Princess Theatre, Mocksville, N. C. Rural patronage.

WHITE SAVAGE: Maria Montez, Jon Hall, Sabu—If it hadn't been for the color, there wouldn't have been much to this and they didn't turn out any too well for it. Played Sunday, Monday, Nov. 7, 8.—M. L. DuBose, Majestic Theatre, Cotulla. Tex. Small town patronage.

Warner Bros.

ACTION IN THE NORTH ATLANTIC: Humphrey Bogart, Raymond Massey—A good drawing card. Played Sunday, Monday, Oct. 31, Nov. 1.—Willard Moore, Lido Theatre, Providence, Ky.

ACTION IN THE NORTH ATLANTIC: Humphrey Bogart, Raymond Massey—Good story, well acted. Interest kept at high pitch. Played Friday and Saturday, Oct. 29, 30, to excellent business. Should be well received anywhere, especially by action fans.—Paul O'Neil, Grand Theatre, Wallace, Idaho. Nursing and professional patronage.

ALWAYS IN MY HEART: Kay Francis, Walter Huston—This is a honey of a picture that I had missed earlier in the season. For real entertainment for an audience such as mine, it just hit the spot. Again Warner Bros. have come across with a picture with pleasing entertainment for the common folk. The music is great and Borah Minnevitch and His Rascals are a knockout. Played Saturday, Nov. 6.—A. L. Dove, Bengough Theatre, Sask., Canada. Rural and small town patronage.

CONSTANT NYMPH, THE: Joan Fontaine, Charles Boyer—Joan Fontaine's acting a little overdone. Alexis Smith stole the show. Personally, I thought this was a good picture but had several walkouts. Not for the masses. Played Sunday, Monday, November 7, 8.—Mrs. G. Nelson Foxworthy, Princess Theatre, Flemingsburg, Ky.

MISSION TO MOSCOW: Walter Huston, Ann Harding—A picture of this calibre may be excellent—as this was—but it will not draw the "masses." In a small town it just does not click. Business off. Played Monday, Tuesday, Sept. 13, 14.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

OKLAHOMA KID, THE: James Cagney, Humphrey Bogart—An old picture, but a sure box office hit. Played Tuesday, Wednesday, Oct. 12, 13.—Willard Moore, Lido Theatre, Providence, Ky.

THANK YOUR LUCKY STARS: All Warner Contract Players—At last a picture from this company that will do business in a small town. The best musical of the year, with a big cast that sparkles in its various specialties. Played Saturday-Tuesday, Oct. 23-26.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind.

WATCH ON THE RHINE: Paul Lukas, Bette Davis—Very good production. A little too much on the "class" side for this community. However, business was fair. Played Tuesday-Thursday, Oct. 26-28.—Paul O'Neil, Grand Theatre, Wallace, Idaho. Nursing and professional patronage.

YANKEE DOODLE DANDY: James Cagney, Joan Leslie—Swell picture. Also excellent from a patriotic standpoint. Played Sunday, Monday, Oct. 3, 4.—Willard Moore, Lido Theatre, Providence, Ky.

Short Features

Columbia

SWEEPING CARS: World of Sports—Well received. Nice entertainment.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

THEY STOOGE TO THE CONGA: All Star Comedies—The Stooges are still No. 1 "aisle rollers" in my theatre, and this one is a scream. My customers enjoy a good comedy and this one really did the job.—Bruce K. Young, Ritz Theatre, Dyersburg, Tenn.

Metro-Goldwyn-Mayer

FIXIN' TRICKS: Pete Smith Specialties—Average Pete Smith. A couple of laughs.—G. H. Maxon, Strand Theatre, Jewell, Ia.

ONE HAM'S FAMILY: Technicolor Cartoons—A good cartoon in color that will please the kids—and adults.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan.

SCENIC OREGON: Fitzpatrick Traveltalks—Not so hot for Fitzpatrick. Too much of the same. Plenty of Oregon to film without staying at one place too long.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan.

SCENIC OREGON: Fitzpatrick Traveltalks—Very entertaining as well as beautifully done in Technicolor.—Mrs. G. Nelson Foxworthy, Princess Theatre, Flemingsburg, Ky.

WILD HORSES: Pete Smith Specialties—Pretty poor for Pete Smith. Nothing to it.—Mayme P. Mnsselman. Princess Theatre, Lincoln, Kan.

YANKEE DOODLE MOUSE: Technicolor Cartoons—A very good cartoon. Save this one for your best time.—G. H. Maxon, Strand Theatre, Jewell, Ia.

Paramount

AMPHIBIOUS FIGHTERS: Sportlights — Good reel of the boys in training. They really get the works.—Mayme P. Mussellman, Princess Theatre, Lincoln, Kan.

(Continued on page 60)

WHERE MEN WERE WILDCATTER

"POWER TO PACK IN CUSTOMERS!"

Spectacular and romantic outdoor drama which packs the power to pack in the customers. The action addicts, and all with a taste for romance, are bound to get their money's worth from this often-spectacular meller whose climax is big with excitement.

The Wayne-Scott combination is highly successful casting, and the supporting players fit their assignments like proverbial gloves. —FILM DAILY

"A BOXOFFICE GUSHER!"

"In Old Oklahoma", a happv combination of entertainment values, is thrill-packed meloarama lashed across the Oklahoma prairies in the time of the early oil stampede, under the resourceful and assured direction of Albert Rogell as a box-office gusher for Republic. —DAILY VARIETY

"A SHOWMEN'S PARADISE"

One of the best the company has ever made, it has names to sell, plenty of spectacle, and is packed with action. Mark it down as a showmen's paradise, one which is bound to please the customers.

—THE EXHIBITOR

"HUMOROUS, DRAMATIC, LUSTY AND EXCITING ENTERTAINMENT!"

Humorous, dramatic, lusty and exciting entertainment that should easily find majority audience approval.

Not the least of the film's attributes is its combination of period flavor (the setting is Oklahoma in the 20th century) and the right players to bring to life the characters of Thomson Burtis' story. —SHOWMEN'S TRADE REVIEW

"TREMENDOUSLY BIG!"

Big in scope of production, big in direction, story, and performances, Republic also has in "In Old Oklahoma" a picture that cannot fail to become tremendously big in all its playdates.

. . . superb performances from a cast to whom superb performances are nothing new. . . . This is especially true of John Wayne, for whom it is the topmost rung of a ladder of always interesting portrayals.

—HOLLYWOOD REPORTER

"THE FINEST THING OF ITS KIND TO REACH THE SCREEN!"

A magnificent saga of the Old West that stands out as the finest thing of its kind to reach the screen. It is a real achievement from every standpoint, a forceful reminder of the very fine things Republic Pictures is accomplishing and a distinct credit to everyone concerned in its making.

Albert S. Rogell has handled his story and cast like the expert he is. He got every last bit of worth out of both. He is entitled to a bow, several bows in fact, for one of the best directorial jobs turned in in some time.

"In Old Oklahoma" should pack 'em in and please 'em.

—"BARRY" —THE INDEPENDEN

IN OLD

starring **JOHN WAYNE • MARTHA**

ALBERT S. ROGELL—Director Adap

. AND FOUGHT LIKE WILDCATS!

SPECTACLE—WITH A CAPITAL 'S'!"

Brimming, unstintingly - produced, expertly - directed, convincingly - portrayed. . . .

There is action 'til Hades, won't have it, riding, chases, gun fights, fisticuffs, romance and Spectacle—with the capital "S" used advisedly.

—BOX OFFICE

'HAS NOT SPARED THE PRODUCTION BUDGET!"

A vigorous saga of the Oklahoma oil fields in 1906 provides the story for "In Old Oklahoma." . . . It is definitely one of the company's most ambitious undertakings, and associate producer Robert North has not spared the production budget.

—MOTION PICTURE DAILY

"ACTION AND ROMANCE"

Reproducing with nostalgic accuracy the western scene when fortunes were coming in with 'black gold' sucked from the earth and a new oil-powered era was beginning, Republic has created a picture of action and romance on a scale not previously attempted by that studio.

—MOTION PICTURE HERALD

OKLAHOMA

SED ON THOMSON BURTIS' STORY, "WAR OF THE WILDCATS"

OTT • ALBERT DEKKER • GEORGE "GABBY" HAYES • MARJORIE RAMBEAU • DALE EVANS • GRANT WITHERS

y Thomson Burtis • Screen Play by Ethel Hill and Eleanore Griffin • Associate Producer—ROBERT NORTH

EPUBLIC PICTURE • BUY U. S. WAR SAVINGS BONDS

(*Continued from page 57*)

DOWN WITH EVERYTHING: Headliners—Very good reel about Fuzzy, the Pelican, whose bill can hold more than his belly can. As good as the average comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HIKE OR BIKE: Sportlights—A good short that pleased our patrons.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan.

JASPER AND THE CHOO-CHOO: Madcap Models—While this series presents some very interesting and novel ideas for the most part, they are inclined to become fantastic.—G. H. Maxon, Strand Theatre, Jewell, Ia.

MR. STRAUS TAKES A WALK: Madcap Models—They liked this. Unusual.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

POPULAR SCIENCE NO. 6: Popular Science—Good Technicolor subject. We like to play these entertaining short subjects with features that have lots of music in them. Makes a well balanced program.—Mrs. G. Nelson Foxworthy, Princess Theatre, Flemingsburg, Ky.

SPINACH FOR BRITAIN: Popeye the Sailor—Fair cartoon. Hope the new Popeye cartoons will be better.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan.

THREE BEARS IN A BOAT: Headliners—This animal reel will replace a comedy or cartoon on any bill. Don't miss it.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO

DOUBLE UP: Leon Errol—Helped our program a lot.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

EDUCATION FOR DEATH: Walt Disney Cartoons—Well produced and timely.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

LIEUTENANT SMITH: This Is America—This series is patterned after the "March of Time" and is not to be compared with same. However, here is a subject that should be seen by everyone with sons or husbands in the service.—G. H. Maxon, Strand Theatre, Jewell, Ia.

TWO FOR THE MONEY: Edgar Kennedy—Not too many laughs, but will fill up the program.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan.

Twentieth Century-Fox

MORMON TRALS: Magic Carpet—Interesting and instructive.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SUPERMOUSE RIDES AGAIN: Terrytoons—Very good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SUPERMOUSE RIDES AGAIN: Terrytoons—Just another cartoon. O.K., I guess.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Universal

1-A DOGS: Variety Views—Good sport reel which pleased all.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Vitaphone

BORRAH MINEVITCH AND HIS HARMONICA RASCALS: Melody Master Bands—Fine musical short subject. Our patrons like these melody masters.—Mrs. G. Nelson Foxworthy, Princess Theatre, Flemingsburg, Ky.

UNBEARABLE BEAR: Merrie Melodies Cartoons—Very unbearable to the audience that had to sit through this.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

VOICE THAT THRILLED THE WORLD: Featurette—Here is an excellent two reeler telling about early day films and how they came to get their voice. Be sure to run it, if only for your own entertainment.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WITH ROD AND REEL ON ANTICOSTI ISLAND: Sports Parade—A very good colored single reel of sports life on the Anticosti Island.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

M&P Theatre Sets New Scale

The Esquire theatre in Boston, reopening under M&P operation, will have a price scale of 33 cents to 5 P.M., with a 50-cent top for evening performances.

SHORT PRODUCT PLAYING BROADWAY

Week of November 22

CAPITOL	
Food and Magic	Vitaphone
Feature: Sahara	Columbia
CRITERION	
I-A Dogs	Universal
Food and Magic	Vitaphone
Feature: Flesh and Fantasy	Universal
GLOBE	
Falling Hair	Vitaphone
Feature: Around the World	RKO
HOLLYWOOD	
Corny Concerto	Vitaphone
Cavalcade of Dance	Vitaphone
Fighting Engineers	Vitaphone
Women At War	Vitaphone
Feature: Old Acquaintance	Warner Bros.
MUSIC HALL	
Reason and Emotion	RKO
Sailors All	RKO
Feature: Claudia	20th Cent.-Fox
PARAMOUNT	
Food and Magic	Vitaphone
Unusual Occupations, No. 6	Paramount
All Sails Set	Paramount
Three Bears in a Boat	Paramount
Feature: I Dood It	MGM
RIALTO	
Superman in the Underground World	Paramount
Food and Magic	Vitaphone
Feature: Son of Dracula	Universal
ROXY	
Butcher of Seville	20th Cent.-Fox
Coast of Strategy	20th Cent.-Fox
Babies by Bannister	Columbia
Food and Magic	Vitaphone
Feature: Guadalcanal Diary	20th Cent.-Fox
STRAND	
Behind the Big Top	Vitaphone
Women of Britain	British MOI
Feature: Princess O'Rourke	Warner Bros.

Television Plans for Blue Network Outlined

Edward J. Noble, Blue Network head, disclosed last week at the Chicago meeting of network affiliates, that applications for television and frequency modualtion stations in New York, Chicago, Los Angeles and San Francisco soon would be filed. He recommended that all affiliates file for television and F-M licenses.

He announced that for the first time a station owner-operator would be added to the board of directors. Recently, the Blue Network expanded its studio audience facilities with the long-term leasing of two theatres, the Pantages in Los Angeles and the Ritz in New York.

Six More WAC Films Set for Showings

The War Activities Committee on Thanksgiving Day released Film Bulletin No. 6, titled "Is Your Trip Necessary?", and announced dates for another Film Bulletin and four war information shorts. They are Film Bulletin No. 7, "Save Waste Paper," December 9; "Brothers in Blood," December 16; "The Price of Rendova," December 23; "No Exceptions," December 30, and "Destination, Island X," January 6. Of the six, MGM produced three, Paramount two, and Twentieth Century-Fox, one. Running time on the war information subjects is 10 minutes.

"Havoc" Opens On Broadway

Metro-Goldwyn-Mayer's "Cry 'Havoc'" had its world premiere at the Astor theatre on Broadway, Tuesday. It followed the company's "As Thousands Cheer" which ran 10 weeks. "Cry 'Havoc'" is the 45th MGM picture to play the Astor. Actually, there have been 46 engagements, since "Gone With the Wind" returned for a continuous-run showing after its 10-month roadshow engagement. The picture was directed by Richard Thorpe and produced by Edwin Knopf, with Margaret Sullavan, Ann Sothern and Joan Blondell featured.

Another world premiere was held at the Globe theatre with RKO Radio's "Around the World" starting its run on Wednesday. Kay Kyser and his orchestra top a cast which includes Mischa Auer, Joan Davis, Wally Brown and Alan Carney. Warners' "Northern Pursuit" with Errol Flynn opened at the Strand as a Thanksgiving attraction.

Twentieth Century-Fox's "Claudia" was held over for a fourth week at the Radio City Music Hall on Thanksgiving Day. Universal's "Flesh and Fantasy" entered its second week at the Criterion. Other holdovers were Columbia's "Sahara" at the Capitol with the start of a second week on Thursday; "I Dood It," MGM, at the Paramount for its third and final week on Wednesday; "Guadalcanal Diary," 20th-Fox, at the Roxy where it started a second week on Wednesday; and a fourth week for Warners' "Old Acquaintance" at the Hollywood.

The world premiere of 20th-Fox's "Song of Bernadette" has been set for Christmas Day at the Carthay Circle and United Artists theatres in Los Angeles with a special preview scheduled four days earlier at the Carthay Circle.

$1,000,000 First "Canteen" Royalty to Theatre Wing

A check for $1,000,000, the first royalty payment from the film, "Stage Door Canteen," was presented by Sol Lesser to Antoinette Perry, chairman of the American Theatre Wing War Services, on Monday at the organization's headquarters in New York.

Mr. Lesser was given a scroll inscribed with a message of gratitude from the Theatre Wing's board of directors.

Among the representatives from the theatrical world who attended the ceremonies were Brock Pemberton, Gilbert Miller, Vinton Freedley, Jane Cowl, James F. Reilly, Paul Dulzell, Bert Lytell, Fred Marshal, George Heller, Morrie Seamon, Sidney R. Fleisher, J. Robert Rubin and Mrs. Louise Beck.

Plan Curfew Amendment

A new amendment to the curfew ordinance in Richmond, Va., has been introduced designed to prohibit police officers from using flashlights during performances while looking for violators.

GPE Declares Dividend

The General Precision Equipment Corporation at a meeting of its directors this week declared a dividend of 25 cents per share on the capital stock, payable December 15 to holders of record December 3.

UA To Release French Film

United Artists will distribute a French picture, "Une Femme Disparait" in Latin America, Portugal, Turkey and Canada. It was produced in Switzerland, the first since the fall of France.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

December Outlook

December is just a few days off. The holiday shopping season is always a direct challenge as theatre opposition. Inclement weather is another reason why folks like to cling to the warm comfort of their homes.

The December opposition will be met and overcome by hard working, clear thinking showmen who have already formulated plans to divert a share of the circulating money into theatre box offices.

Notices which are presently reaching our desk inform us that the men in the field are taking nothing for granted, and that despite the fact that business has been above par, they are readying old and new devices to offset any tendency towards a box office slump.

From the west coast come reports that "fur coat give-aways" are in abundance. Here in the east, toy matinees, free candy, jewelry and sundry gifts will be offered as added stimuli to lure the customers.

Throughout the country, individual theatres and circuits will offer Christmas gift books which have proven popular in past years.

We have long felt that December is one of the brighter months in which the showman can really show his speed.

He may also benefit materially by submitting his promotions during this period to the Round Table, for consideration in the Quigley Awards competition.

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Truth or Consequences

Last week's news reports told a story of a West Coast theatre manager who was cautioned by the local Parent Teachers Association to put a damper on kissing by 'teen-agers in his theatre.

The warning was accompanied by an offer to have its members patrol the theatre if management was unable to curb the youngsters.

In reply, the manager observed that the ladies were 40 years too late and offered a free pass to any one of them who would swear she had never been kissed in a theatre.

In these troublesome days, with the juvenile problem one of the worst that theatres have ever had to contend with, we think a manager might have avoided embarrassing the ladies, regardless of how right he may be.

A little encouragement is all that the youngsters need to go further. The theatre owners may have cause to regret the manager's seemingly cute repartee.

We have mentioned before that ridicule may prove to be a more potent weapon when threats and force fail in cases of juvenile trouble-makers.

The Parent Teachers could probably do a more effective job by embarrassing the youngsters where other methods have not been successful.

■ ■ ■

Selling Those Gift Books

We have been looking through a manual prepared by Jimmy Narin, advertising director for Famous Players Canadian. The manual was prepared to stimulate the circuit's theatre-tickets-as-gifts-plan, an annual promotion.

A note from Jimmy advises that the circuit has improved increased total sales every year. It is not difficult to perceive the reason for this.

Staff members are encouraged to sell the books outside of the theatre. They are given ten percent of whatever amount they sell. The circuit also offers several hundred dollars in prize money for those whose total sales are the highest.

Managers also benefit through the Sharing Plan which has been in effect for several years, allowing them to include with their grosses all the sales effected by their respective staffs.

There never has been an incentive discovered that is more effective than one in which the people who do the cooking get a part of the gravy.

■ ■ ■

Holding Down Inflation

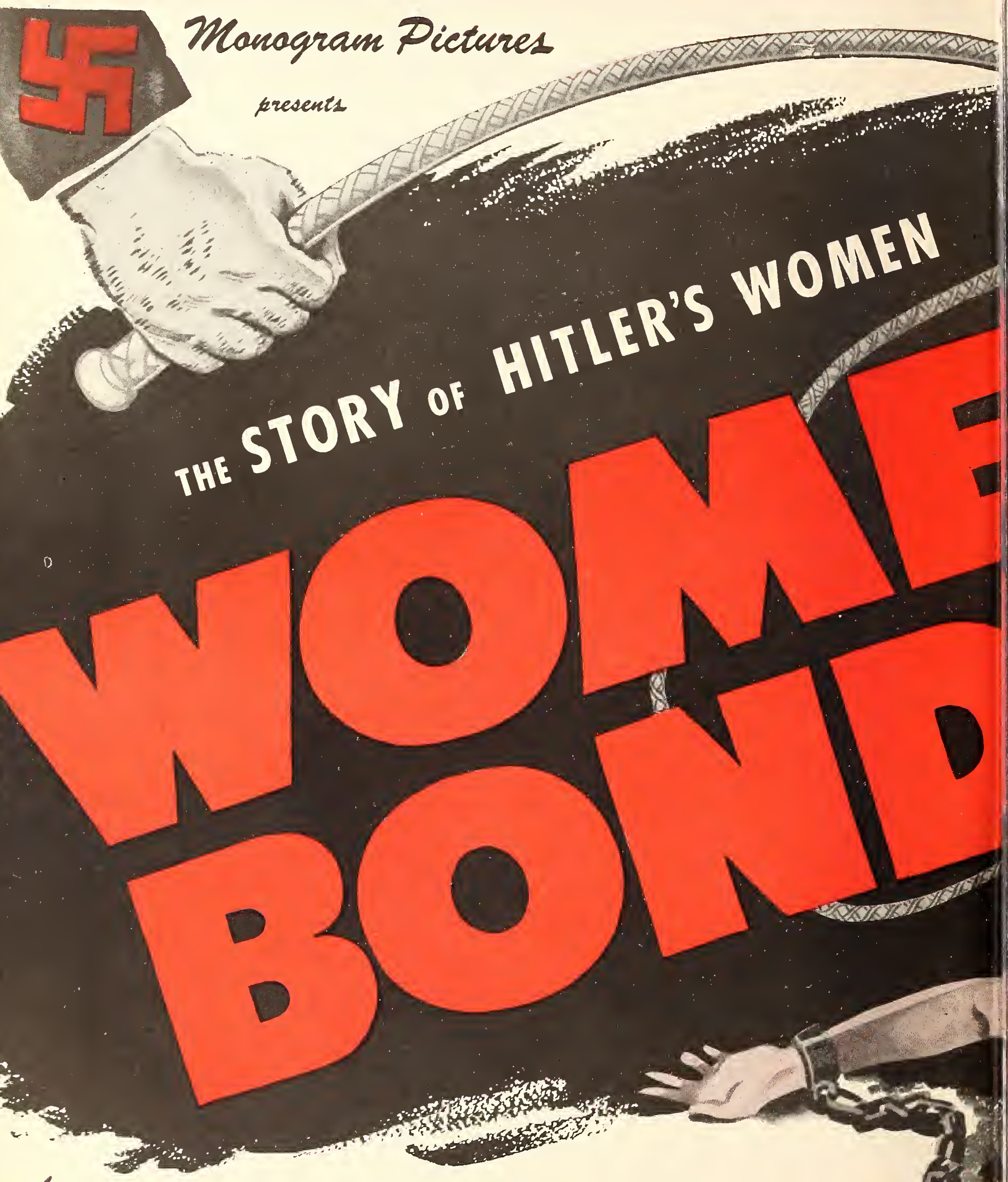
It remains for Roy Campbell to demonstrate again the showman's ability for inventive ingenuity.

He has been troubled by youngsters who like to blow up and explode their empty pop corn bags, a constant source of nuisance to both himself and his patrons at the Shafer theatre, in Garden City, Mich.

Roy now punches small holes in the bags before they are filled, and when the kids try to blow them up, the air just won't stay in.

—CHESTER FRIEDMAN

ANOTHER BIG MONEY



Monogram Pictures

presents

THE STORY OF HITLER'S WOMEN

WOME
BOND

with

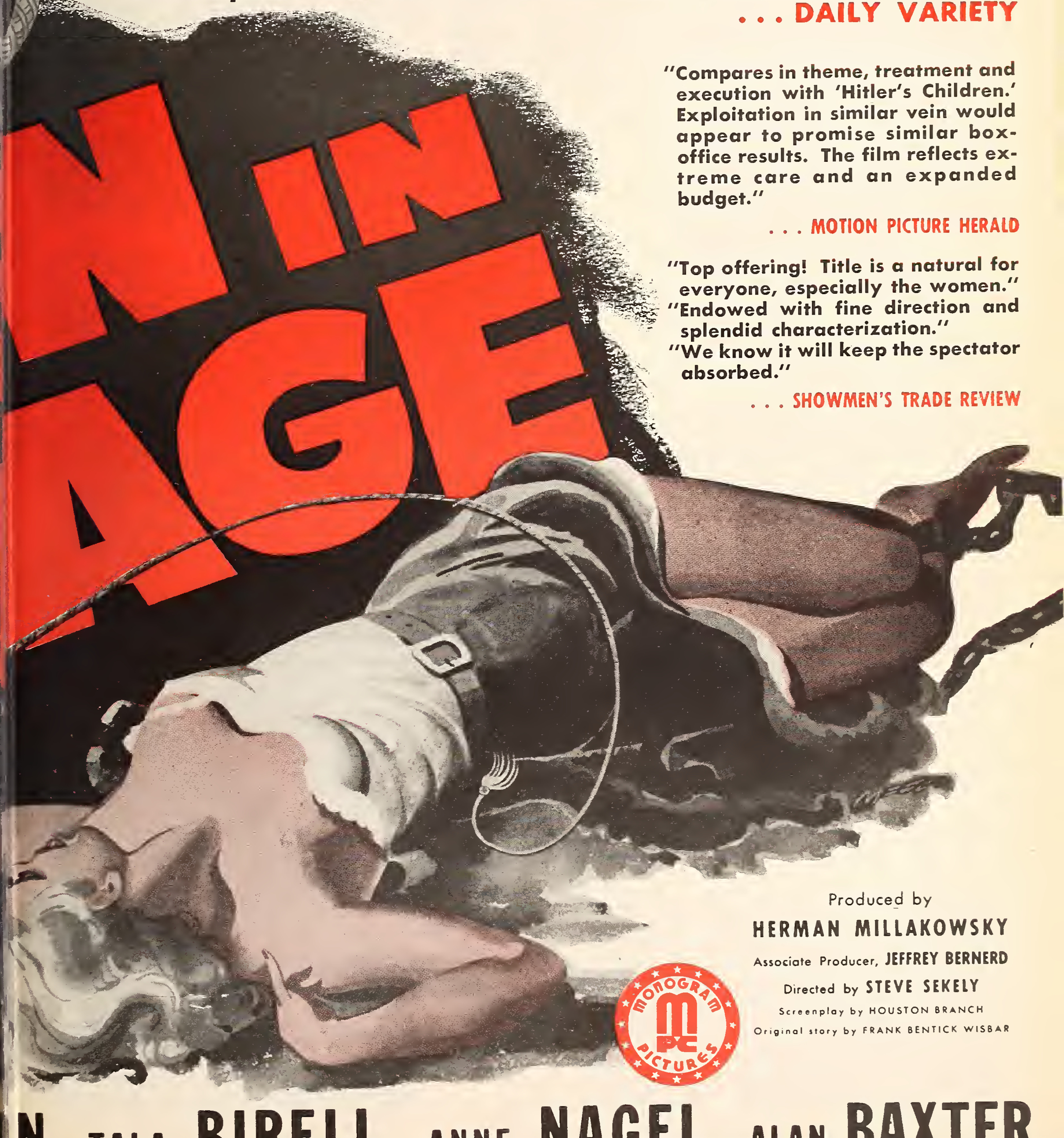
GAIL PATRICK **NANCY KELLY** **BILL HENRY**

GERTRUDE MICHAEL **H. B. WARNER** **MARIS WRI**

SMASH from MONOGRAM!

"Graphically and tensely presented. Catching attention in the opening scenes, it moves through episodes to point up the destruction of morality and womanhood under the Nazi. A strong women's picture, it also holds possibilities for extensive exploitation that can lift grosses to surprising levels."

... DAILY VARIETY



"Compares in theme, treatment and execution with 'Hitler's Children.' Exploitation in similar vein would appear to promise similar box-office results. The film reflects extreme care and an expanded budget."

... MOTION PICTURE HERALD

"Top offering! Title is a natural for everyone, especially the women."
"Endowed with fine direction and splendid characterization."
"We know it will keep the spectator absorbed."

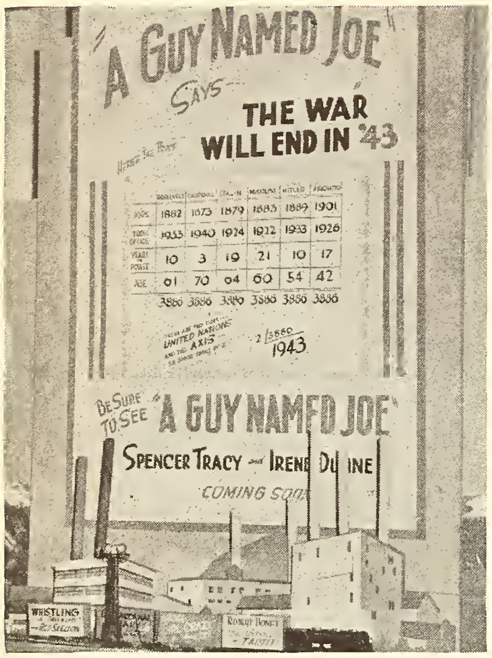
... SHOWMEN'S TRADE REVIEW

MONOGRAM mpc PICTURES

Produced by
HERMAN MILLAKOWSKY
Associate Producer, **JEFFREY BERNERD**
Directed by **STEVE SEKELY**
Screenplay by HOUSTON BRANCH
Original story by FRANK BENTICK WISBAR

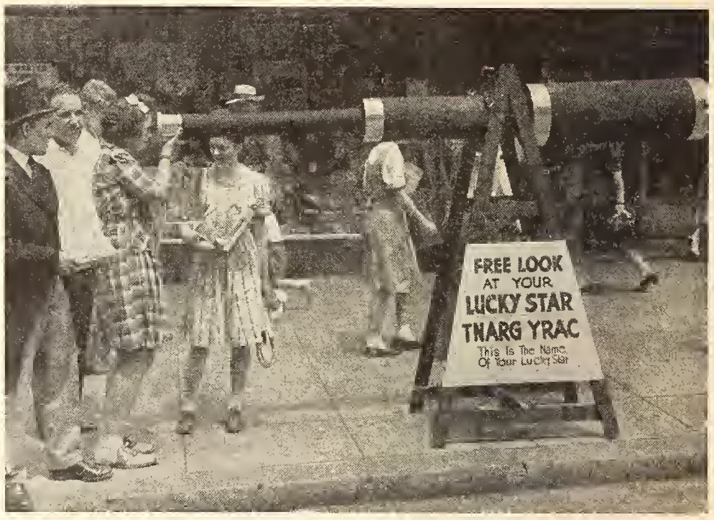
N TALA **BIRELL** ANNE **NAGEL** ALAN **BAXTER**

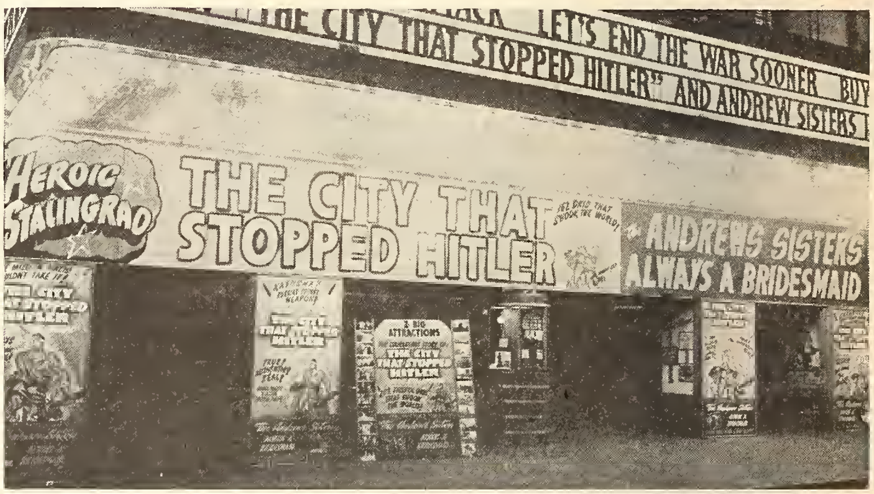
BALLYHOOS AND LOBBIES


"A GUY NAMED JOE" SAYS—
THE WAR WILL END IN '43
1882 1873 1879 1883 1889 1901
1933 1940 1924 1922 1933 1926
10 3 19 21 10 17
61 70 64 60 54 42
3886 3886 3886 3886 3886 3886
UNITED NATIONS
AXIS
2 | 3886
1943
BE SURE TO SEE "A GUY NAMED JOE"
SPENCER TRACY and IRENE DUNNE
COMING SOON
WRESTLING

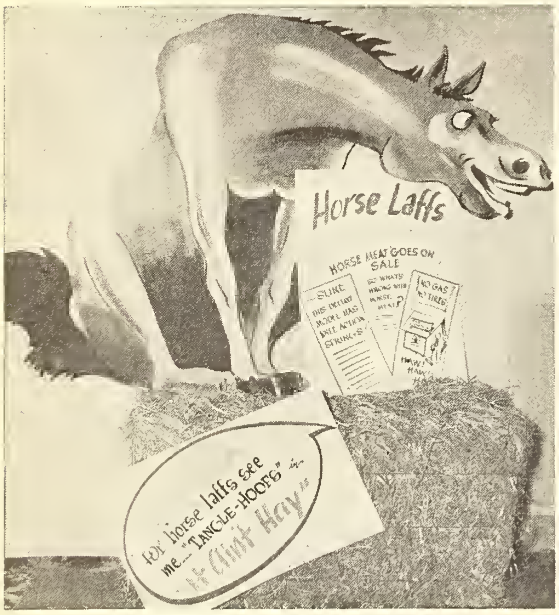
Here's an attractive lobby board, designed by Lou Cohen, advertising "A Guy Named Joe" at the Loew Poli theatre, Hartford, Conn.

At Rochester, N. Y., manager Jay Golden used this novel telescope ballyhoo to exploit "Mr. Lucky" at the RKO Palace theatre. An usher in high hat distributed star photos of Cary Grant with theatre imprint and playdates.


FREE LOOK AT YOUR LUCKY STAR
TNARG YRAC
This Is The Name Of Your Lucky Star

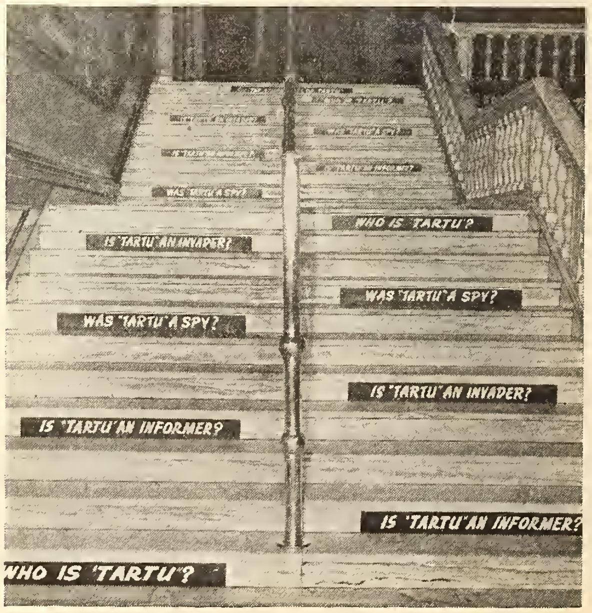

THE CITY THAT STOPPED HITLER" AND ANDREW SISTERS
LET'S END THE WAR SOONER BUY
HEROIC STALINGRAD
THE CITY THAT STOPPED HITLER
ANDREWS SISTERS
ALWAYS A BRIDESMAID
2 BIG ATTRACTIONS

Louie Charninsky is still building his own fronts, in Dallas, Texas. Here is one of his latest efforts at the Rialto theatre for "City That Stopped Hitler".


Horse Laffs
HORSE MEAT GOES ON SALE
NO GAS NO TIRES
HAW! HAW!
For horse laffs see me—"TANGLE-HOOFS" in "It Ain't Hay"

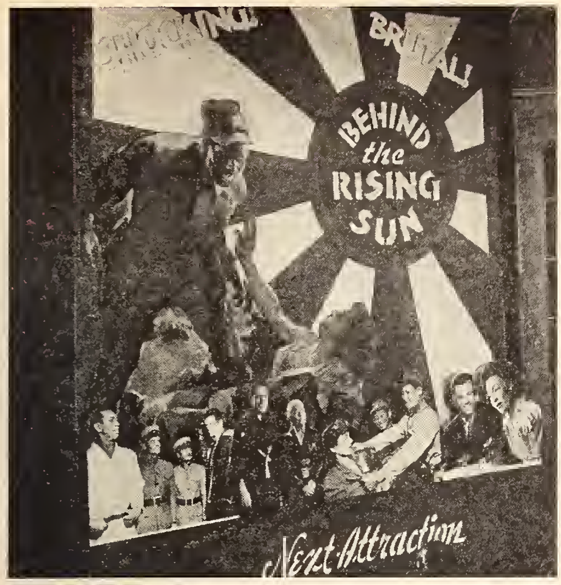
This lobby display attracted attention of patrons at the Regent, Sudbury, Ontario, for manager Max Phillips.

Ed Fisher, advertising director, Loew's, Cleveland, used the grand stairway steps in the theatre for this advance teaser, plugging "Tartu".

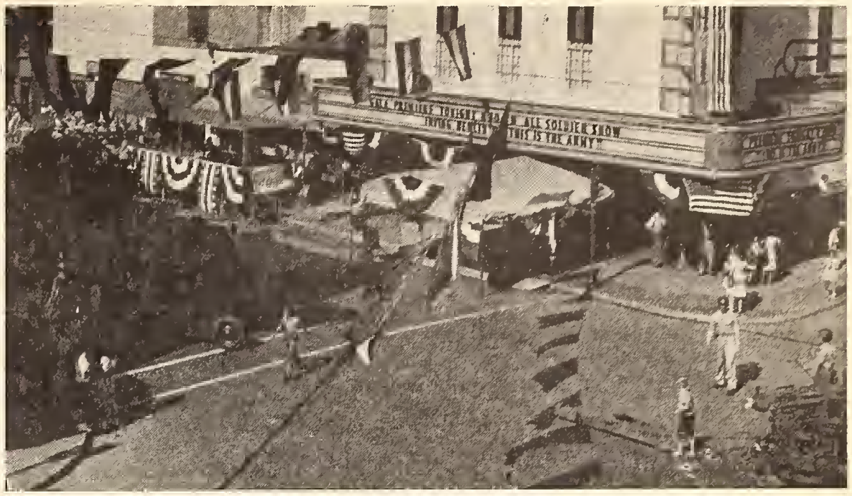

WAS 'TARTU' A SPY?
WHO IS 'TARTU'?
IS 'TARTU' AN INVADER?
WAS 'TARTU' A SPY?
WAS 'TARTU' A SPY?
IS 'TARTU' AN INVADER?
IS 'TARTU' AN INFORMER?
IS 'TARTU' AN INFORMER?
WHO IS 'TARTU'?

"VICTORY THROUGH AIR POWER"
DISNEY TECHNICOLOR FEATURE
"ROOT TOOTIN'" "PRAIRIE CHICKENS"
HOT HAMBURGERS
SANDWICHES
Victory thru Airpower
2000 LB.

This jeep and bomb made an effective street ballyhoo for manager J. Lester Stallman on "Victory Through Airpower" at the Astor, in Reading, Pa.


BRUTAL
BEHIND the RISING SUN
Next Attraction

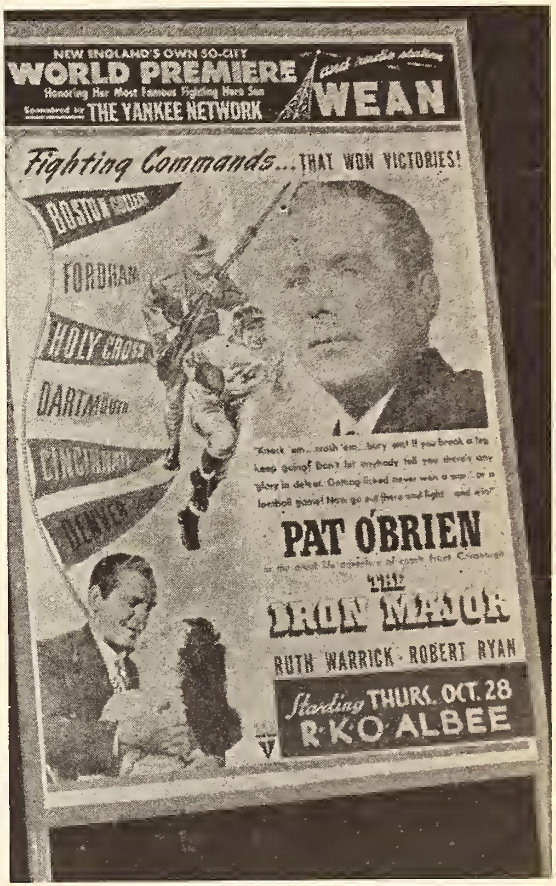
Another of Bill Hoyle's effective displays in the lobby of the Lincoln, in Washington, D. C. Stenciled title with flasher and fluorescent lights enhanced the board and added realism.


ALL SOLDIER SHOW
THIS IS THE ARMY

For "This Is the Army" premiere at the Martini theatre, Galveston, J. D. Hillhouse arranged this public demonstration of Army equipment from nearby camp.

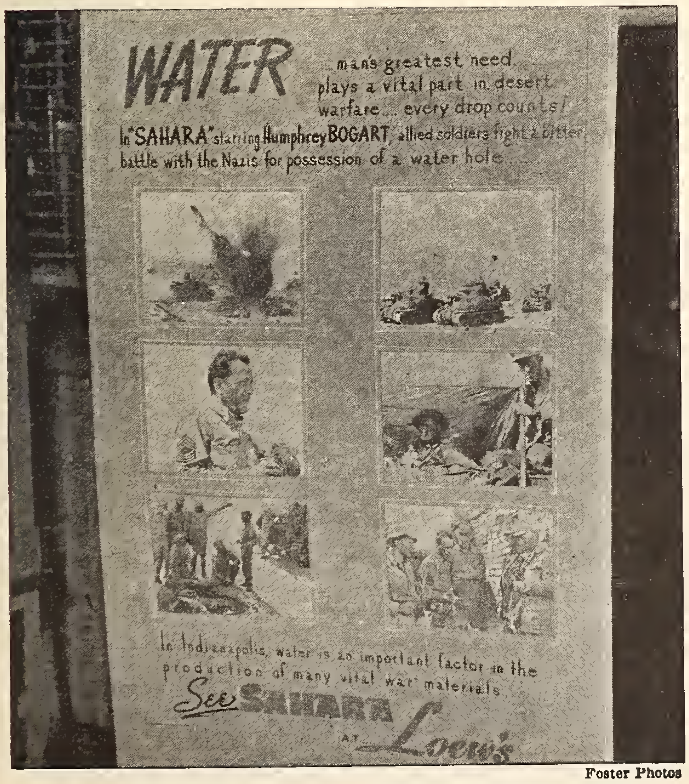
EUROPE CROSSROADS

Harry Rose, manager of the Globe, Bridgeport, Conn., secured this full window display for current attractions.


NEW ENGLAND'S OWN 50-CITY
WORLD PREMIERE
Honoring Her Most Famous Fighting Hero Son
Sponsored by THE YANKEE NETWORK
and radio station WEAN
Fighting Commands... THAT WON VICTORIES!
BOSTON COLLEGE
FORDHAM
HOLY CROSS
DARTMOUTH
CINCINNATI
DENVER
PAT O'BRIEN
THE IRON MAJOR
RUTH WARRICK · ROBERT RYAN
Starting THURS. OCT. 28
R·K·O ALBEE

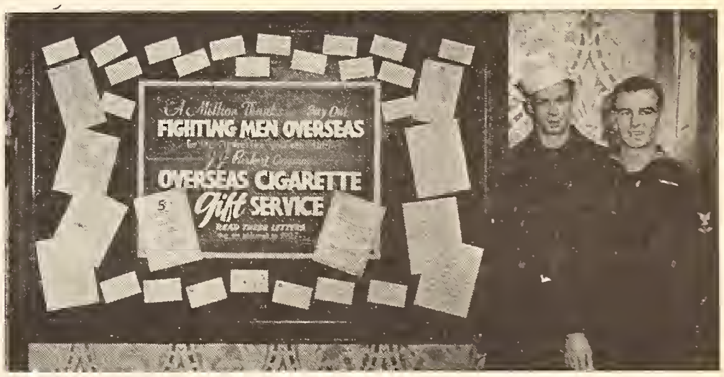
Publicist Rita Morton arranged this hotel lobby display to announce premiere of "The Iron Major" at the RKO Albee, Providence.

Photo by Joseph R. Marcello


WATER ... man's greatest need plays a vital part in desert warfare... every drop counts!
In "SAHARA" starring Humphrey BOGART, allied soldiers fight a bitter battle with the Nazis for possession of a water hole...
In Indianapolis, water is an important factor in the production of many vital war materials
See SAHARA AT Loew's

Foster Photos

The Indianapolis Water Company displayed this attractive photoboard advertising "Sahara" at Loew's, Indianapolis, for Bill Elder.


A Million Thanks... Say Our FIGHTING MEN OVERSEAS
OVERSEAS CIGARETTE Gift SERVICE
READ THESE LETTERS

"Thank You" cards from recipients of cigarettes furnished by J. J. Parker's Overseas Gift Service, are displayed in Broadway theatre lobby, Portland, Ore., by Jack Matlack.

The Selling Approach
ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

COBRA WOMAN (Universal): Here are the ingredients for a smash exploitation campaign by alert showmen. Adventure, primitive atmosphere in a tropical setting, action, spectacle and a strong cast can be combined into seat-selling promotions. Start with a strong teaser campaign in lobby, ads and trailers. Lithographs will lend themselves to excellent cutouts. Build a flash front and advance lobby boards, using plenty of photos. Remember to stress the technicolor production. For atmosphere, use palms and burn incense to augment your displays. An oblong acquarium built into a shadow box effect will make an attractive peep box display. Paste a still showing the stars kissing underwater behind the fish-bowl and illuminate it from behind. The 24-sheet will make a striking cutout display for the top of the marquee. For advance publicity, try to plant with your news editor the amateur script writers contest illustrated in the press-book. The story revolves about twin-sisters. Numerous contests are suggested by this angle. A contest on stage to find the most attractive twins in town might get favorable cooperation from your paper. Newspaper ads are very effective. For the kiddie trade, Sabu is in the cast, and a contest may go well along the lines of a memory contest, awarding a few guest tickets to those who can name all of the star's previous pictures.

JANE EYRE (Twentieth Century-Fox): The novel from which this is adapted is well known to audiences. The stars, Joan Fontaine and Orson Welles are popular in many sections. Bookstore tieups are obvious, as are book marks for distribution at libraries and schools. A reviewing contest may be attractive to your news editor. You might try to get local high school journalists to compete for prizes in the contest. Circularize members of the local literary organizations. For lobby and outside exploitation, you might build a large book display. Newspaper ads are uniform and stress the emotional romantic angle.

Matlack Sells Movie Star, Car And Live Pig

Jack Matlack, publicity director for the Broadway theatre, Portland, Ore., secured timely publicity for the showing of "I Dood It," through Red Skelton's appearance in that city.

Red visited the waterfront and interviewed seven shipyard workers, who had pledged to stay on a raft until Portland had subscribed its quota in the recent Bond Drive. Pages of publicity and photos were given to the star's appearance by the daily newspapers.

Matlack promoted a 1943 Dodge automobile from a local dealer which was awarded to the person who wrote the best essay titled, "Why Everyone Should Belong to the I Dood It Club." The car was presented to the winner on the theatre stage by Portland's mayor.

Every person in the city who pledged an entire month's pay to purchase War Bonds automatically became a member of the "I Dood It Club" and received a button. Thirty-eight merchants and the newspapers cooperated in enrolling members. A trailer asking Portlanders to join was run in 11 theatres in the city. Editorial writers plugged the Club and urged readers to join up.

By winning a wager, the Governor of the state received a live pig from the Governor of Nebraska. Matlack displayed the pig in the lobby of the theatre. The pig was named "I Dood It" and presented on the theatre stage the night the picture opened.

The Raleigh cigarette company paid for two half page ads welcoming Red Skelton and plugging the picture, theatre and playdates. A pack of cigarettes was given to every person who attended the theatre during the picture's run. The cigarettes were obtained by Matlack at no cost to the theatre.

Basketball Game Played On Theatre Stage

Joe "Doc" Lee, publicity director for the Paramount theatre, Brooklyn, N. Y., cashed in on the popularity of basketball games in that city, by arranging a game between two large defense plants.

The game was played on the stage of the theatre, in conjunction with the showing of the feature, "So Proudly We Hail."

Hundreds of employes from both war plants attended the performance to cheer their respective teams. The game was publicized in newspapers and by means of one-sheets which were posted.

"Stage Door Canteen" Gets Wide Coverage

Effective tie-ups, co-operative ads and full radio coverage were secured by manager M. Fields and Alice Gorham, publicity director of the Palm State theatre, Detroit, in connection with the opening of "Stage Door Canteen."

Prior to the opening previews were arranged for newspaper critics, magazine editors, columnists and radio commentators. This resulted in a build-up in all local papers. Additional space was secured in 20 suburban papers serviced with special material.

A tie-up with the American Legion 40/8 resulted in a swell break in all dailies with photographs of Mayor Edward Jeffries, Arthur Poole, chef de gare, and Alice Gorham, theatre's publicity director. All Legion members were circularized with special postal cards requesting them to attend the film's opening in view of the servicemen's angle.

Rose Distributes Maps

When Harry Rose at the Poli-Globe, in Bridgeport, Conn., recently played "Victory Through Air Power," he distributed a number of the global maps. In order to see that they got into the right hands, Harry personally presented 100 to City Treasurer John Shenton for distribution to volunteer air raid workers. A picture of the presentation was taken for use in the local dailies.

MORE TANKS
FOR YOUR BOYS
MORE BONDS
"SAHARA"

As an advance plug for "Sahara", in Albany, manager Alex Sayles, of the Palace theatre, arranged for a Bond Drive with two army tanks bannered in front of the theatre. The tanks also moved about the downtown area, spurring the purchase of Bonds.

Hidden Name Contest Sells "Wintertime"

To help exploit his date on "Wintertime" at Loew's Poli Broadway, Bridgeport, Conn., Joseph Boyle tied up with a department store, which offered a gratis guest ticket in exchange for five old phonograph records. In addition, the names of five people taken at random from the telephone directory were scattered through one of the pages of the local papers. Those discovering their names so listed and applying at the boxoffice received free admission.

Trick "C" gasoline ration cards were well distributed with appropriate tiein copy and 500 calling cards which included teaser copy were also distributed. Music window displays were landed in department stores and music shops.

Wide Radio Coverage Landed For "This Is the Army"

Through the efforts of Henry Clark, Station WSVA of Harrisonburg, Va., gave spot announcements at all news broadcast time for one week in advance of the opening of "This Is the Army" at the Warner State theatre. For the Bond premier opening, a five-piece band secured from the Woodrow Wilson Army Hospital played out front and on stage, an announcer from WSVA acted as master of ceremonies and girls in evening clothes acted as ushers.

A special committee, headed by D. W. Thomas, President of the C-W Railroad, was formed and supplied with application blanks to secure reservations for the premiere. The daily papers came through with stories and art work.

QUIGLEY AWARDS CONTENDERS

The showmen listed below are those whose campaigns received during the last two weeks make them eligible for consideration for the Fourth Quarter Quigley Awards.

BOYD F. SCOTT
Granada, Springfield, Mo.

BOB BOWMAN
Warner's, Erie, Pa.

F. W. HAMILTON
Shelby, Shelbyville, Mo.

BILL ELDER
Loew's, Indianapolis, Ind.

WILLIAM EAGEN
Princess, Sioux City, Iowa

D. M. DILLENBECK
Rialto, Buchnell, Ill.

FRANK AUSTIN
Fairmont, Fairmont, W. Va.

MOLLIE STICKLES
Strand, Waterbury, Conn.

HANK HAROLD
Regent-State, Springfield, O.

SID KLEPER
Bijou, New Haven, Conn.

JAMES KING
RKO Boston, Boston, Mass.

MILDRED A. FITZGIBBONS
Roosevelt, Flushing, L. I.

F. H. WILSON
Regent, Brockville, Ont.

GEORGE LABY
Palace, Pittsfield, Mass.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

LIGE BRIEN
Kenyon, Pittsburgh, Pa.

RITA MORTON
RKO Albee, Providence, R. I.

ELMER ADAMS, JR.
Midland, Midland, Tex.

JOE SAMARTANO
Palace, Meriden, Conn.

JOSEPH S. BOYLE
Broadway, Norwich, Conn.

J. D. HILLHOUSE
State, Galveston, Tex.

LESTER POLLOCK
Loew's, Rochester, N. Y.

JACK MATLACK
Broadway, Portland, Ore.

M. A. SMITH
Winchester, Worcester, Mass.

MEL JOLLY
The Marks, Oshawa, Ont.

HARRY A. ROSE
Globe, Bridgeport, Conn.

DICK FELDMAN
Paramount, Syracuse, N. Y.

JOE LONGO
State, Boston, Mass.

ZOLLIE VOLCHOK
Paramount, Portland, Ore.

EVAN THOMPSON
Colonial, Pompton, Lakes, N. J.

BILL DRACE
Grand, Greer, S. C.

K. ERDEKY
Belmar, Pittsburgh, Pa.

GEORGE PETERS
Loew's, Richmond, Va.

R. E. RUSSELL
Poli, New Haven, Conn.

L. V. CAMPBELL
Strand, Trail, B. C., Can.

FRANCIS ANDERSON
Century, Rochester, N. Y.

LOUIS CHARNINSKY
Capitol, Dallas, Texas

LOU COHEN
Poli, Hartford, Conn.

Dallas Ties Pet Show To "Tarzan's Triumph"

Since the annual Kiwanis Club's "Pet and Hobby Show" coincided with the opening of "Tarzan's Triumph," Dave Dallas, city manager of the H. J. Griffith Theatres, in Manhattan, Kan., saw the chance to plug the picture. He arranged that the contestants in the Pet Show parade leading entries, preceded by the high school band. The entries were judged in front of the theatre, Dave offering prizes in addition to the regular club awards. After the judging the children who won, were guests of the management.

Another event upon which Dave capitalized was October 1, the date when pre-Pearl Harbor fathers became liable for military service. Using the outdoor atmosphere of "Tarzan" as a tiein, Dallas conceived the formation of the country's newest organization, "The Brotherhood of Pre-Pearl Harbor Papas." Membership cards were printed and given out at the boxoffice to all 1A Dads. They and their families were guests of the theatre. The local dailies came through with stories and art work, in advance and during the current showing.

Johnson Plasters Memphis For "Hit the Ice"

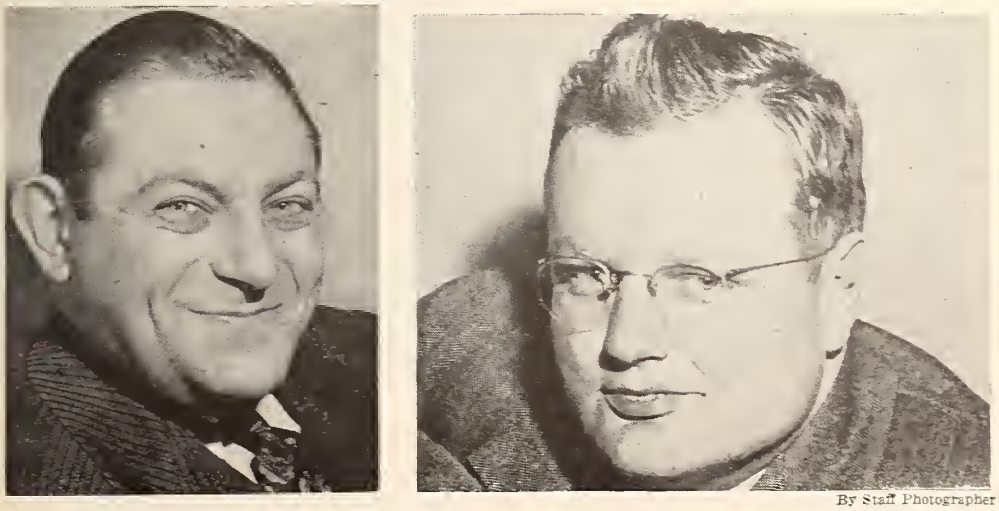
Elliot Johnson, advertising manager at the New Malco theatre in Memphis, Tenn., used an extensive outdoor billing campaign to exploit "Hit the Ice."

A week in advance of the playdates, 35 twenty-four sheets, 25 six-sheets and 200 lithograph three-sheets were posted around town. A ballyhoo truck was used for four days current with the picture's engagement.

Elliot secured the cooperation of the two daily newspapers in a "Laugh Week" promotion thereby getting additional publicity for the picture. Radio spot announcements were used and a huge 16 ft. by 12 ft. display was placed in the lobby in advance.

Presents Marine Colors

Irv Blumberg, publicity director for the Warner theatre circuit in Philadelphia, staged a city presentation of colors to the Philadelphia platoon of Marine Corps Women's Reserve with Salute to Marine Heroes in connection with the opening of "Salute to the Marines" at the Fox Theatre. The presentation was made on the stage.

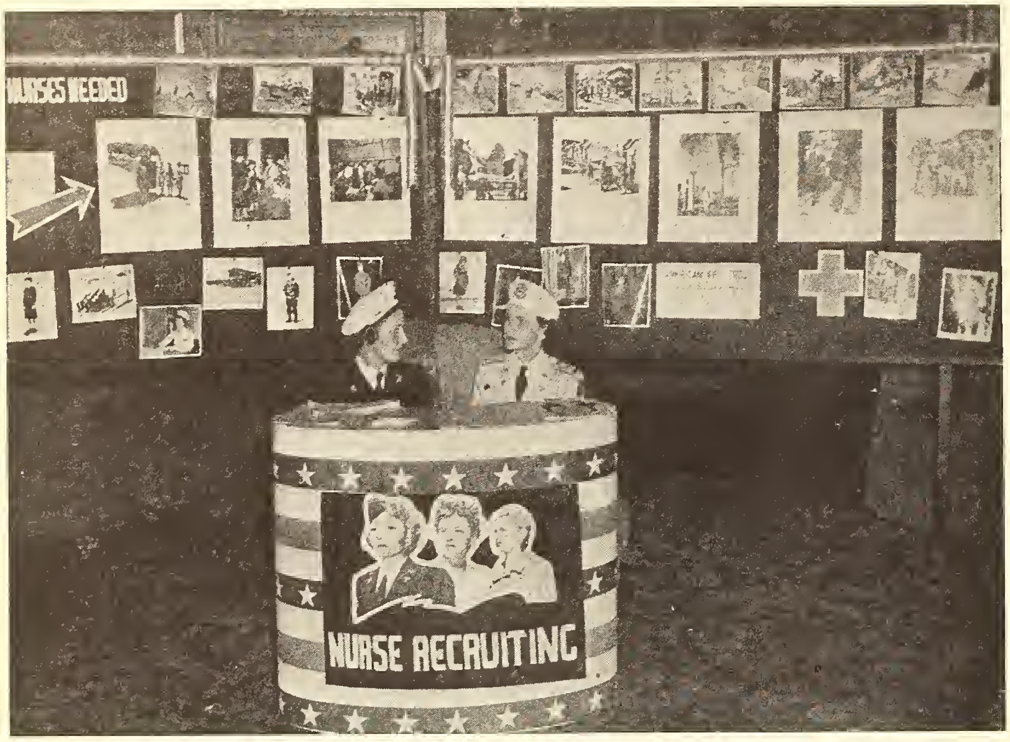


By Staff Photographer

VACATIONISTS in New York visit the ROUND TABLE. Max Fineman, manager of the Regent Square theatre, Edgewood, Pa., at left. Right, W. F. Shelton, of the Lewisburg theatre, Lewisburg, N. C.

There's Real SHOWMANSHIP!
In Every Filmack Trailer
SEND US YOUR NEXT TRAILER ORDER
FILMACK TRAILER CO.
1327 S. WABASH CHICAGO 5
Famous for Same Day Service

Ties Nurse Recruiting Drive To "So Proudly We Hail"



Lobby booth arranged by Jesse Pulcipher at Loew's Capitol theatre, for nurses' recruiting drive in Washington, D. C. Drive was in connection with showing of "So Proudly We Hail".

An extensive newspaper and radio campaign heralded the showing of "So Proudly We Hail" at Loew's Capitol, in Washington, D. C. Jessie Pulcipher, advertising director for Loew's in the nation's capital, prepared the campaign, which used over 7,000 lines of paid advertising and garnered more than 6,000 free lines of publicity and art breaks in the dailies.

Spot announcements, in connection with the nurse recruiting drive, were made on six radio stations, and several releases were given announcements by women commentators.

Other features of the campaign were the Cadet Nurse Corps' recruiting booth in the lobby of the theatre and another booth in the orchestra lobby which was manned by Red Cross volunteers, and special events program, with parties of invited guests from the office of the Army Surgeon General and the Commonwealth of Philippines.

In advance of the showing, a 7 by 8 foot banner was stretched across the top of the grand stairway, a banner and three-sheet board were placed at the head of the staircase and a 40 by 5 foot board was erected over the main entrance doors during the picture's run.

Author Autographs Books For "Rising Sun"

George Laby, manager of the Palace, Pittsfield, Mass., had James R. Young, author of "Behind the Rising Sun," autograph books in local department stores to help publicize the picture for its engagement, recently. Five window displays featuring the books were obtained.

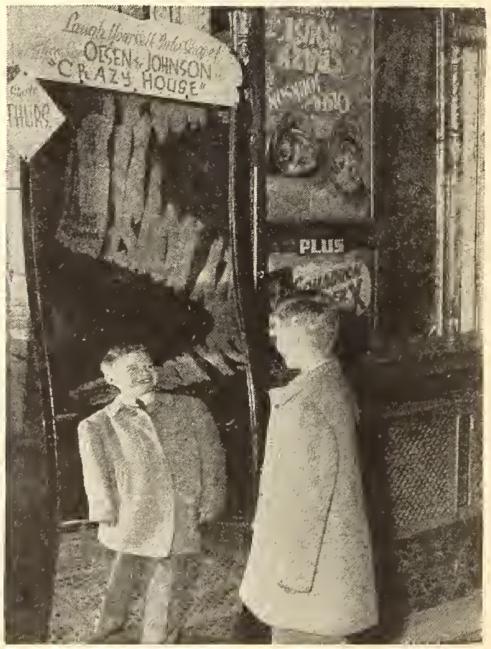
Newstrucks were bannered two weeks in advance. An elaborate display was built in the lobby, using a peep-box idea with stills and catch-copy showing Jap cruelties. The sports broadcasts on the local radio station mentioned the wrestling bout in the picture before and during the current showing of the feature.

Cosmetic Tieup Sells "Powers Girl" Date

In connection with his campaign on "Powers Girl" at the Princess, in Sioux City, Ia., William Eagan landed a Coty cosmetic window in one of the leading department stores, a music window in the five and dime and still displays in leading jewelry stores. 2,000 imprinted blotters were distributed to offices in main downtown buildings and a lobby setpiece was used in advance and then moved over to one of the hotels during the run of the picture.

Gets Sport Writeup on "Major"

Dick Feldman, manager of Schine's Paramount theatre, Syracuse, N. Y., obtained some fine local publicity for his engagement of the "Iron Major." A sportswriter for the *Herald-Journal* devoted an entire column to highlights from the life of Frank Cavanaugh, hero of the picture, giving the attraction an endorsement. Feldman also obtained some free plugs for the attraction from sports commentators on local radio broadcasts.



In conjunction with the showing of "Crazy House", at the Loew's Poli, in Bridgeport, Conn., manager Matt Saunders promoted four distortion mirrors and used them in the lobby as an advance plug. Note posters are upside-down in frames, which also attracted attention.

Shipyard Employes in Stage Show for Volchok

A stage show, in which employes of a Portland, Ore., shipyard were the principals and cast, netted a record-breaking gross for Zollie Volchok, manager of the Paramount theatre, in that city.

The stage show was well advertised in advance and was broadcast from the theatre. Arrangements were completed by Volchock as a tribute to the war workers who attended the show in such large numbers that the theatre capacity was overtaxed.

Thacher Ties Schools To "Saludos Amigos"

Contacting the Superintendent of Schools with a letter three weeks in advance of "Saludos Amigos" at the Hamilton theatre, in Lancaster, Pa., H. J. Thacher made arrangements for a students' special matinee. Cards were issued to local war workers stressing the importance of relaxation on their periods of rest and urging them to see the film. The theatre's public address system was used 10 days in advance for a special announcement stressing the fact that the picture would be shown at regular admission prices and that Walt Disney was introducing a new character in Joe Carioca.

Runs News for Sailor's Family

During the showing of recent newsreel shots of the U. S. S. Savannah under bombardment, Evan Thompson, manager of the Colonial theatre, Pompton Lakes, N. J., learned that the family of one of the crew was in his audience. He ran the pictures over in slow-motion for the delighted relatives. All local papers ran a story on Evan's cooperation, giving the theatre an added plug.

PERSONALITIES ON SHOWMEN

SHOWMANSHIP TIE-UP DATES

January 1st
  New Year's Day
  Paul Revere Born — 1735
  Emancipation Proclamation — 1863
2nd
  Utah Admitted to Union — 1896
  New Mexico Admitted to Union — 1912
  First Radio Chain Broadcasting — 1923
7th
  Telephone Communication Between New York and London Established — 1927
17th
  Benjamin Franklin Born — 1706
18th
  Daniel Webster Born — 1782
19th
  Robert E. Lee Born — 1807
  Edgar Allan Poe Born — 1809
24th
  Gold Discovered in California — 1848
  First Demonstration of Telegraph by S. F. B. Morse — 1838
25th
  Robert Burns Born — 1759
29th
  William McKinley (25th President) Born — 1843
30th
  Franklin D. Roosevelt (32nd President) Born — 1882

J. L. CARTWRIGHT, district manager for Florida State Theatres, Inc., in Tampa, has announced the following managerial changes: O. G. Finley from the Park to the Tampa, Allen Engelman moves to the Park from the Strand, Curtis Miller goes to the Strand from the Victory, and R. H. Ouilette comes in from the Seminole to take over the Victory theatre.

HARRY OLMSTEAD, manager of the Warner theatre, Reading, Pa., left the circuit to take a manager's post in Fresno, Cal.

RICHARD FLINCHBAUGH, chief of service at the Southern theatre, York, Pa., was promoted to assistant manager of the theatre. He succeeds Walter Wilt, who resigned to take a war job.

ART PICOLLA, manager of the Lyric, in Cincinnati; has been inducted into the Army. He is the first RKO manager to join the armed forces. James Geers, assistant at the RKO Albee, has been named manager of the Lyric.

AL PLATT is now managing the Freeman theatre, Bronx, N. Y. Mel Berry, his former aide, is assistant at the same house.

GEORGE ODLUM, formerly at the Uptown theatre, New York, is now managing the Hippodrome theatre, in Gloversville, N. Y., for the Schine Circuit.

FRANK WEINSTEIN, manager of the Eastwood, in Hartford, Conn., has resigned to enter the employ of a local defense plant.

VIRGINIA GILMAN has been appointed assistant manager of the Cine theatre, Chicago.

Claire Kromash Is Chairman Of Local Bond Division Unit

Claire Kromash started in the business on December 28 of last year, as cashier of the Bliss theatre, in Brooklyn, N. Y., one of the Century Circuit houses. In May of this year, she was promoted to her present post of assistant manager of the house. While she has had no previous experience in showbusiness, Miss Kromash has been around the theatres since the outbreak of the war selling Bonds and Stamps and is now chairman of the Stamp and Bond Division of the Sunnyside Units of the A.W.V.S., in which uniform she is pictured. Claire was born in Budapest, Hungary, and came to the United States at the age of five months. She is so enthused with her work that she anticipates the day when she will have her own house to manage.

MRS. ALMA KING, former city manager in Brunswick, Ga., for the Lucas and Jenkins circuit, has been placed in charge of the newly created post of public relations director. Harry Glenn, former Macon, Ga., theatre manager for the circuit, has been named district maintenance head. Other circuit changes place John Cunningham as supervisor in the Savannah district; I. L. Shields, district manager, Columbus; and T. O. Tabor, district manager, Athens. Stuart Moore has been named manager of the Fox theatre, Atlanta, and Dan Hill is the new city manager for the circuit's theatres in Athens.

ALBERT MONTEFALCO has been appointed general manager of Kournaris Theatres, in New Britain, Conn., headquartering at the Roxy theatre there. Florence Mussman remains as manager of the Newington, in Newington, Conn.

DICK SUTTON is now manager of the Grand and Iowa theatres, in Independence, Iowa.

PHILIP DEMAS has been appointed manager of the Royal theatre, Tarpon Springs, Fla.

JUNIOR SHOWMEN

PATRICIA SOPHIE, born October 9 to Mr. and Mrs. Gus Morris. The father is assistant manager at the Sierra theatre, Stockton, Calif.

ELAINE CAROL, 6 pounds 13 ounces, born November 8 to Mr. and Mrs. Leonard Kraska. The father is manager of the Hollis theatre, Framingham, Mass.

CONGRATULATIONS

November 21st
  Donald N. Fuller
  John M. Lehane
  L. F. Eick
  C. W. Mills
  Edward Goodman
  Terry Leung
  Wilbert Brizendine
  Leroy Martin
22nd
  Irving B. Conant
  Earle W. Willbern
  Harry C. Valentine
23rd
  Jennings McDonald
  Morris Epstein
  Gerald Hart
  John C. Hart
  Harry J. Ellis
  Lawrence Capillo
  Fred Walton
24th
  Elmer Holmberg

November 24th
  Howard Hansen
  J. LaVender
  Harry Karp
25th
  J. A. Campion
  John C. Sheridan
  Louie Charninsky
  Carroll T. Wilson
26th
  Lonnie A. Wallis
  Roy Glidewell
  F. X. Storino
  Albert Rocke
27th
  Milton F. Honeck
  Philip Rand
  Joseph K. Shanahan
  Walter J. Sargent
  Jack Harris
  Steve Rodnock
  Donald R. Hoagg

GEORGE NORMAN, assistant at the Paramount, in Des Moines, has been promoted to manager of the Ingersol, formerly managed by George Shannon, who took over the Uptown, succeeding Fred Pless, who went to the Spencer, at Rock Island, Ill. Mrs. Kermit Karr succeeeds Norman as assistant at the Paramount.

JOE DiLORENZO, partner in the Daly Theatre Circuit of Connecticut, received an honorable discharge from the Army and returned to civilian life and the theatre business in Hartford.

GEORGE HIGGENBOTTOM, former owner of the Rio theatre, Philadelphia, is now managing the Senate Theatre, Philadelphia.

CARL SIEGEL, manager of the RKO Grand, Columbus, Ohio, has been transferred to the circuit's Greenpoint theatre, Brooklyn. Other personnel changes in RKO include the appointment of Wallace R. Folkins as manager of the Palace, Rochester, who replaces James J. Kelly, on sick leave; and the resignations of E. Eckstein, assistant manager of the Marble Hill, N. Y., and Lew Lewis, relief assistant for the Brooklyn-Queens division.

MANUEL ARGYRE is now managing the Imperial theatre, in Cleveland. He formerly was at the Paradise, West Allis, Wis.

CLETA BOWMAN, assistant manager of the Grand, in Grand Island, Neb., has been promoted to manager of the house, succeeding the late H. E. Schiller. Wallace Kemp, manager of the Capitol, replaces Schiller as city manager for Tri-States theatres.

IRVING PHILLIPS is the new manager of the Cedar, in Philadelphia, and Morris Phillips will manage the 56th Street.

PLEASANT A. HOLT is now managing the Fairfax, in Jacksonville, Fla.

LATE FILM REVIEWS

The Gang's All Here

(Twentieth Century-Fox)

Musical, Very De Luxe

In which 20th Century-Fox adds to its successful roster of glittering musicals. "The Gang's All Here" will do a substantial business unless the immediate wave of the future is creeping up on widespread public acceptance of this type of attraction, which is hardly likely at this juncture.

Once more, story is of no moment. In fact, story content, credited to authorship of Nancy Wintner, George Root, Jr., and Tom Bridges and a script by Walter Bullock, is meagre, lightly and slightly concocted and correspondingly insignificant. It is a triangle affair. The angles are Alice Faye, night club singer; Sheila Ryan, attractive newcomer among the brunettes as a society girl, and James Ellison, soldier-son of a Wall Street millionaire. He falls for Miss Faye. Ditto for her. But, by family agreement and ambition, Ellison is slated to marry Miss Ryan. When, in the course of these events, Tony De Marco, whose ballroom dancing is a decided bright spot, determines upon Miss Ryan as his future dancing partner, the way clears for Miss Faye and Ellison. In between are emotional hurdles marking misunderstanding and heartbreak, but triumphant love emerges in the very shining manner.

On this sparse framework are hinged scattered occasions allowing Miss Faye to sing, which she does with her considerable competence, the best proving to be "A Journey to a Star" and "The Polka Dot Polka." Through easy conveyance furnished by a night club atmosphere, Carmen Miranda gets her opportunity and makes the most of it in her inimitable manner and with those baffling turbans.

Comedy springs haltingly from Charlotte Greenwood, Edward Everett Horton, Eugene Pallette and Phil Baker, but at no point is the reaching for laughs a successfully sustained enterprise.

Busby Berkeley, who directed under producership of William Le Baron, appears to have displayed only a passing interest in his characters and their places in the story, but full and magnificent attention to various production numbers. They are opulent in highly effective color combinations and are climaxed by a finale in the cubistic and modernistic tempo which is different from anything that has passed this reviewer's way since some of the abstract treatment employed by Walt Disney in "Fantasia."

All of this, plus Benny Goodman and his crew, combine into a show clearly geared for the money.

Previewed in the studio projection room. Reviewer's Rating: Good.—RED KANN.

Release date, not set. Running time, 103 min. PCA No. 9351. General audience classification.

Eadie Allen	Alice Faye
Dorita	Carmen Miranda
Phil Baker	Himself
Sgt. Andrew Mason	James Ellison

Charlotte Greenwood, Eugene Pallette, Tony De Marco, Edward Everett Horton, Benny Goodman and Orchestra, Sheila Ryan.

So's Your Uncle

(Universal)

Relaxing Comedy

This one registers nicely among escapist films, providing plenty of wholesome entertainment shot through with light comedy and spiced with modern tunes, songs, and a touch or two of young love.

The plot revolves around a youthful playwright seeking backing who is struck by a wealthy girl's car as he seeks to escape a creditor. His makeup as an elderly man fools her and she takes him home. Her aunt, at first indignant, immediately falls for the distinguished looking man.

Efforts to be both the young playwright making love to the niece, and the elderly man, provide plenty of comedy situations. At the end, just as exposure looms at the hands of a jealous suitor, the real uncle shows up. His nephew explains, and the aunt wins the real uncle while the playwright and the niece win each other.

Billie Burke, as aunt Minerva, is her usual effective self, while Donald Woods does an excellent job as the playwright, posing at times as his wealthy uncle. Elyse Knox, as the niece, and Frank Jenks come in for some good comedy bits while Irving Bacon shows neatly in his butler role.

Jean Yarbrough produced and directed it for every laugh provided in the screenplay by Maurice Leo and Clyde Bruckman from the original by Leonard Lee. The orchestras of Jan Garber and Jack Teagarden provide music with the Delta Rhythm Boys, Mary O'Brien and the Tailor-Maids in good singing bits.

Previewed at the studio. Reviewers Rating: Good.—W. R. WEAVER

Release date not set. Running time, 69 minutes. PCA No. 9513. General audience classification.

Minerva	Billie Burke
Steve Curtis	Donald Woods
Patricia Williams	Elyse Knox
Joe Elliott	Frank Jenks

Robert Lowery, Irving Bacon, Lester Clute, Paul Stanton, Jack Norton, Tom Kennedy, John Dilson, Claire Whitney, William Ruhl, Jack Rice, Rita Gould, Jan Garber and his orchestra, Jack Teagarden and his orchestra, Delta Rhythm Boys, Mary O'Brien, the Tailor-Maids.

News Broadcast To Film Theatre Audience

A regular service of broadcast news for a film audience has been provided for the first time in Philadelphia in a cooperative plan set up by the Trans-Lux theatre and WFIL. At the conclusion of each hourly film program of newsreels and short subjects, the Trans-Lux will present a one-minute broadcast of late headline news. A direct line opens from the studio to the theatre with a special announcer assigned to handle the special news period for the Trans-Lux every hour on the hour from noon to midnight. In addition, the regular film program will be interrupted for the broadcast in the theatre of special news bulletins, as the occasion arises. Moreover, special radio programs and speeches will be made available for broadcast in the theatre as desired. During the one-minute broadcast, a trailer is flashed on the screen giving the radio station credit mention for the news service. Radio credit is also carried in the regular theatre programs, in the sidewalk displays and in lobby cards.

Metropolitan Populations On West Coast Increase

In a survey made by the United States Census Bureau and based largely upon the distribution of war ration books, metropolitan centers along the west coast showed increases in population since the 1940 census.

Seattle's metropolitan population figures leaped from 503,353 to 600,308. The metropolitan section of Los Angeles now has a population of 3,105,503, compared to the previous 2,913,758.

The San Francisco-Oakland area figure rose from 1,447,378 to 1,701,657. In 1940, 412,229 persons resided in the Portland area, with the latest population figures showing 491,510 people. In Tacoma, Pierce County, the figure rose to 205,177 from 173,262. In Spokane the total went to 169,217 from 162,620.

SEC Lists New Stock Trades

Reporting the lightest month's trading experienced over a long period, the Securities and Exchange Commission last Friday in Philadelphia issued its September summary of transactions of officers, directors and principal stockholders in the securities of their corporations.

Only two trades, aggregating less than 2,000 shares, were reported for film companies.

A report on Universal Pictures Company showed the sale by Daniel M. Sheaffer, director, of 1,400 common voting trust certificates, reducing his block to 18,700, and a report on Loew's Boston Theatres showed the purchase of 296 shares of common stock by Loew's, Inc., giving it a total of 120,010 shares.

A late report on Keith-Albee-Orpheum showed that in July and August William F. Whitman, director, disposed of his holdings of 45 shares of preferred stock.

Two men were reported as becoming officers of film companies, but holding none of their companies' securities. George D. Burrows so reported upon becoming an officer in Monogram Pictures August 31, and Malcolm Kingsberg upon becoming an officer in RKO September 20.

Connecticut Theatres Get Brownout Regulations

Warning that if the recommendation to conserve illumination fails of result, "there is every likelihood the recommendations will be changed to directives," R. E. Simpson, illuminating engineering consultant of the State War Council, has given Connecticut exhibitors new "brownout" regulations. Although the new regulations are more or less discretionary, he points out that "there is a voluntary nationwide conservation campaign in effect as of September 15, 1943. . . . It is the hope of the board that these recommendations," therefore, will be observed.

"At present the theatre marquees may be lighted so far as dimout is concerned, in the same manner as they were lighted prior to the dimout," with the conservation campaign in mind.

Specifically, the new regulations say of marquees and building entrance lights: "Daytime: eliminate completely; nighttime: reduce in intensity by maximum practicable amount consistent with public safety consideration; eliminate completely when establishment is not open for business except for amount necessary for protection."

Ban Midnight Showings In Memphis Theatres

A Memphis ordinance, unenforced for many years, has been put into effect banning midnight shows by theatres in that city. The ban, ordered by Police Chief Seabrook, is meeting with favor from exhibitors who are finding it increasingly difficult to control audiences at these performances. One manager pointed out that patronage came mostly from youngsters who had been carousing until midnight. He maintained that box office returns did not compensate for the cost of damage caused by vandals.

20th-Fox and Warners To Send Christmas Checks

Gift parcels and $10 will be sent to nearly 1,000 former Twentieth Century-Fox employees now in service. Approximately 1,400 National Theatres employees in the armed forces will all receive gifts. Warners, together with the Warner Club, has increased the size of its checks to service men by 50 per cent over last year and will send $15 each to about 2,700 in service.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

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Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

SWEET ROSIE O'GRADY (20th-Fox)

Final Reports:

Total Gross Tabulated	$1,037,450
Comparative Average Gross	783,900
Over-all Performance	132.3%

BALTIMORE—New, 1st week	150.5%
BALTIMORE—New, 2nd week	123.6%
BALTIMORE—New, 3rd week	96.2%
BALTIMORE—New, 4th week	91.3%
BUFFALO—Great Lakes (DB) Bombers Moon (20th-Fox)	139.0%
CHICAGO—State Lake, 1st week	154.8%
CHICAGO—State Lake, 2nd week	115.1%
CHICAGO—State Lake, 3rd week	115.0%
CINCINNATI—RKO Albee	120.3%
CINCINNATI—RKO Capitol, MO, 1st week	107.7%
DENVER—Denver (DB) The Chance of a Lifetime (Col.)	176.4%
DENVER—Esquire (DB) The Chance of a Lifetime (Col.)	143.6%
DENVER—Aladdin—MO, 1st week (DB) The Chance of a Lifetime (Col.)	83.3%
DENVER—Rialto, MO, 2nd week (DB) The Chance of a Lifetime (Col.)	97.7%
KANSAS CITY—Esquire, 1st week	155.1%
KANSAS CITY—Esquire, 2nd week	120.6%
KANSAS CITY—Uptown, 1st week	214.3%
KANSAS CITY—Uptown, 2nd week	150.0%
LOS ANGELES—Chinese (DB) Prairie Chickens (UA)	139.8%
LOS ANGELES—Loew State (DB) Prairie Chickens (UA)	137.0%
LOS ANGELES—Ritz (DB) Prairie Chickens (UA)	161.4%
MILWAUKEE—Wisconsin, 1st week (DB) Good Luck, Mr. Yates (Col.)	159.4%
MILWAUKEE—Wisconsin, 2nd week (DB) Good Luck, Mr. Yates (Col.)	130.1%
MILWAUKEE—Strand, MO, 1st week (DB) Holy Matrimony (20th-Fox)	98.2%
NEW HAVEN—Loew Poli (DB) The Chance of a Lifetime (Col.)	107.5%
NEW HAVEN—College, MO, 1st week (DB) The Chance of a Lifetime (Col.)	140.6%
NEW YORK—Roxy, 1st week (SA) Danny Kaye, Tommy Tucker's Orch.	172.7%
NEW YORK—Roxy, 2nd week (SA) Danny Kaye, Tommy Tucker's Orch.	166.9%
NEW YORK—Roxy, 3rd week (SA) Danny Kaye, Tommy Tucker's Orch.	130.6%
NEW YORK—Roxy, 4th week (SA) Danny Kaye, Tommy Tucker's Orch.	119.0%
OKLAHOMA CITY—Criterion, 1st week	125.0%
OKLAHOMA CITY—Criterion, 2nd week	116.6%
OKLAHOMA CITY—Tower, MO, 1st week	120.7%
PHILADELPHIA—Stanley, 1st week	160.6%
PHILADELPHIA—Stanley, 2nd week	103.8%
PHILADELPHIA—Stanley, 3rd week	75.9%
PITTSBURGH—Harris, 1st week	193.5%
PITTSBURGH—Harris, 2nd week	112.9%
PITTSBURGH—Harris, 3rd week	75.2%
PITTSBURGH—Senator, MO, 1st week	106.2%
SAN FRANCISCO—Fox, 1st week (DB) West Side Kid (Rep.)	135.0%
SAN FRANCISCO—Fox, 2nd week (DB) West Side Kid (Rep.)	101.9%
SEATTLE—Paramount, 1st week	121.0%
SEATTLE—Paramount, 2nd week	90.0%
SEATTLE—Music Box, MO, Ist week	93.7%
SEATTLE—Music Box, MO, 2nd week	81.2%
ST. LOUIS—Ambassador, 1st week (DB) Paris After Dark (20th-Fox)	152.0%
ST. LOUIS—Ambassador, 2nd week (DB) Paris After Dark (20th-Fox)	120.0%
WASHINGTON—Loew Palace, 1st week	102.2%
WASHINGTON—Loew Palace, 2nd week	76.7%

SAHARA (Col.)

Final Reports:

Total Gross Tabulated	$532,880
Comparative Average Gross	439,200
Over-all Performance	121.3%

BALTIMORE—Hippodrome, 1st week (SA) Vaudeville	110.1%
BALTIMORE—Hippodrome, 2nd week (SA) Vaudeville	101.1%
BOSTON—Loew Orpheum, 1st week (DB) The Chance of a Lifetime (Col.)	101.2%
BOSTON—Loew Orpheum, 2nd week (DB) The Chance of a Lifetime (Col.)	105.7%
BOSTON—Loew State, 1st week (DB) The Chance of a Lifetime (Col.)	137.5%
BOSTON—Loew State, 2nd week (DB) The Chance of a Lifetime (Col.)	106.6%
BUFFALO—Lafayette (DB) Two Senoritas from Chicago (Col.)	147.8%
CINCINNATI—Palace	119.0%
CINCINNATI—RKO Shubert, MO, 1st week	110.0%
CINCINNATI—RKO Shubert, MO, 2nd week	96.0%
DENVER—Denver (DB) You're a Lucky Fellow, Mr. Smith (Univ.)	142.0%
DENVER—Esquire (DB) You're a Lucky Fellow, Mr. Smith (Univ.)	122.1%
DENVER—Aladdin, MO, 1st week (DB) You're a Lucky Fellow, Mr. Smith (Univ.)	166.6%
DENVER—Rialto, MO, 2nd week (DB) You're a Lucky Fellow, Mr. Smith (Univ.)	114.1%
INDIANAPOLIS—Loew (DB) Dangerous Blondes (Col.)	121.2%
KANSAS CITY—Midland, 1st week (DB) Dangerous Blondes (Col.)	178.5%
KANSAS CITY—Midland, 2nd week (DB) Dangerous Blondes (Col.)	100.0%
MILWAUKEE—Palace, 1st week (DB) My Kingdom for a Cook (Col.)	132.5%
MILWAUKEE—Palace, 2nd week (DB) My Kingdom for a Cook (Col.)	123.7%
MILWAUKEE—Strand, MO, 1st week (DB) I Dood It (MGM)	82.7%
NEW HAVEN—Loew Poli (DB) Thumbs Up (Rep.)	106.4%
NEW HAVEN—College, MO, 1st week (DB) Thumbs Up (Rep.)	100.0%
NEW YORK—Capitol (SA) Lawrence Welk Orch., Ralph Edwards	135.6%
OMAHA—Brandeis (DB) Chatterbox (Rep.)	120.0%
PITTSBURGH—Harris	150.5%
PROVIDENCE—Loew State, 1st week	116.1%
PROVIDENCE—Loew State, 2nd week	75.4%
SAN FRANCISCO—Orpheum	140.9%
SEATTLE—Liberty, 1st week	163.0%
SEATTLE—Liberty, 2nd week	103.2%
SEATTLE—Liberty, 3rd week	81.5%
ST. LOUIS—Loew State (DB) The Chance of a Lifetime (Col.)	136.0%
TORONTO—Shea	91.0%
WASHINGTON—Earle (SA) Vaudeville	138.3%
WASHINGTON—Metropolitan, MO, 1st week	118.4%

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I DOOD IT (MGM)

Intermediate Reports:

Total Gross Tabulated	$466,000
Comparative Average Gross	408,400
Over-all Performance	111.6%

BALTIMORE—Century	116.6%
CHICAGO—Apollo	119.5%
CHICAGO—Garrick, 1st week	137.5%
CHICAGO—Garrick, 2nd week	125.0%
CINCINNATI—RKO Palacc	97.8%
CINCINNATI—Keith, MO, Ist week	110.0%
CLEVELAND—Loew State	116.0%
CLEVELAND—Loew Stillman, MO, 1st week	94.7%
INDIANAPOLIS—Loew (DB) Hitler's Madman (MGM)	104.5%
KANSAS CITY—Midland (DB) Doughboys in Ireland (Col.)	120.0%
LOS ANGELES—Carthay Circle (DB) Dr. Gillespie's Criminal Case (MGM)	128.5%
LOS ANGELES—Chinese (DB) Dr. Gillespie's Criminal Case (MGM)	90.9%
LOS ANGELES—Loew State (DB) Dr. Gillespie's Criminal Case (MGM)	110.5%
LOS ANGELES—Ritz (DB) Dr. Gillespie's Criminal Case (MGM)	107.3%
MILWAUKEE—Wisconsin (DB) Harrigan's Kid (Univ.)	136.1%
NEW HAVEN—Loew Poli (DB) Dr. Gillespie's Criminal Case (MGM)	102.1%
NEW YORK—Paramount (SA) Woody Herman, Marion Hutton, others	139.3%
OKLAHOMA CITY—Criterion	113.2%
PHILADELPHIA—Stanley, 1st week	122.4%
PHILADELPHIA—Stanley, 2nd week	75.9%
PITTSBURGH—Penn	107.1%
PITTSBURGH—Warner, MO, 1st week	108.6%
PROVIDENCE—Loew State (DB) Disney Cartoon Revue (RKO)	111.1%
ST. LOUIS—Loew State (DB) Dr. Gillespie's Criminal Case (MGM)	118.3%
ST. LOUIS—Loew Orpheum (DB) Dr. Gillespie's Criminal Case (MGM)	115.9%
TORONTO—Loew (DB) Dr. Gillespie's Criminal Case (MGM)	105.5%
WASHINGTON—Capitol, 1st week (SA) Vaudeville	121.7%
WASHINGTON—Capitol, 2nd week (SA) Vaudeville	80.4%

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CORVETTE K-225 (Univ.)

First Reports:

Total Gross Tabulated	$159,600
Comparative Average Gross	128,100
Over-all Performance	124.5%

KANSAS CITY—Esquire	130.0%
KANSAS CITY—Uptown	125.0%
MONTREAL—Palace, 1st week	136.8%
MONTREAL—Palace, 2nd week	105.2%
NEW HAVEN—Paramount (DB) Gals, Incorporated (Univ.)	117.6%
NEW YORK—Criterion, 1st week	185.1%
NEW YORK—Criterion, 2nd week	132.2%
NEW YORK—Criterion, 3rd week	95.2%
PITTSBURGH—Fulton, 1st week	142.8%
PITTSBURGH—Fulton, 2nd week	77.8%
TORONTO—Uptown, 1st week	125.5%
TORONTO—Uptown, 2nd week	80.0%

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GUADALCANAL DIARY (20th-Fox)

First Reports:

Total Gross Tabulated	$136,000
Comparative Average Gross	96,400
Over-all Performance	141.0%

CINCINNATI—RKO Grand	105.7%
LOS ANGELES—Carthay Circle (DB) The Dancing Masters (20th-Fox)	171.4%
LOS ANGELES—Chinese (DB) The Dancing Masters (20th-Fox)	139.8%
LOS ANGELES—Loew State (DB) The Dancing Masters (20th-Fox)	134.6%
LOS ANGELES—Uptown (DB) The Dancing Masters (20th-Fox)	130.0%
NEW HAVEN—Loew Poli (DB) The Dancing Masters (20th-Fox)	107.5%
PHILADELPHIA—Fox	188.8%
PROVIDENCE—Majestic (DB) Hi Ya Sailor (Univ.)	125.0%

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To Hold Canteen Party

The Columbus Variety Club's canteen will hold a Mardi Gras carnival and dance at the Columbus, O., Auditorium on December 4, with proceeds to be used for improvements in the canteen.

Increase Prices for Run

The Strand in Hamden, Conn., recently concluded a five-day engagement of "Son of the Sheik" with Rudolph Valentino, and "The Right Man," starring Alan Ladd, with prices increased from 35 to 50 cents and 25 cents for children.

To Distribute Reissues

Sol Lesser's "Our Town" and "That Uncertain Feeling" and the James Roosevelt production, "Pot o' Gold," have been acquired for distribution in England by Renown Pictures, it was announced recently in London at the company's home office.

Two Theatres First Runs

RKO Theatres in Cincinnati has made its Capitol and Grand theatres permanent first runs at a 65-cent maximum and will continue using the Lyric and Shubert as moveover houses with top admission at 55 cents.

Lorenz Hart Dies at 48

Lorenz Hart, who wrote the lyrics to Richard Rodgers' music, died of pneumonia on November 22 in Doctor's Hospital in New York. He was 48.

With Mr. Rodgers, he collaborated on approximately 1,000 songs, many of which had their birth in musical productions on Broadway. One of these musicals, "Connecticut Yankee," has been revived and is currently being shown at the Martin Beck theatre.

His association since 1919 with Mr. Rodgers led, in later years, to work in films, starting in 1934. It was the Rodgers and Hart music which was heard in Samuel Goldwyn's "Nana"; "Manhattan Melodrama" and "Babes in Arms," MGM; "Mississippi," Paramount; "Dancing Pirate" and "Too Many Girls," RKO; "The Boys from Syracuse," Universal and several others.

Called the "Gilbert and Sullivan of America," the two men wrote 25 musical shows in all. They were introduced by Herbert Fields, with whom they were a three-man team early in their career. Mr. Hart attended Columbia University. He was unmarried and the only survivor is his brother, Teddy Hart, film and stage actor who is currently appearing in the Broadway play, "One Touch of Venus."

Charles Ray, Silent Film Star, Was 52

Charles Ray, famous star of silent films, died in a Los Angeles hospital on November 23 following an illness of five weeks. He was 52.

Born in Jacksonville, Ill., he received his early education there, later attending Los Angeles Polytechnic School. He spent five years on the stage and in vaudeville and then entered films.

He played in such pictures for Ince-Paramount as "The Coward," "Greased Lighting," "Paris Green" and "The Busher," before starting his own producing unit, Charles Ray Productions. It was through this venture that he was reputed to have lost most of his fortune.

Morris Epstein, New York Manager for Republic

Morris Epstein, manager of Republic's New York branch since 1938, died on November 22 at the Bronx Hospital in New York. He was 55. Funeral services were held the following day at the Park West Memorial Chapel. His wife, Rose, survives.

Leroy Carlisle

Leroy Carlisle, west coast actor, died of a heart attack at his home in Anacortes, Wash., on November 15. He was 63. For many years he was associated with the old Carley and Laurette Taylor stock company and played in silent films at the Fairbanks Studios in the early days of motion pictures.

Mrs. George B. Griffin

Mrs. Eva De La Plaza Griffin, daughter of a Governor of Colombia and grandmother of Bebe Daniels, film star, died in Los Angeles on November 19. She was 88.

Leases Site for Drive-in

Urban Anderson, former president of the Midwest Specialties Company in Cleveland, has closed a deal for the leasing of property upon which he plans the eretcion of a drive-in theatre to accommodate 500 cars. Construction depends on the lifting of restrictions. Other Ohio properties are being examined by Mr. Anderson for suitable drive-in spots.

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

ADVANCE SYNOPSES

RELEASE CHART BY COMPANIES

THE RELEASE CHART

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Where Are Your Children?

(Monogram)

Juvenile Delinquency Melodrama

Following in the wake of press stories, editorials, rostrum agitations, even governmental suggestions that the screen be used to combat juvenile delinquency, Producer Jeffrey Bernerd's treatment of the subject may or may not turn out to be precisely what the sociologists asked for, but is unquestionably an attraction with which showmen, who apply the sensational kind of exploitation it suggests, can sell a vast quantity of tickets. Directed by William Nigh from the script by Hilary Lynn and George W. Sayre and based on the story by Lynn, the picture confines its lecturing to the final ten minutes, packing away an hour of stimulating entertainment in unfamiliar vein before that.

Jackie Cooper and Gale Storm portray the rich boy and poor girl both lacking parental attention, but personally honorable. They are drawn by association with delinquents into a chain of circumstances culminating in the girl's detention as an accessory to murder, after incidents involving spiked drinks, stolen cars and murder. He obtains Navy leave to exonerate her, after which the judge places upon the negligent parents the responsibility for all acts of delinquency shown. The two characters in the story go to their punishment without extenuation.

The film opens with a jitterbug session in a cheap night club where juveniles spike their soft drinks with bootlegged liquor. The wanton murder of a gas station attendant and physical combat between delinquent girls in detention are other incidents recalling an earlier, more sensational era of production.

Previewed at the Filmarte, Hollywood, to a large audience of press and invited guests from civic and social sectors interested in the subject. Audience response and comment generally favorable. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, January 24, 1944. Running time, 72 min. PCA No. 9752. General audience classification.

Danny ....Jackie Cooper
Judy ....Gale Storm
Patricia Morison, John Litel, Gertrude Michael, Anthony Ward, Neal Marx, Evelynne Eaton, Sarah Edwards, Addison Richards, Betty Blythe, Jimmy Zaner, Charles Williams, Marian Maguire.

Jack London

(Bronston - U. A.)

Personal Adventure

Ignoring the well-established idea that screen biographies of famous writers must be both stiff and quaint, Samuel Bronston has made a fast moving action drama, attuned to today's audiences and pointing toward present world events, from a portion of the life of Jack London.

Those to whom the name suggests romance and adventure will find them abundant in the story of a man who was world traveler, writer and reporter at the turn of the century.

The film takes up London's career when the young man was learning of life from oyster pirating and sealing voyages, and trying to express himself in writing. It covers his days of gold prospecting in the Yukon, his early fame as an author and reaches a dramatic climax in his experiences in the Russo-Japanese war.

The presentation of Japan's avowed aims of conquest—even at that early date—and London's realization of their importance is impressively done. But it causes, too, a split in story interest which makes the ending seem abrupt in spite of the culmination of the appealing romance between London and Charmian.

Michael O'Shea, looking quite a bit like Spencer Tracy, gives the central character vigor and reality, although he rarely suggests the great literary figure. Susan Hayward makes an attractive Charmian, and a large cast gives capable support.

Alfred Santell directed with excellent pace. The screenplay by Ernest Pascal was based on "The Book of Jack London" by the author's wife, Charmian London.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, not set. Running time, 94 min. PCA No. 9687. General audience classification.

Jack London....................................Michael O'Shea
Charmian ....Susan Hayward
Osa Massen, Harry Davenport, Frank Craven, Virginia Mayo, Ralph Morgan, Louise Beavers, Jonathan Hale, Leonard Strong, Paul Hurst.

Around the World

(RKO Radio)

Traveling Camp Show

The folks at home can sit in on some of the entertainment being offered our fighting men at bases all over the globe as Kay Kyser makes a tour of three continents with a merry group of performers. There are a good supply of musical numbers done in swing style by the Kyser band, some well staged production numbers and specialty acts, the comedy capers of Joan Davis and Mischa Auer, and an adequate supply of beautiful girls.

Lacking a plot, the film is held together by the gaiety of its cast and the swift piling of gag upon gag and song upon song accomplished by Allan Dwan, who produced and directed. Several threads run through, Mischa Auer's souvenir hunt and Joan Davis' manhunt providing recurrent comedy. For a touch of drama, young Marcy McGuire stows away in the plane in the hope of reaching her father, and keeps on singing for the boys when she knows she will not see him again.

But the big thing is the parade of musical numbers from "Waltzing Matilda" in Australia to "Great News" in Africa. Lovely Georgia Carroll sings several duets with Harry Babbitt, Joan Davis does "Apple Tree" for the boys in Cairo and Marcy McGuire sings of "A Moke from Shamokin" for fliers in Chungking.

Ish Kabibble, of the Kyser band, Alan Carney and Wally Brown put their comedy specialties over in good style, while Kay Kyser's enthusiasm keeps the show moving.

Ralph Spence wrote the story and screenplay.

Seen in a New York projection room. Reviewer's Rating: Good.—E. A. C.

Release date, Block 3. Running time, 81 min. PCA No. 9200. General audience classification.

Kay Kyser, Mischa Auer, Joan Davis, Marcy McGuire, Wally Brown, Alan Carney, Georgia Carroll, Harry Babbitt, Ish Kabibble, Sully Mason, Julie Conway, Diane Pendleton, Little Fred's Football Dogs and Kay Kyser's Band.

The Texas Kid

(Monogram)

Realistic Gunfight

In this number of the Johnny Mack Brown-Raymond Hatton series Producer Scott R. Dunlap and Director Lambert Hillyer left out none of the requisites for a good Western.

Add to that the fact that in supporting roles Marshall Reed, as the Texas Kid, and Shirley Patterson, as the beautiful heroine, do excellent jobs, and you have a recipe of saddle soap, creaking leather and blasting six-guns which mixes into a well-finished job.

One scene in the picture, reminiscent of the William S. Hart days, is a man-to-man, draw-your-best, gun battle in which Reed kills off a member of his own gang, who had just admitted having shot down Reed's father in a holdup. It's the first one seen in a long time and it gets over in fine style.

The plot revolves around a gang of outlaws whose head has bought the trading post and stage line from Shirley after her father was killed by the bandits. The Texas Kid buys into the post and aids Brown and Hatton, still U. S. Marshals, in running the outlaws to earth.

As Brown and Hatton ride off to new adventures, after setting things straight for the ranchers, the Texas Kid and Miss Patterson give the right amount of indication that they'll marry and happily run the trading post and stage line from then on.

Previewed at the Hitching Post theatre, Hollywood, where an audience of youngsters vocally expressed appreciation. Reviewer's Rating: Good.—JACK CARTWRIGHT.

Release date, November 26, 1943. Running time, 56 min. PCA No. 9562. General audience classification.

Johnny Mack Brown, Raymond Hatton, Marshall Reed, Shirley Patterson, Robert Fiske, Edmund Cobb, Cyril Ring, Linton Brent, Stanley Price.

Hail to the Rangers

(Columbia)

Rangers Ride Again

This item in the series of Charles Starrett Westerns stacks up fairly well alongside of its predecessors produced by Jack Fier with William Berke directing. Starrett and Arthur Hunnicutt register as usual, while Bob Atcher sings some old cowboy songs in a pleasing fashion and his wife, Leota, does well as the heroine of the piece.

The story, a bit on the weak side, strains credulity because it has too many Texas Rangers running loose and showing up just in the nick of time without apparent reason.

Starrett, as Steve McKay, the Ranger captain, has just arrested a prisoner, Norman Willis, when he has to release him in spite of the murder charges against him, because the governor suddenly orders the Rangers to disband. With this weight on their shoulders the principals and bit players struggle manfully to help Starrett stop a land grab deal engineered by the town newspaper editor and save the ranch of Leota Atcher's father and properties of others in the valley.

Previewed at the Hitching Post theatre, Hollywood, where another Western billed with it stole the show. Reviewer's Rating: Fair.

Release date, September 16, 1943. Running time, 57 min. PCA No. 8822. General audience classification.

Charles Starrett, Arthur Hunnicutt, Bob Atcher, Leota Atcher, Norman Willis, Lloyd Bridges, Ernie Adams, Tom London, Davison Clark, Jack Kirke.

It Happened in Gibraltar

(Vigor)

French Espionage Drama

And not a little did happen in Gibraltar in this French picture produced in 1939 shortly before the outbreak of the war. There is espionage, intrigue, romance, love, sabotage and the French femme fatale, Viviane Romance. The plot that holds these ingredients together does not make for realism, since the Gallic touch is at odds with the British background and characters, and American expressions and argot in the English titles are at odds with both. As a result, the picture is bound to draw much criticism.

The story has to do with a British officer who, posing as a profligate gets involved with gambling debts and Mlle. Romance who is a spy in the services of Erich von Stroheim, master spy and megalomaniac. He is the cause of the blowing up of British troopships passing through Gibraltar.

Mlle. Romance is a Spanish dancer in a Tangiers dive. Robert Jackson, who is the British officer, goes through a court martial, a sentence to prison and an escape, out of the life of his real love, the General's daughter, and into the dancer's arms and Von Stroheim's gang of spies, all with the connivance of the British Intelligence. Mercedes, the dancer, falls in love with Lieutenant Jackson, and in the end saves his life at the expense of her own, as the lieutenant smashes the spy ring.

The production is compact and the direction adequate, but what would otherwise be good entertainment fare is marred by the incongruities of titles and setting.

Seen at the Warld theatre in New Yark. Reviewer's Rating: Fair.—BERT HICKS.

Release date, November 15, 1943. Running time, 93 min. General audience classification.

Marson	Erich von Stroheim
Mercedes	Viviane Romance

Georges Flament, Roger Duchesne, Abel Jacquin, Andre Roanne, Yvette Lebon.

Is Everybody Happy?

(Columbia)

Jazz and Romance

This musical starts off on the right foot by bringing to the screen the band leader, Ted Lewis, whose high hat has become an institution in the realm of jazz music. However, through the device of a flashback, Lewis leaves the scene early in the picture and reappears again only briefly at the finish.

In the beginning, he is seen telling a story to a young private about the lean days in his career in the early 1900's. The rest of the story becomes a re-enactment of his life with Michael Duane acting the part of Lewis. Appearing at this point, also, are Nan Wynn and Larry Parks as a romantic duo. It is the rags-to-riches story of a band, composed of youngsters, realizing their ambition in gaining the top rung of the ladder.

At the peak of the band's success, war breaks out, and Parks immediately enlists. He returns after the Armistice, minus an arm and with the belief that his musical career is over. Miss Wynn's strong moral support overcomes that conviction and he masters the trumpet despite his affliction, to provide a satisfactory ending.

What remains then is only the final chapter, with Lewis offering some fatherly advice to the young private. The producer was Irving Briskin, and Charles Barton directed. Nan Wynn, in her first feature role, sings a number of songs popular in that era prior to World War I, and her renditions lend needed support to the production.

Seen at the Fox Fabian theatre in Braaklyn. Reviewer's Rating: Fair.—LEW BARASCH.

Release date, October 28, 1943. Running time, 73 min. PCA No. 9550. General audience classification.

Ted Lewis	Himself
Kitty	Nan Wynn
Tom	Michael Duane
Jerry	Larry Parks

Bob Haymes, Dick Winslow, Harry Barris.

Silver City Raiders

(Columbia)

Action Western

Dub Taylor as the drawling sidekick of Russell Hayden, is in front of the camera for much of the time in Columbia's "Silver City Raiders," entertaining the audience with his display of brash impudence and amusing chatter.

Bob Wills and his group of singing cowboys are present, too, and melodiously fill lapses when the threadbare plot threatens to slow down the action from a fast gallop to a slow canter. The old story is the one about a dishonest cattleman, Paul Sutton, attempting to evict a group of ranchers through a false land grant. Hayden suspects trickery, embarks for Sante Fe, and returns with the true map.

Confronted with the evidence, Sutton and his gang take on the ranchers in a bar room brawl, only to meet an untimely end. Alma Carroll decorates the scenery as the only female player in the Western produced by Leon Barsha and directed by William Berke. Exhibitors might place emphasis on the musical sequences for Wills and his troubadors come close to hitting perfect harmony while rendering a number of cowboy ditties.

Seen at the New Yark theatre on Broadway. Reviewer's Rating: Fair.—L. B.

Release date, November 4, 1943. Running time, 55 min. PCA No. 8820. General audience classification.

Lucky Harlan	Russell Hayden
Bob Wills	Bob Wills
Cannonball	Dub Taylor
Dolores Alvarez	Alma Carroll

Paul Sutton, Jack Ingram, Edmund Cobb.

ADVANCE SYNOPSES *and information*

ROOKIES IN BURMA

(RKO)

PRODUCER: Bert Gilroy. DIRECTOR: Les Goodwins. PLAYERS: Alan Carney, Wally Brown, Claire Carleton, Erford Gage, Joan Barclay.

ARMY COMEDY. This is the second in the rookie series for the new comedy team of Carney and Brown. It takes them to Burma in the armed forces where they manage to get into all kinds of trouble and are always in bad with their top sergeant. They finally come out on top and are largely responsible for the defeat of the enemy.

OUTWARD BOUND

(Warners)

PRODUCER: Mark Hellinger. DIRECTOR: Edward Blatt. PLAYERS: John Garfield, Paul Henreid, Dennis King, Eleanor Parker, George Coulouris, Sara Allgood, Edmund Gwenn, Faye Emerson, Isobel Elsom, Gilbert Emery, George Tobias.

DRAMA. This is a remake of the original "Outward Bound" produced by Warners in 1930. In the new one the characters are definitely established before the shadow boat to the other world puts to sea. Otherwise it concerns itself as did the other with the manner in which persons lived on earth and its influence on their judgment by the Examiner on the other side. Two, a young couple in love, are turned back because they are suicides. They are pulled from the unreality of the shadow world back into the world when the young man's dog breaks the window before he dies, and he turns back to rescue the girl.

THE GHOST SHIP

(RKO)

PRODUCER: Val Lewton. DIRECTOR: Mark Robson. PLAYERS: Richard Dix, Russell Wade, Edith Barrett, Eve March.

HORROR AT SEA. This one brings Richard Dix to the screen as a heavy. It's a story of a sea captain, who has sadistic tendencies which he tries to keep submerged, but they break through his veneer and cause horrible things to occur on his ship. He's in love with a woman ashore, but realizes his proclivity toward murder and refuses to marry her. He's killed just as he's about to slay his third officer, a youth who tried to protect him at first but later became aware of his insanity and tried to halt his murderous activities.

DOUBLE INDEMNITY

(Paramount)

PRODUCER: Joseph Sistrom. DIRECTOR: Billy Wilder. PLAYERS: Barbara Stanwyck, Fred MacMurray, Edward G. Robinson, Albert Dekker, Byron Barr, Mona Freeman, Tom Powers.

MURDER DRAMA. Barbara Stanwyck plays a grasping woman who persuades her lover, a young insurance salesman, to help murder her husband and make it look like an accident so they can collect the insurance. An insurance investigator, Edward G. Robinson, isn't stumped by the attempted perfect crime and lays plans to catch the woman and her accomplice. The insurance salesman realizes she has used him as a goat and kills her, trying to place the blame for both crimes on others. He's found out and goes to his death.

RELEASE CHART

By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 1648.

Complete listing of 1942-43 Features, by company, in order of release, may be found on pages 1508 and 1509 of the Product Digest Section in the August 28, 1943 issue of Motion Picture Herald.

COLUMBIA

Prod. No.	Title	Release Date
5201	Hail to the Rangers	Sep. 16,'43
5031	Doughboys in Ireland	Oct. 7,'43
5003	Sahara	Oct. 14,'43
5034	Chance of a Lifetime	Oct. 26,'43
5016	Is Everybody Happy?	Oct. 28,'43
5202	Silver City Raiders	Nov. 4,'43
....	Return of the Vampire	Nov. 11,'43
5017	There's Something About a Soldier	Nov. 30,'43
....	The Heat's On	Dec. 2,'43
....	Crime Doctor's Strangest Case	Dec. 9,'43
....	Klondike Kate	Dec. 16,'43
....	Swing Out the Blues	Dec. 23,'43
...	Cowboy in the Clouds	Dec. 23,'43
...	What a Woman!	Dec. 28,'43
....	Cover Girl	Not Set
....	Wyoming Hurricane	Not Set
....	The Vigilantes Ride	Not Set
....	The Last Horseman	Not Set
....	Riding West	Not Set
....	Cowboy from Lonesome River	Not Set
....	Cyclone Prairie Ranger	Not Set
....	Roundup for Victory	Not Set
....	None Shall Escape	Not Set
....	Hey, Rookie	Not Set
....	Curly	Not Set
....	Cowboy Canteen	Not Set
....	The Racket Man	Not Set
....	Beautiful But Broke	Not Set
....	Nine Girls	Not Set
....	The Wedding Guest Sat on a Stone	Not Set
....	Deadline Guns	Not Set

MGM

(Release dates for Block 1 are tentative)

Prod. No.	Title	Release Date
	Block 1	
401	Salute to the Marines	Sep.,'43
402	Above Suspicion	Sep.,'43
403	I Dood It	Sep.,'43
404	Swing Shift Maisie	Oct.,'43
405	Best Foot Forward	Oct.,'43
406	Adventures of Tartu	Oct.,'43
.407	Dr. Gillespie's Criminal Case	Nov.,'43
408	Young Ideas	Nov.,'43
409	Girl Crazy	Nov.,'43
410	Lassie Come Home	Dec.,'43
411	The Man from Down Under	Dec.,'43
412	Whistling in Brooklyn	Dec.,'43
....	Thousands Cheer	Not Set
....	Swing Fever	Not Set
....	A Guy Named Joe	Not Set
...	Madame Curie	Not Set
....	Song of Russia	Not Set
....	Cry "Havoc"	Not Set
...	America	Not Set
....	The Cross of Lorraine	Not Set
...	The Heavenly Body	Not Set
....	Lost Angel	Not Set
....	The White Cliffs	Not Set
....	Meet the People	Not Set
....	Broadway Rhythm	Not Set
....	See Here, Private Hargrove	Not Set
....	Andy Hardy's Blonde Trouble	Not Set
....	Rationing	Not Set
....	Mr. Co-ed	Not Set
....	Gaslight	Not Set
....	The Canterville Ghost	Not Set
....	Kismet	Not Set
....	Two Sisters and a Sailor	Not Set
....	Dragon Seed	Not Set

MONOGRAM

Prod. No.	Title	Release Date
....	Melody Parade	Aug. 27,'43
....	Spotlight Scandals	Sep. 24,'43
....	The Unknown Guest	Oct. 22,'43
...	Bullets and Saddles	Oct. 29,'43
...	Nearly Eighteen	Nov. 12,'43
....	Campus Ryhthm	Nov. 19,'43
....	The Texas Kid	Nov. 26,'43
....	Death Valley Rangers	Dec. 3,'43
....	Mr. Muggs Steps Out	Dec. 10,'43
....	Smart Guy	Dec. 17,'43
....	Women in Bondage	Dec. 24,'43
....	The Sultan's Daughter	Dec. 31,'43
...	Sweethearts of the U. S. A.	Jan. 7,'44
....	Westward Bound	Jan. 10,'44
....	Charlie Chan in the Secret Service	Jan. 17,'44
....	Where Are Your Children?	Jan. 24,'44
....	Lady, Let's Dance	Jan. 31,'44
....	Return of the Ape Man	Feb. 14,'44
...	Follow the Leader	Feb. 28,'44

PARAMOUNT

Prod. No.	Title	Release Date
	Block 1	
4301	Let's Face It	
4302	The Good Fellows	
4303	True to Life	
4304	Tornado	
4305	Hostages	
	SPECIAL	
4331	City that Stopped Hitler—Heroic Stalingrad	
	Block 2	
4306	Henry Aldrich Haunts a House	
4307	Riding High	
4308	Minesweeper	
4309	No Time for Love	
....	Miracle of Morgan's Creek	Not Set
....	Triumph Over Pain	Not Set
....	For Whom the Bell Tolls	Not Set
....	Lady in the Dark	Not Set
....	Henry Aldrich Plays Cupid	Not Set
....	The Uninvited	Not Set
....	The Hour Before the Dawn	Not Set
....	And the Angels Sing	Not Set
....	Henry Aldrich's Little Secret	Not Set
....	Frenchmen's Creek	Not Set
....	Ministry of Fear	Not Set
....	Standing Room Only	Not Set
....	The Story of Dr. Wassell	Not Set
....	Timber Queen	Not Set
....	Hail the Conquering Hero	Not Set
....	Going My Way	Not Set
....	Henry Aldrich, Boy Scout	Not Set
....	Our Hearts Were Young and Gay	Not Set
....	The Navy Way	Not Set
....	The Man in Half-Moon Street	Not Set
....	Double Indemnity	Not Set
....	I Love a Soldier	Not Set
....	Tomorrow's Harvest	Not Set
....	The Hitler Gang	Not Set
....	Incendiary Blonde	Not Set
....	Take It Big	Not Set

PRC PICTURES

Prod. No.	Title	Release Date
405	Submarine Base	July 20,'43
401	Isle of Forgotten Sins	Aug. 15,'43
411	Danger! Women at Work	Aug. 23,'43
459	Blazing Frontier	Sep. 1,'43
408	Tiger Fangs	Sep. 10,'43
412	Girl from Monterrey	Oct. 4,'43
451	Return of the Rangers	Oct. 26,'43
460	The Devil Riders	Nov. 5,'43
452	Boss of Rawhide	Nov. 20,'43
402	Harvest Melody	Nov. 22,'43
....	Jive Junction	Dec. 20,'43
461	The Drifter	Dec. 20,'43
453	Gunsmoke Mesa	Jan. 3,'44
....	Gareer Girl	Jan. 4,'44
....	Jungle Terror	Jan. 18,'44
....	Texas Wildcats	Not Set

RKO

Prod. No.	Title	Release Date
	Block 1	
401	The Fallen Sparrow	
402	Adventures of a Rookie	
403	The Seventh Victim	
404	So This Is Washington	
405	A Lady Takes a Chance	
	Block 2	
406	The Iron Major	
407	Gangway for Tomorrow	
408	Government Girl	
409	Gildersleeve on Broadway	
410	The Falcon and the Coeds	
	SPECIAL	
451	The North Star	

Prod. No.	Title	Release Date
	Block 3	
....	Around the World	
....	The Ghost Ship	
....	Tarzan's Desert Mystery	
....	Rookies in Burma	
...	Higher and Higher	
....	Coastal Command	Not Set
....	Up in Arms	Not Set
....	Days of Glory	Not Set
....	Tender Comrade	Not Set
....	Dangerous Journey	Not Set
....	The Curse of the Cat People	Not Set
....	International Zone	Not Set
....	Show Business	Not Set
....	Gildersleeve, Detective	Not Set
....	The Falcon Out West	Not Set
....	Are These Our Children	Not Set

REPUBLIC

Prod. No.	Title	Release Date
361	Fugitive from Sonora	July 1,'43
301	The Saint Meets the Tiger	July 29,'43
362	Black Hills Express	Aug. 15,'43
302	Hoosier Holiday	Sep. 13,'43
351	Beyond the Last Frontier	Sep. 18,'43
375	Death Valley Manhunt	Sep. 25,'43
363	Man from the Rio Grande	Oct. 18,'43
303	Here Comes Elmer	Nov. 15,'43
376	Overland Mail Robbery	Nov. 20,'43
306	The Deerslayer	Nov. 22,'43
304	Mystery Broadcast	Nov. 23,'43
305	Drums of Fu Manchu	Nov. 27,'43
364	Canyon City	Nov. 29,'43
....	Casanova in Burlesque	Not Set
....	Pride of the Plains	Not Set
....	Raiders of Sunset Pass	Not Set
...	In Old Oklahoma	Not Set
....	Whispering Footsteps	Not Set
....	O, My Darling Clementine	Not Set
....	The Fighting SeaBees	Not Set
....	California Joe	Not Set
....	Three Little Sisters	Not Set
....	Mojave Firebrand	Not Set
....	The Monster	Not Set
....	My Best Gal	Not Set
....	Hands Across the Border	Not Set
....	Pistol Packin' Mama	Not Set
....	Rosie the Riveter	Not Set

20TH-FOX

Prod. No.	Title	Release Date
401	Bomber's Moon	Aug. 8,'43
402	Heaven Can Wait	Aug. 13,'43
403	Holy Matrimony	Aug. 27,'43
404	Claudia	Sep. 3,'43
405	Wintertime	Sep. 17,'43
408	Sweet Rosie O'Grady	Oct. 1,'43
409	Paris After Dark	Oct. 15,'43
406	In Old Chicago (R)	Oct. 29,'43
407	Banjo on My Knee (R)	Oct. 29,'43
412	Guadalcanal Diary	Nov. 5,'43
414	The Battle of Russia	Nov. 5,'43
413	Dancing Masters	Nov. 19,'43
410	The Rains Came (R)	Nov. 26,'43
411	Under Two Flags (R)	Nov. 26,'43
415	Happy Land	Dec. 3,'43
416	The Gang's All Here	Dec. 24,'43
....	Jane Eyre	Not Set
....	Roger Touhy, Last of the Gangsters	Not Set
....	The Song of Bernadette	Not Set
....	Buffalo Bill	Not Set
....	Pin Up Girl	Not Set
....	Tampico	Not Set
....	Lifeboat	Not Set
....	The Lodger	Not Set
....	The Sullivans	Not Set
....	The Eve of St. Mark	Not Set
....	Home in Indiana	Not Set
....	The Purple Heart	Not Set
....	Four Jills and a Jeep	Not Set
....	Greenwich Village	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
....	That Nazty Nuisance	July 1,'43
....	Yanks Ahoy	Aug. 6,'43
....	Victory Through Air Power	Aug. 13,'43
....	Hi Diddle Diddle	Aug. 20,'43
....	Johnny Come Lately	Sep. 3,'43
....	The Kansan	Sep. 10,'43
....	Bar 20	Oct. 1,'43
....	Woman of the Town	Oct. 29,'43
....	False Colors	Not Set
....	Riders of the Deadline	Not Set
....	Three Russian Girls	Not Set
....	Jack London	Not Set
....	Texas Masquerade	Not Set
....	Thundering Hoofs	Not Set
....	Since You Went Away	Not Set
....	Knickerbocker Holiday	Not Set
....	The Bridge of San Luis Rey	Not Set
....	Voice in the Wind	Not Set
....	It Happened Tomorrow	Not Set

UNIVERSAL

Prod. No.	Title	Release Date
8017	Fired Wife	Sep. 3,'43
8022	Strange Death of Adolf Hitler	Sep. 10,'43
8028	Larceny with Music	Sep. 10,'43
8024	Sherlock Holmes Faces Death	Sep. 17,'43
8009	Top Man	Sep. 17,'43
8081	Arizona Trail	Sep. 24,'43
8023	Always a Bridesmaid	Sep. 24,'43
....	Corvette K-225	Oct. 1,'43
....	Crazy House	Oct. 8,'43
8035	Hi Ya Sailor	Oct. 15,'43
8033	You're a Lucky Fellow, Mr. Smith	Oct. 22,'43
8062	Flesh and Fantasy	Oct. 29,'43
8013	Son of Dracula	Nov. 5,'43
8082	Frontier Law	Nov. 5,'43
8038	The Mad Ghoul	Nov. 12,'43
8030	Never a Dull Moment	Nov. 19,'43
8004	His Butler's Sister	Nov. 26,'43
8042	So's Your Uncle	Dec. 3,'43
....	Calling Dr. Death	Dec. 10,'43
8041	She's for Me	Dec. 17,'43
....	Moonlight in Vermont	Dec. 24,'43
....	Gung Ho	Dec. 31,'43
....	This Is the Life	Not Set
....	The Spider Woman	Not Set
....	Ali Baba and the Forty Thieves	Not Set
....	Lucky Days	Not Set
....	Moonlight and Cactus	Not Set
....	When Ladies Fly	Not Set
....	The Mummy's Ghost	Not Set
....	The Impostor	Not Set
....	Marshal of Gunsmoke	Not Set
....	Third Glory	Not Set
....	Oklahoma Raiders	Not Set
....	The Phantom Lady	Not Set
....	Swingtime Johnny	Not Set
....	Three Cheers for the Boys	Not Set
....	Gypsy Wildcat	Not Set
....	Patrick the Great	Not Set
....	Her Primitive Man	Not Set
....	Cobra Woman	Not Set
...	Cross Your Fingers	Not Set
....	Weekend Pass	Not Set

WARNER BROS.

Prod. No.	Title	Release Date
301	Watch on the Rhine	Sep. 4,'43
330	Oklahoma Kid (R)	Sep. 11,'43
302	Murder on the Waterfront	Sep. 18,'43
303	Thank Your Lucky Stars	Sep. 25,'43
331	Song of the Saddle (R)	Oct. 2,'43
332	Prairie Thunder (R)	Oct. 2,'43
333	Cherokee Strip (R)	Oct. 2,'43
334	Empty Holsters (R)	Oct. 2,'43
335	Guns of the Pecos (R)	Oct. 2,'43
336	Land Beyond the Law (R)	Oct. 2,'43
304	Adventure in Iraq	Oct. 9,'43
305	Princess O'Rourke	Oct. 23,'43
306	Find the Blackmailer	Nov. 6,'43
307	Northern Pursuit	Nov. 13,'43
308	Old Acquaintance	Nov. 27,'43
327	Crime School (R)	Dec. 4,'43
328	Girls on Probation (R)	Dec. 4,'43
....	Adventures of Mark Twain	Not Set
....	Arsenic and Old Lace	Not Set
....	The Desert Song	Not Set
....	Crime by Night	Not Set
....	Devotion	Not Set
....	The Last Ride	Not Set
....	Saratoga Trunk	Not Set
....	In Our Time	Not Set
....	Conflict	Not Set
....	Destination Tokyo	Not Set
....	Shine On, Harvest Moon	Not Set
....	Rhapsody in Blue	Not Set
....	Passage to Marseilles	Not Set
....	Uncertain Glory	Not Set
....	Mr. Skeffington	Not Set
....	The Horn Blows at Midnight	Not Set
....	One More Tomorrow	Not Set
....	Outward Bound	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1942-43 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1638-1639.

Feature Product Including Coming Attractions, listed by Company, in order of release, on page 1647.

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	(tent.) Sept.,'43	90m	May 1,'43	1546	1081	1575
•Action in the North Atlantic	WB	221	Humphrey Bogart-Raymond Massey	June 12,'43	127m	May 22,'43	1325	983	1507
Adventure in Blackmail (British) (formerly Breach of Promise)	English	....	Clive Brook-Judy Campbell	Aug. 5,'43	70m	July 17,'43	1426	....	....
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9,'43	64m	Sept. 25,'43	1553	1530	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1,'43-44	64m	Aug. 21,'43	1547	1471	1617
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	....	....	936	....
Adventures of Tartu	MGM	406	Robert Donat-Valerie Hobson	(tent.) Oct.,'43	103m	Aug. 7,'43	1546	....	....
•Alaska Highway	Para.	4227	Richard Arlen-Jean Parker	Block 6	66m	June 26,'43	1387	1192	....
Ali Baba and the 40 Thieves	Univ.	....	Jon Hall-Maria Montez	Not Set	....	....	....	1457	....
•All by Myself	Univ.	7043	Patric Knowles-Evelyn Ankers	June 11,'43	63m	June 5,'43	1350	1277	....
Always a Bridesmaid	Univ.	8023	Andrews Sisters-Patric Knowles	Sept. 24,'43	62m	Oct. 2,'43	1566	1192	....
America (color)	MGM	....	Brian Donlevy-Ann Richards	Not Set	....	....	....	1457	....
And the Angels Sing	Para.	....	Fred MacMurray-Dorothy Lamour	Not Set	....	....	....	1555	....
Andy Hardy's Blonde Trouble	MGM	....	Mickey Rooney-Lewis Stone	Not Set	....	....	....	1456	....
•Appointment in Berlin	Col.	4011	George Sanders-Marguerite Chapman	July 15,'43	77m	July 24,'43	1441	1305	1575
Arizona Trail	Univ.	8081	Tex Ritter-Fuzzy Knight	Sept. 24,'43	...	....	....	1545	....
Around the World	RKO	....	Kay Kyser-Joan Davis-Mischa Auer	Block 3	81m	Nov. 27,'43	1645	1457	....
•BACKGROUND to Danger	WB	222	George Raft-Brenda Marshall	July 3,'43	80m	June 12,'43	1361	1058	1507
Banjo on My Knee (Reissue)	20th-Fox	407	Barbara Stanwyck-Joel McCrea	Oct. 29,'43	95m	Dec. 5,'36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1,'43	55m	July 24,'43	1559	....	....
•Bataan	MGM	328	Robert Taylor-Thomas Mitchell	June-Aug.,'43	114m	May 29,'43	1337	1127	1507
Battle of Russia	20th-Fox	414	Documentary	Nov. 5,'43	80m	Nov. 6,'43	1615	....	....
•Behind the Rising Sun	RKO	334	Margo-Tom Neal-Robert Ryan	Block 7	87m	July 17,'43	1425	1362	1575
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	(tent.) Oct.,'43	94m	July 3,'43	1532	1191	1617
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18,'43	55m	Sept. 11,'43	1529	....	....
•Billy the Kid in Cattle Stampede	PRC	362	Buster Crabbe-Al St. John	Aug. 16,'43	....	....	....	1531	....
•Billy the Kid in The Renegade	PRC	361	Buster Crabbe-Al St. John	July 1,'43	58m	Aug. 28,'43	1506	1305	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15,'43	55m	Aug. 7,'43	1546	1457	....
•Black Market Rustlers	Mono.	....	The Range Busters	Aug. 27,'43	58m	Sept. 4,'43	1522	1391	....
Black Sea Fighters	Artkino	....	Documentary	July 27,'43	64m	July 31,'43	1455	....	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1,'43	....	....	....	1531	....
•Blazing Guns	Mono.	....	Hoot Gibson-Ken Maynard	Oct 8,'43	55m	Sept. 18,'43	1542	1509	...
•Bombardier	RKO	329	Pat O'Brien-Randolph Scott-Anne Shirley	Block 6	99m	May 15,'43	1313	912	1507
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6,'43	70m	July 10,'43	1532	1305	....
•Border Buckaroos	PRC	354	Dave O'Brien-Jim Newill	June 15,'43	59m	Aug. 7,'43	1471	1276	....
•Bordertown Gunfighters	Re.	2313	Bill Elliott-Gabby Hayes	July 8,'43	55m	July 3,'43	1402	1375	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	....	....	....	1599	....
Bridge of San Luis Rey, The	UA	....	Lynn Bari-Louis Calhern	Not Set	....	....	....	1636	....
Broadway Rhythm	MGM	....	George Murphy-Ginny Simms	Not Set	....	....	....	1616	....
Buffalo Bill (color)	20th-Fox	....	Maureen O'Hara-Joel McCrea	Not Set	....	....	....	1531	....
Bullets and Saddles	Mono.	....	Range Busters	Oct. 29,'43	52m	Oct. 9,'43	1573	1531	....
CALLING Dr. Death	Univ.	....	Lon Chaney-Patricia Morison	Dec. 10,'43	....	....	....	1635	....
Campus Rhythm	Mono.	....	Gale Storm-Robert Lowery	Nov. 19,'43	63m	Oct. 9,'43	1574	1545	....
Canterville Ghost, The	MGM	....	Charles Laughton-Margaret O'Brien	Not Set	....	....	....	1635	....
Canyon City	Rep.	364	Don Barry-Helen Talbot	Nov. 29,'43	54m	Nov. 13,'43	1626	1599	....
•Captive Wild Woman	Univ.	7014	Evelyn Ankers-John Carradine	June 4,'43	61m	May 1,'43	1290	1127	....
Career Girl	PRC	....	Frances Langford-Craig Wood	Jan. 4,'44	....	....	....	1634	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26,'43	66m	Oct. 16,'43	1586	1545	....
Charlie Chan in Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Jan. 17,'44	....	....	....	1599	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2,'43	55m	....	....	....	...
City That Stopped Hitler	Para.	4331	Russian Documentary	Sept. 4,'43	58m	Sept. 4,'43	1521	....	...
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3,'43	91m	Aug. 21,'43	1558	....	1575
Coastal Command (British)	RKO	....	War Documentary	Not Set	60m	Nov. 14,'42	1532	....	....
Cobra Woman (color)	Univ.	....	Jon Hall-Maria Montez	Not Set	....	....	....	1457	....
•Colt Comrades	UA	....	William Boyd	June 18,'43	67m	June 26,'43	1386	1339	...
•Coney Island (color)	20th-Fox	343	Betty Grable-George Montgomery	June 18,'43	96m	May 22,'43	1325	995	1507
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	...
•Constant Nymph, The	WB	223	Charles Boyer-Joan Fontaine	July 23,'43	112m	July 3,'43	1401	1391	1507
Corvette K-225	Univ.	....	Randolph Scott-James Brown	Oct. 1,'43	99m	Oct. 2,'43	1565	1240	....
Cover Girl, The (color)	Col.	....	Rita Hayworth-Jinx Falkenberg	Not Set				1416	....
•Cowboy Commandos	Mono.	....	Range Busters	June 4,'43	52m	July 3,'43	1402	1277	....
Cowboy in the Clouds	Col.	....	Charles Starrett-Julie Duncan	Dec. 23,'43	....	....	....	1636	....
Crazy House	Univ.	....	Olsen and Johnson	Oct. 8,'43	80m	Oct. 23,'43	1595	1531	....
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	....	....	1091	....

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
•Crime Doctor	Col.	4017	Warner Baxter-Margaret Lindsay	June 22,'43	66m	June 12,'43	1361	1305	..
Crime Doctor's Strangest Case	Col.	....	Warner Baxter-Lynn Merrick	Dec. 9,'43	....	....	....	....	....
Crime School (Reissue)	WB	327	Humphrey Bogart-Dead End Kids	Dec. 4,'43	86m	May 7,'38	1626	....	..
Cross of Lorraine, The	MGM	....	Pierre Aumont-Gene Kelly	Not Set	90m	Nov. 13,'43	1625	1457	...
Cry "Havoc"	MGM	....	Margaret Sullavan-Ann Sothern	Not Set	97m	Nov. 6,'43	1614	1555	...
Curly	Col.	....	Cary Grant-Janet Blair	Not Set	....	....	....	1616	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19,'43	63m	Oct. 30,'43	1605	1555	...
•Dangerous Blondes	Col.	4016	Evelyn Keyes-Edmund Lowe	Sept. 23,'43	80m	Oct. 23,'43	1594	1509	...
Dangerous Journey	RKO	....	Elsa Lanchester-Gordon Oliver	Not Set	....	....	....	1636	....
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23,'43	59m	July 17,'43	1426	....	
Day After Day (Russian)	Artkino	....	Documentary	Nov. 15,'43	62m	Nov. 20,'43	1634	....	....
Days of Glory	RKO	....	Tamara Toumanova-Gregory Peck	Not Set	....	....	....	1636	....
Deadline Guns	Col.	....	Russell Hayden-Bob Wills	Not Set	...	....	....	1081	..
Dear Octopus (British)	Gains.-Gen'l	....	Margaret Lockwood-Michael Wilding	Not Set	86m	Sept. 18,'43	1542	....	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25,'43	55m	Aug. 28,'43	1558	1402	...
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3,'43	....	....	....	1555	...
Deerslayer, The	Rep.	306	Bruce Kellogg-Jean Parker	Nov. 22,'43	67m	Nov. 6,'43	1615	1599	....
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	....	....	872	...
Destination, Tokyo	WB	....	Cary Grant-John Garfield	Not Set	....	....	....	1530	..
•Destroyer	Col.	4003	Edw. G. Robinson-Marguerite Chapman	Sept.2,'43	99m	Aug. 21,'43	1496	1162	1617
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5,'43	....	....	....	1566	
•Dixie (color)	Para.	4230	Bing Crosby-Dorothy Lamour	Block 6	89m	June 26,'43	1385	1091	1575
Double Indemnity	Para.	....	Barbara Stanwyck-Fred MacMurray	Not Set	....	....	....	1646	....
Doughboys in Ireland	Col.	5031	Kenny Baker-Jeff Donnell	Oct. 7,'43	61m	Oct. 9,'43	1574	1545	....
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20,'43	....	....	....	1606	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	(tent.) Nov.,'43	89m	May 8,'43	1546	1192	....
Dr. Paul Joseph Goebbels	Frank	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	....	....	1599	....
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27,'43	68m	Nov. 13,'43	1626	1606	....
•DuBarry Was a Lady (color)	MGM	333	Lucille Ball-Red Skelton	June-Aug.,'43	101m	May 8,'43	1301	1019	1617
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2,'43	62m	....	....	...	
Eve of St. Mark	20th-Fox	....	Michael O'Shea-Anne Baxter	Not Set	....	....	....	1636	....
•FALCON in Danger, The	RKO	332	Tom Conway-Jean Brooks	Block 7	70m	July 17,'43	1426	1362	....
Falcon and the Coeds, The	RKO	410	Tom Conway-Jean Brooks	Block 2	69m	Nov. 6,'43	1615	1599	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1,'43-44	94m	Aug. 21,'43	1547	1182	....
False Colors	UA	....	William Boyd	Not Set	65m	Nov. 6,'43	1614	1431	....
•Fighting Valley	PRC	355	Dave O'Brien-Jim Newill	Aug. 1,'43	....	....	....	1391	....
Fighting Seabees, The	Rep.	....	John Wayne-Susan Hayward	Not Set	....	....	....	1616	....
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6,'43	55m	Oct. 23,'43	1594	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521	...	
•First Comes Courage	Col.	4008	Merle Oberon-Brian Aherne	July 29,'43	86m	Sept. 11,'43	1529	1362	1575
Flemish Farm (British)	Two Cities-Gen'l	....	Clive Brook-Clifford Evans	Not Set	82m	Aug. 21,'43	1495	....	...
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29,'43	94m	Sept. 18,'43	1541	1058	....
•Follies Girl	PRC	306	Wendy Barrie-Gordon Oliver	July 26,'43	74m	Sept. 18,'43	1542	1104	...
Follow the Leader	Mono.	....	East Side Kids	Feb. 28,'44	....	....	....	1606	....
•Footlight Glamour	Col.	4020	Penny Singleton-Arthur Lake	Sept. 30,'43	70m	Oct. 9,'43	1573	1531	
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	1617
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	Not Set	....	....	....	1416	...
•Frontier Bad Men	Univ.	7011	Diana Barrymore-Robert Paige	Aug. 6,'43	77m	Aug. 7,'43	1470	1375	...
•Frontier Fury	Col.	4205	Charles Starrett-Arthur Hunnicutt	June 24,'43	53m	July 17,'43	1427	1305	...
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5,'43	....	....	....	1606	....
Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1,'43	57m	July 10,'43	1532	1375	..
•GALS, Incorporated	Univ.	7046	Leon Errol-Grace McDonald	July 9,'43	61m	July 10,'43	1414	1375	
Gang's All Here, The (color)	20th-Fox	416	Alice Faye-Carmen Miranda	Dec. 24,'43	103m	....	....	1530	....
•Gangs, Inc. (Reissue)	PRC	123	Alan Ladd-Joan Woodbury	June 15,'43	72m	June 7,'41	1386	...	
Gangway for Tomorrow	RKO	407	Margo-Robert Ryan-John Carradine	Block 2	69m	Nov. 6,'43	1614	1566	....
•Get Going	Univ.	7045	Grace McDonald-Robert Paige	June 25,'43	60m	June 26,'43	1386	1375	.
Ghost Ship, The	RKO	....	Richard Dix-Edith Barrett	Block 3	....	....	....	1646	....
•Ghosts on the Loose	Mono.	..	East Side Kids	July 30,'43	65m	June 19,'43	1374	1351	
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	62m	Oct. 23,'43	1595	1566	....
•Gildersleeve's Bad Day	RKO	327	Harold Peary-Jane Darwell	Block 6	62m	May 8,'43	1303	1241	...
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	(tent.) Nov.,'43	99m	Aug. 7,'43	1558	1191	....
Girl from Monterey	PRC	412	Armida-Edgar Kennedy	Oct. 4,'43	59m	Sept. 25,'43	1554	1509	
Girls on Probation (Reissue)	WB	328	Jane Bryan-Ronald Reagan	Dec. 4,'43	63m	Oct. 29,'38	1626	....	....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1,'43-44	70m	Aug. 14,'43	1559	1191	
•Good Luck, Mr. Yates	Col.	4014	Claire Trevor-Edgar Buchanan	June 29,'43	70m	June 19,'43	1374	1351	.
Government Girl	RKO	408	Olivia de Havilland-Sonny Tufts	Block 2	93m	Nov. 6,'43	1614	1416	....
Great Mr. Handel, The (color) (British)	Midfilm	..	Wilfred Lawson-Elizabeth Allan	Sept. 9,'43	89m	Sept. 18,'43	1542	...	...
Guadalcanal Diary	20th-Fox	412	Preston Foster-Lloyd Nolan	Nov. 5,'43	93m	Oct. 30,'43	1605	1457	...
Gung Ho	Univ.	....	Randolph Scott-Grace McDonald	Dec. 31,'43	....	....	....	1599	..
Gunsmoke Mesa	PRC	453	Dave O'Brien-Jim Newill	Jan. 3,'44	....	....	....	1635	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2,'43	56m	....	....	....	.
Guy Named Joe, A	MGM	....	Spencer Tracy-Irene Dunne	Not Set	....	....	....	1431	....
HAIL to the Rangers	Col.	5201	Charles Starrett	Sept. 16,'43	57m	Nov. 27,'43	1646	1055	
•Hands Across the Border	Rep.	..	Roy Rogers-Ruth Terry	Not Set		...	..	1545	
Happy Land	20th-Fox	415	Don Ameche-Frances Dee	Dec. 3,'43	75m	Nov. 13,'43	1625	1555	....
•Harrigan's Kid	MGM	329	Bobby Readick-William Gargan	June-Aug.,'43	80m	Mar. 13,'43	1202	1191	
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22,'43	70m	Oct. 9,'43	1574	1545	
•Headin' for God's Country	Rep.	224	William Lundigan-Virginia Dale	Aug. 26,'43	78m	July 31,'43	1455	1339	
Heart of a Nation (French)	A.F.E.	....	Raimu-Michele Morgan	Oct. 13,'43	95m	Apr. 3,'43	1239		
Heat's On, The (formerly Tropicana)	Col.	....	Mae West-Victor Moore	Dec. 2,'43	....	....	....	1555	..
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13,'43	112m	July 24,'43	1578	1240	1617

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Heavenly Body, The	MGM	...	William Powell-Hedy Lamarr	Not Set	....	....	....	1555	....
Henry Aldrich Haunts a House	Para.	4306	Jimmy Lydon-Charlie Smith	Block 2	72m	Nov. 6,'43	1614	1566	....
Henry Aldrich Plays Cupid	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	....	1431	....
•Henry Aldrich Swings It	Para.	4226	Jimmy Lydon-Charlie Smith	Block 6	65m	June 26,'43	1386	1104	....
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15,'43	74m	Oct. 16,'43	1585	....	....
•Here Comes Kelly	Mono.	....	Eddie Quillan-Joan Woodbury	Sept. 10,'43	64m	July 31,'43	1456	1391	....
•Hers to Hold	Univ.	7006	Deanna Durbin-Joseph Cotten	July 16,'43	94m	July 17,'43	1425	1375	1617
Hi Diddle Diddle	UA	....	Martha Scott-Adolphe Menjou	Aug. 20,'43	71m	July 31,'43	1559	1375	1617
Higher and Higher	RKO	....	Michele Morgan-Frank Sinatra	Block 3	....	....	....	1616	....
His Butler's Sister	Univ.	8004	Deanna Durbin-Franchot Tone	Nov. 26,'43	93m	Nov. 13,'43	1625	1555	....
•Hit the Ice	Univ.	7003	Abbott and Costello	July 2,'43	82m	July 3,'43	1401	1162	1575
•Hitler's Madman	MGM	334	Patricia Morison-John Carradine	June-Aug.,'43	85m	June 12,'43	1361	1351	1617
Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15,'43	63m	Oct. 9,'43	1574	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug. 27,'43	87m	Aug. 28,'43	1547	1431	1617
Home in Indiana	20th-Fox	....	Walter Brennan-Lon McAllister	Not Set	....	....	....	1634	....
•Honeymoon Lodge	Univ.	7047	David Bruce-Harriet Hilliard	July 23,'43	63m	July 31,'43	1455	1375	....
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13,'43	72m	Aug. 28,'43	1547	....	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1,'43-44	88m	Aug. 14,'43	1579	1277	....
Hour Before the Dawn, The	Para.	....	Veronica Lake-Franchot Tone	Not Set	....	....	....	1555	....
•Human Comedy, The	MGM	380	Mickey Rooney-Frank Morgan	June-Aug.,'43	115m	Mar. 6,'43	1190	1019	1432
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	(tent.) Sept.,'43	102m	July 31,'43	1579	1192	....
Impostor, The	Univ.	....	Jean Gabin-Allyn Joslyn	Not Set	....	....	....	1616	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29,'43	94m	Jan. 8,'38	1542	....	....
•In Old Monterey (Reissue)	Rep.	2306	Gene Autry	Sept. 1,'43	74m	Aug. 12,'39	1494	....	....
In Old Oklahoma	Rep.	....	John Wayne-Martha Scott	Not Set	102m	Oct. 23,'43	1593	....	....
In Our Time	WB	....	Ida Lupino-Paul Henreid	Not Set	....	....	....	1416	....
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23,'43	1593	1555	....
Is Everybody Happy?	Col.	5016	Ted Lewis-Nan Wynn	Oct. 28,'43	73m	Nov. 27,'43	1646	1545	....
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15,'43	82m	July 3,'43	1532	1339	1617
It Happened in Gibraltar (French)	Vigor	....	Erich von Stroheim-Viviane Romance	Nov. 15,'43	93m	Nov. 27,'43	1646	....	....
JACK London	UA	....	Michael O'Shea-Susan Hayward	Not Set	94m	Nov. 27,'43	1645	1554	....
Jane Eyre	20th-Fox	....	Orson Welles-Joan Fontaine	Not Set	....	....	....	1240	....
Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1,'43	85m	Aug. 23,'41	1594	....	....
•Jitterbugs	20th-Fox	342	Laurel and Hardy	June 11,'43	74m	May 29,'43	1338	1305	....
Jive Junction	PRC	....	Dickie Moore-Tina Thayer	Dec. 20,'43	62m	Nov. 20,'43	1633	1606	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1559	1375	1617
Jungle Terror	PRC	....	Buster Crabbe-Fifi Dorsay	Jan. 18,'44	....	....	....	1634	....
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10,'43	79m	June 19,'43	1547	1182	....
Kismet	MGM	....	Ronald Colman-Marlene Dietrich	Not Set	....	....	....	1635	....
Klondike Kate	Col.	....	Ann Savage-Tom Neal-Glenda Farrell	Dec. 16,'43	....	....	....	1636	....
Knickerbocker Holiday	UA	....	Nelson Eddy-Charles Coburn	Not Set	....	....	....	1635	....
LAD from Our Town	Artkino	....	Russian Feature	Oct. 6,'43	65m	Oct. 16,'43	1586	....	....
Lady in the Dark (color)	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	....	....	1091	....
Lady, Let's Dance	Mono.	...	Belita-James Ellison	Jan. 31,'44	....	....	....	1599	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1,'43-44	86m	Aug. 21,'43	1547	1240	....
Lamp Still Burns, The (British)	Two Cities-Gen'l	....	Rosamund John-Stewart Granger	Not Set	90m	Nov. 20,'43	1633	....	....
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2,'43	55m	....	....	....	....
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10,'43	64m	Sept. 11,'43	1530	1351	....
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	(tent.) Dec.,'43	90m	Aug. 21,'43	1546	1240	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	...	....	....	1115	....
•Law Rides Again, The	Mono.	...	Ken Maynard-Hoot Gibson	Aug. 6,'43	58m	Aug. 21,'43	1496	1339	....
Leningrad Music Hall (Rus'n)	Artkino	....	Short Musical Feature	Nov. 15,'43	36m	Nov. 20,'43	1634	....	....
•Leopard Man, The	RKO	328	Dennis O'Keefe-Margo	Block 6	66m	May 8,'43	1303	1241	..
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1,'43-44	76m	Aug. 7,'43	1559	1277	1575
Lifeboat	20th-Fox	....	Tallulah Bankhead-Canada Lee	Not Set	...	....	....	1616	....
Life of Simon Bolivar	Grovas-Mohme	....	Mexican Historical Feature	June 17,'43	152m	June 26,'43	1386	....	...
Lodger, The	20th-Fox	....	George Sanders-Merle Oberon	Not Set	....	....	....	1636	....
•Lone Rider in Law of the Saddle	PRC	367	Bob Livingston-Al St. John	Aug. 28,'43	....	....	....	1509	....
•Lone Rider in Raiders Red Gap	PRC	368	Bob Livingston-Al St. John	Sept. 30,'43	....	....	....	....	....
•Lone Rider in Wolves of Range	PRC	366	Bob Livingston-Al St. John	June 21,'43	60m	....	....	1362	....
•Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Aug. 6,'43	58m	June 19,'43	1373	1019	....
Lost Angel	MGM	....	Margaret O'Brien-James Craig	Not Set	92m	Nov. 6,'43	1613	1555	....
Love in Jalisco (Mex.)	Clasa-Mohme	...	Jorge Negrete-Maria Elena Marques	Aug. 6,'43	128m	Aug. 21,'43	1496	....	....
MADAME Curie	MGM		Greer Garson-Walter Pidgeon	Not Set	124m	Nov. 20,'43	1633	1416	....
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 12,'43	65m	Oct. 23,'43	1594	1586	....
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	(tent.) Dec.,'43	103m	Aug. 7,'43	1547	....	....
•Man from Music Mountain	Rep.	257	Roy Rogers	Oct. 30,'43	71m	Sept. 25,'43	1554	1402	....
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18,'43	55m	Oct. 2,'43	1566	....	...
•Man from Thunder River	Rep.	2312	Bill Elliott-George Hayes	June 11,'43	59m	May 22,'43	1325	1277	.
Meet the People	MGM	....	Dick Powell-Lucille Ball	Not Set	....	....	....	1456	
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27,'43	73m	Aug. 7,'43	1559	1339	....
•Mexicali Rose (Reissue)	Rep.	2305	Gene Autry	July 15,'43	58m	Apr. 1,'39	1373	....	.
•Mexican Spitfire's Blessed Event	RKO	333	Lupe Velez-Leon Errol	Block 7	63m	July 17,'43	1426	1402	..
Millions Like Us (British)	Gains.-Gen'l	...	Eric Portman-Patricia Roc	Not Set	103m	Oct. 23,'43	1595	....	....
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	68m	Nov. 6,'43	1615	1606	....
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	Not Set	....	....	....	1616	....
Miracle of Morgan's Creek, The	Para.	4309	Eddie Bracken-Betty Hutton	Not Set	....	....	....	1079	....
Moonlight in Vermont	Univ.	....	Gloria Jean-Fay Helm	Dec. 24,'43	....	....	....	1635	....
Mr. Co-ed	MGM	....	Red Skelton-Esther Williams	Not Set	....	....	....	1635	....
•Mr. Lucky	RKO	330	Cary Grant-Laraine Day	Block 6	100m	May 8,'43	1301	1081	1507
Mr. Muggs Steps Out	Mono.		East Side Kids	Dec. 10,'43		..		1555	.
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18,'43	48m	July 31,'43	1579	....	....

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
•My Kingdom for a Cook	Col.	4010	Charles Coburn-Isobel Elsom	Aug. 31,'43	82m	Oct. 23,'43	1593	1391	....
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23,'43	62m	Oct. 23,'43	1594	1586	....
•Mystery of the 13th Guest	Mono.	....	Dick Purcell-Helen Parrish	Nov. 5,'43	60m	Oct. 16,'43	1586	....	....
NEARLY Eighteen	Mono.	....	Gale Storm-Bill Henry	Nov. 12,'43	61m	Oct. 30,'43	1605	1545	....
Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19,'43	60m	Nov. 6,'43	1615	1351	....
•Nobody's Darling	Rep.	227	Mary Lee-Gladys George	Aug. 27,'43	71m	Aug. 14,'43	1481	1431	....
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13,'43	93m	Oct. 23,'43	1593	1471	....
North Star, The	RKO-Goldwyn	451	Walter Huston-Anne Baxter	Special	105m	Oct. 16,'43	1585	1305	....
No Time for Love	Para.	4309	Claudette Colbert-Fred MacMurray	Block 2	83m	Nov. 13,'43	1625	855	....
OKLAHOMA Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18,'39	1482	....	....
Old Acquaintance	WB	308	Bette Davis-Miriam Hopkins	Nov. 27,'43	110m	Nov. 6,'43	1613	1192	....
•Old Barn Dance, The (Reissue)	Rep.	2307	Gene Autry	Oct. 15,'43	60m	Jan. 15,'38	1574	....	....
O My Darling Clementine	Rep.	....	Frank Albertson-Lorna Gray	Not Set	....	....	....	1636	....
One More Tomorrow (formerly Animal Kingdom)	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
•Outlaws of Stampede Pass	Mono.	....	Johnny Mack Brown-Raymond Hatton	Oct. 15,'43	55m	Oct. 2,'43	1566	1402	....
Outward Bound	WB	....	John Garfield-Paul Henreid	Not Set	....	....	....	1646	....
Overland Mail Robbery	Rep.	376	Bill Elliott-Anne Jeffreys	Nov. 20,'43	55m	Oct. 23,'43	1594	....	....
PARIS After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15,'43	85m	Oct. 9,'43	1573	1545	....
Passage to Marseilles	WB	....	Humphrey Bogart-Michele Morgan	Not Set	....	....	....	1616	....
•Passport to Suez	Col.	4023	Warren William-Ann Savage	Aug. 19,'43	71m	Oct. 23,'43	1595	1457	....
•Petticoat Larceny	RKO	331	Ruth Warrick-Joan Carroll	Block 7	61m	July 17,'43	1426	1240	...
•Phantom of the Opera (color)	Univ.	7061	Nelson Eddy-Susanna Foster	Aug. 27,'43	91m	Aug. 21,'43	1493	1192	1617
•Pilot No. 5	MGM	332	Franchot Tone-Marsha Hunt	June-Aug.,'43	70m	Apr. 10,'43	1250	971	1432
Pin Up Girl (color)	20th-Fox	....	Betty Grable-Joe E. Brown	Not Set	....	....	....	1531	....
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2,'43	55m	....	....	....	
•Presenting Lily Mars	MGM	330	Judy Garland-Van Heflin	June-Aug.,'43	104m	May 1,'43	1289	962	1432
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23,'43	94m	Sept. 25,'43	1553	962	1617
•RAIDERS of San Joaquin	Univ.	7076	Johnny Mack Brown	June 4,'43	59m	June 5,'43	1349	1009	....
Raiders of Sunset Pass	Rep.	....	John Paul Revere-Smiley Burnette	Not Set	....	....	....	1457	....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26,'43	95m	Sept. 9,'39	1574	....	....
•Random Harvest	MGM	370	Ronald Colman-Greer Garson	June-Aug.,'43	126m	Nov. 28,'42	1029	796	1280
Rationing	MGM	....	Wallace Beery-Marjorie Main	Not Set	....	....	....	1616	....
Report from the Aleutians	WAC	....	Documentary	July 30,'43	47m	July 31,'43	1456	....	....
Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	Feb. 14,'44	....	....	....	1606	....
Return of the Rangers	PRC	451	Dave O'Brien-Jim Newill	Oct. 26,'43	57m	Oct. 16,'43	1585	1545	....
Return of the Vampire	Col.	....	Bela Lugosi-Michael Duane	Nov. 11,'43		....	....	1599	....
•Revenge of the Zombies	Mono.	....	John Carradine-Veda Ann Borg	Sept. 17,'43	61m	Aug. 7,'43	1471	1391	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
•Ride, Tenderfoot, Ride (Reissue)	Rep.	2304	Gene Autry	June 1,'43	65m	Aug. 24,'40	1274	....	....
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	89m	Nov. 6,'43	1613	1431	....
•Robin Hood of the Range	Col.	4206	Charles Starrett-Kay Harris	July 29,'43	57m	Aug. 14,'43	1482	1057	....
Roger Touhy, Gangster	20th-Fox	....	Preston Foster-Lois Andrews	Not Set	....	....	....	1362	....
Rookies in Burma	RKO	....	Alan Carney-Wally Brown	Block 3	....	....	....	1646	....
Russian Story, the	Artkino	....	Historical Feature	June 8,'43	73m	June 5,'43	1349	....	...
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14,'43	97m	Oct. 2,'43	1565	1305	1617
Saint Meets Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillie	July 29,'43	70m	Aug. 7,'43	1558	....	
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	(tent.) Sept.,'43	101m	July 31,'43	1579	1057	1617
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
•Sarong Girl	Mono.	....	Ann Corio-Tim and Irene	June 11,'43	62m	May 15,'43	1314	1277	....
Schweik's New Adventures (British)	Eden-Coronel	....	Lloyd Pearson-Julien Mitchell	Not Set	80m	Sept. 25,'43	1554	....	....
•Scream in the Dark, A	Rep.	229	Robert Lôwery-Marie McDonald	Oct. 15,'43	55m	Oct. 30,'43	1605	1531	....
Seeds of Freedom (Russian)	Artkino	....	Revival of "Potemkin"	Aug. 24,'43	69m	Sept. 4,'43	1522	....	....
See Here, Private Hargrave	MGM	....	Robert Walter-Donna Reed	Not Set	....	....	....	1616	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1,'43-44	71m	Aug. 21,'43	1558	1471	....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17,'43	68m	Sept. 11,'43	1529	....	....
She's For Me	Univ.	8041	David Bruce-Grace McDonald	Dec. 17,'43	....	....	....	1635	....
Shine On, Harvest Moon	WB	....	Ann Sheridan-Dennis Morgan	Not Set	....	....	....	1457	....
•Shrine of Victory (British)	20th-Fox	....	Documentary on Greece	Not Set	45m	Aug. 21,'43	1558	....	....
Silver City Raiders	Col.	5202	Russell Hayden-Bob Wills	Nov. 4,'43	55m	Nov. 27,'43	1646	....	....
•Silver Spurs	Rep.	256	Roy Rogers	Aug. 12,'43	68m	July 24,'43	1442	1351	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Not Set	....	....	....	1635	....
•Six-Gun Gospel	Mono.	....	Johnny Mack Brown-Raymond Hatton	Sept. 3,'43	55m	Sept. 4,'43	1521	1391	....
•Sky's the Limit, The	RKO	335	Fred Astaire-Joan Leslie	Block 7	89m	July 17,'43	1425	1162	1617
•Sleepy Lagoon	Rep.	228	Judy Canova-Dennis Day	Sept. 5,'43	65m	Aug. 21,'43	1496	1391	....
Smart Guy	Mono.	....	Rick Vallin-Wanda McKay	Dec. 17,'43	....	....	....	1599	....
•Someone to Remember	Rep	225	Mabel Paige-John Craven	Aug. 21,'43	80m	Aug. 7,'43	1470	1276	....
•Somewhere in France	UA	....	Constance Cumming-Tommy Trinder	June 11,'43	83m	Feb. 20,'43	1169	..	
•So Proudly We Hail	Para.	4228	Claudette Colbert-Paulette Goddard	Block 6	126m	June 26,'43	1385	1104	1617
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1,'43-44	64m	Aug. 21,'43	1558	1471	...
Son of Dracula	Univ.	8013	Louise Allbritton-Lon Chaney	Nov. 5,'43	80m	Nov. 13,'43	1626	1241	....
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Not Set	....	....	....	1416	....
Song of Russia	MGM	....	Robert Taylor-Susan Peters	Not Set	....	....	....	1416	....
•Song of Texas	Rep.	255	Roy Rogers	June 14.'43	69m	May 29,'43	1337	..	....
Song of the Marimba	Clasa-Mohme	....	Mexican Feature	Aug. 20,'43	131m	Sept. 11,'43	1530		
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2,'43	59m	Apr. 11,'36	1482		
•Souls at Sea (Reissue)	Para.	4254	Gary Cooper-George Raft	Reissue	93m	Aug. 14,'37	1374		....
So's Your Uncle	Univ.	8042	Donald Woods-Elyse Knox	Dec. 3,'43	....	....	....	1635	....
Spotlight Scandals	Mono.	..	Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1579	1351	...
•Spy Train	Mono.		Richard Travis-Catherine Craig	July 9,'43	60m	June 5,'43	1349	1277	....
•Squadron Leader X (British)	RKO	326	Eric Portman-Beatrice Varley	Block 6	100m	Nov. 28,'42	1030		
•Stage Door Canteen	UA	....	Stage and Screen Stars	Special	132m	May 15,'43	1313	1115	1617

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Standing Room Only	Para.	....	Paulette Goddard-Fred MacMurray	Not Set	....	....	....	1616	....
●Stormy Weather	20th-Fox	344	Bill Robinson-Lena Horne	July 16,'43	77m	May 29,'43	1337	1192	1617
Story of Dr. Wassell (color)	Para.	....	Gary Cooper-Laraine Day	Not Set	....	....	....	1530	....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	....	....
●Stranger from Pecos	Mono.	....	Johnny Mack Brown	July 16,'43	56m	July 17,'43	1427	1277	....
●Submarine Alert	Para.	4229	Richard Arlen-Wendy Barrie	Block 6	67m	June 26,'43	1385	772	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	65m	July 10,'43	1532	1305	....
Sullivans, The	20th-Fox	....	Anne Baxter-Thomas Mitchell	Not Set	....	....	....	1636	....
Sultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Dec. 31,'43	....	....	....	1555	....
●Suspected Person (British)	PRC	315	Clifford Evans-Patricia Roc	Nov. 29,'43	....	....	....	....	....
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1,'43	76m	Sept. 25,'43	1553	1305	1617
Sweethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Jan. 7,'44	....	....	....	1586	....
Swing Fever	MGM	....	Kay Kyser-Marilyn Maxwell	Not Set	81m	Nov. 13,'43	1626	1241	....
Swing Out the Blues	Col.	....	Bob Haymes-Lynn Merrick	Dec. 23,'43	....	....	....	1636	....
Swing Shift Maisie	MGM	404	Ann Sothern-James Craig	(tent.) Oct.,'43	86m	May 8,'43	1546	1191	1617
TAMPICO	20th-Fox	....	Lynn Bari-Edward G. Robinson	Not Set	....	....	....	1636	....
Tarzan's Desert Mystery	RKO	....	Johnny Weissmuller-Nancy Kelly	Block 3	....	....	....	1362	....
Tender Comrade	RKO	....	Ginger Rogers-Robert Ryan	Not Set	....	....	....	1635	....
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26,'43	56m	Nov. 27,'43	1645	1545	....
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25,'43	127m	Aug. 21,'43	1559	1058	1617
That Nazty Nuisance	UA	....	Bobby Watson-Joe Devlin	July 1,'43	43m	June 12,'43	1546	1019	....
There's Something About a Soldier	Col.	5017	Douglass Drake-Tom Neal	Nov. 30,'43	....	....	....	1545	....
They Met in the Dark (British)	Hellman-Gen'l	....	James Mason-Joyce Howard	Not Set	104m	Sept. 4,'43	1522	....	....
●This Is the Army (color)	WB	224	Joan Leslie-George Murphy-Stage Cast	Aug. 14,'43	114m	July 31,'43	1453	1276	1575
This Is the Life (formerly Angela)	Univ.	....	Susanna Foster-Donald O'Connor	Not Set	....	....	....	1416	....
Thousands Cheer (color)	MGM	....	Kathryn Grayson-Gene Kelly	Not Set	126m	Sept. 18,'43	1541	1079	....
Three Cheers for the Boys	Univ.	....	Stage and Screen Entertainers	Not Set	....	....	....	1635	....
Three Russian Girls (formerly Girl from Leningrad)	UA	....	Anna Sten-Kent Smith	Not Set	....	....	....	1457	....
●Thumbs Up	Rep.	223	Brenda Joyce-Richard Fraser	July 5,'43	67m	June 19,'43	1374	1351	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	58m	Sept. 25,'43	1554	1531	....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17,'43	83m	Sept. 18,'43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1,'43-44	80m	Aug. 14,'43	1579	1457	....
●Trail of Terror	PRC	356	Dave O'Brien-Jim Newill	Sept. 14,'43	63m	....	....	....	....
Triumph Over Pain (formerly Great Without Glory)	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	....	912	....
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1,'43-44	94m	Aug. 14,'43	1578	1079	1617
●Two Senoritas from Chicago	Col.	4019	Jinx Falkenburg-Joan Davis	June 10,'43	68m	June 5,'43	1349	1305	....
●Two Tickets to London	Univ.	7013	Michele Morgan-Alan Curtis	June 18,'43	78m	June 19,'43	1373	1339	....
UNCERTAIN Glory	WB	....	Errol Flynn-Paul Lukas	Not Set	....	....	....	1636	....
●Underdog, The	PRC	316	Barton MacLane-Charlotte Wynters	Oct. 10,'43	65m	Oct. 9,'43	1574	1509	....
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26,'43	99m	May 9,'36	1574	....	....
Uninvited, The	Para.	....	Ray Milland-Ruth Hussey	Not Set	....	....	....	1416	....
●Union Pacific (Reissue)	Para.	4250	Barbara Stanwyck-Joel McCrea	Reissue	138m	Apr. 29,'39	1374	....	....
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	65m	Aug. 28,'43	1559	....	....
Up in Arms (color)	RKO-Goldwyn	....	Danny Kaye-Dinah Shore	Not Set	....	....	....	1457	....
VICTORY Through Air Power (color)	UA-Disney	....	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1617
●WAGON Tracks West	Rep.	2314	Bill Elliott-Gabby Hayes	Aug. 19,'43	55m	July 31,'43	1455	1391	
Watch on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4,'43	114m	July 31,'43	1579	986	1617
●West Side Kid	Rep.	226	Donald Barry-Dale Evans	Aug 23,'43	....	....	....	1351	....
Westward Bound	Mono.	....	Ken Maynard-Hoot Gibson	Jan. 10,'44	....	....	....	1599	..
●We've Never Been Licked	Univ.	7064	Richard Quine-Noah Beery, Jr.	July 30,'43	104m	Aug. 7,'43	1469	1115	1617
We Will Come Back (Russian)	Artkino	....	Russian Feature	Oct. 14,'43	93m	Oct. 23,'43	1595	....	....
What a Woman	Col.	....	Rosalind Russell-Brian Aherne	Dec. 28,'43	....	....	....	1635	....
●What's Buzzin', Cousin?	Col.	4015	Ann Miller-John Hubbard	July 8,'43	75m	July 31,'43	1454	1351	....
When Ladies Fly	Univ.	....	Loretta Young-Geraldine Fitzgerald	Not Set	....	....	....	1616	....
Where Are Your Children?	Mono.	....	Jackie Cooper-Patricia Morison	Jan. 24,'44	92m	Nov. 27,'43	1645	1606	....
Whispering Footsteps	Rep.	....	John Hubbard-Rita Quigley	Not Set	....	....	....	1636	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	(tent.) Dec.,'43	87m	Oct. 2,'43	1565	1431	....
White Cliffs, The	MGM	....	Irene Dunne-Roddy McDowall	Not Set	....	....	....	1586	....
●Wings Over the Pacific	Mono.		Inez Cooper-Edward Norris	July 23,'43	60m	June 26,'43	1387	1276	....
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11,'43	1529	1431	1617
Woman of the Town (formerly The Gun Master)	UA	....	Albert Dekker-Claire Trevor	Oct. 29,'43	....	....	....	1531	....
Women in Bondage	Mono.	...	Gail Patrick-Nancy Kelly	Dec. 24,'43	72m	Nov. 20,'43	1634	1554	....
World of Plenty (British)	Rotha	....	Documentary on Food	Not Set	60m	June 19,'43	1373	....	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	....	....	1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	Aug. 6,'43	58m	Mar. 13,'43	1532	1019	....
Yellow Canary (British)	Wilcox-RKO	....	Anna Neagle-Richard Greene	Not Set	98m	Nov. 20,'43	1634	....	....
●Youngest Profession, The	MGM	331	Virginia Weidler-E. Arnold & Guests	June-Aug.,'43	81m	Mar. 6,'43	1189	1081	1575
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	(tent.) Nov.,'43	77m	July 31,'43	1578	1240	....
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22,'43	64m	Oct. 9,'43	1573	1531	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1647.

FAME

TENTH ANNUAL EDITION OF THE INDUSTRY'S INTERNATIONAL REFERENCE AUTHORITY ON TALENT VALUES IS NOW IN PREPARATION BY THE WORLD-WIDE STAFF OF QUIGLEY PUBLICATIONS • • •

EDITED BY TERRY RAMSAYE

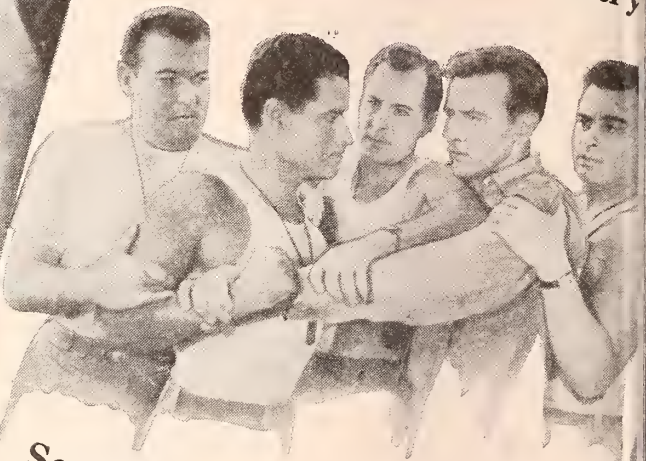
QUIGLEY PUBLICATIONS

ROCKEFELLER CENTER, NEW YORK (20)

There's something about this love story only a soldier's sweetheart can tell!

There's Something About a Soldier

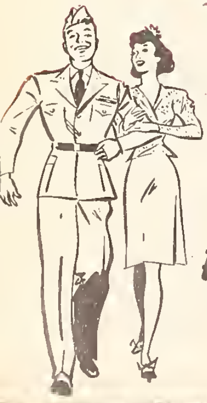
Something about a sweethe
who sacrificed everythi
for the love of her country



Something about a soldier
who faced disgrace, dishonor
yet you'll call him a hero
for his unselfish devotion!

TOM NEAL · with **EVELYN KEYES**
BRUCE BENNETT · JOHN HUBBARD
JEFF DONNELL

Original Screen Play by Horace McCoy and Barry Trivers
Directed by ALFRED E. GREEN · Produced by SAMUEL BISCHOFF
A COLUMBIA PICTURE



ENTERTAINMENT THAT MAKES YOU SWELL WITH PRIDE!

LET'S
ALL GIVE
THE NATIO
WAR FUN
IT GIVES TO

MOT TURE HERALD

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REVIEWS

(In Product Digest)

The Heat's On
O My Darling Clementine
Pride of the Plains

Clark looks for

CANCELLATION CLAUSE

CONTROL OF CIRCUITS

WIDER ARBITRATION

VOL. 153, NO. 10 DECEMBER 4, 1943

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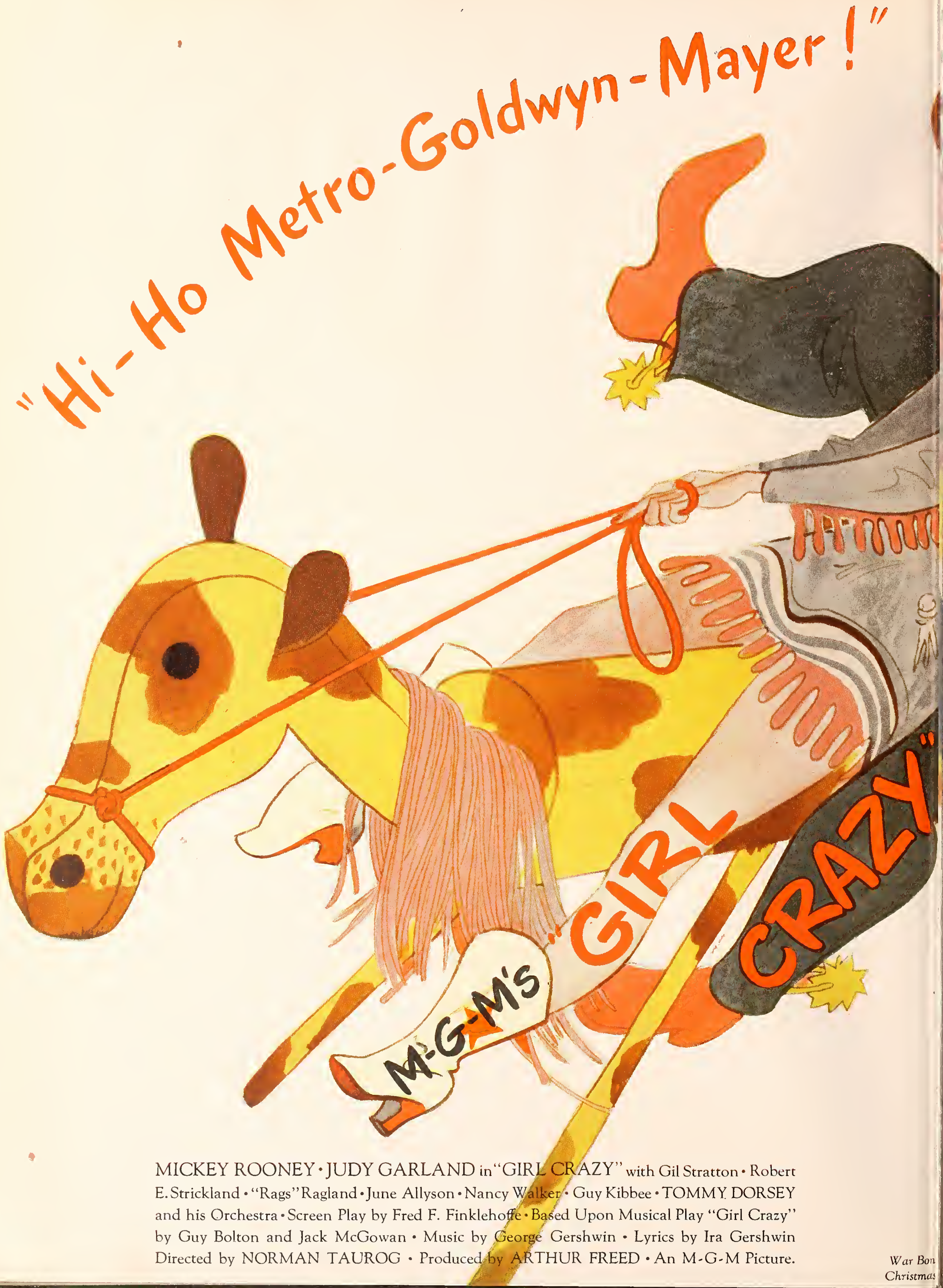
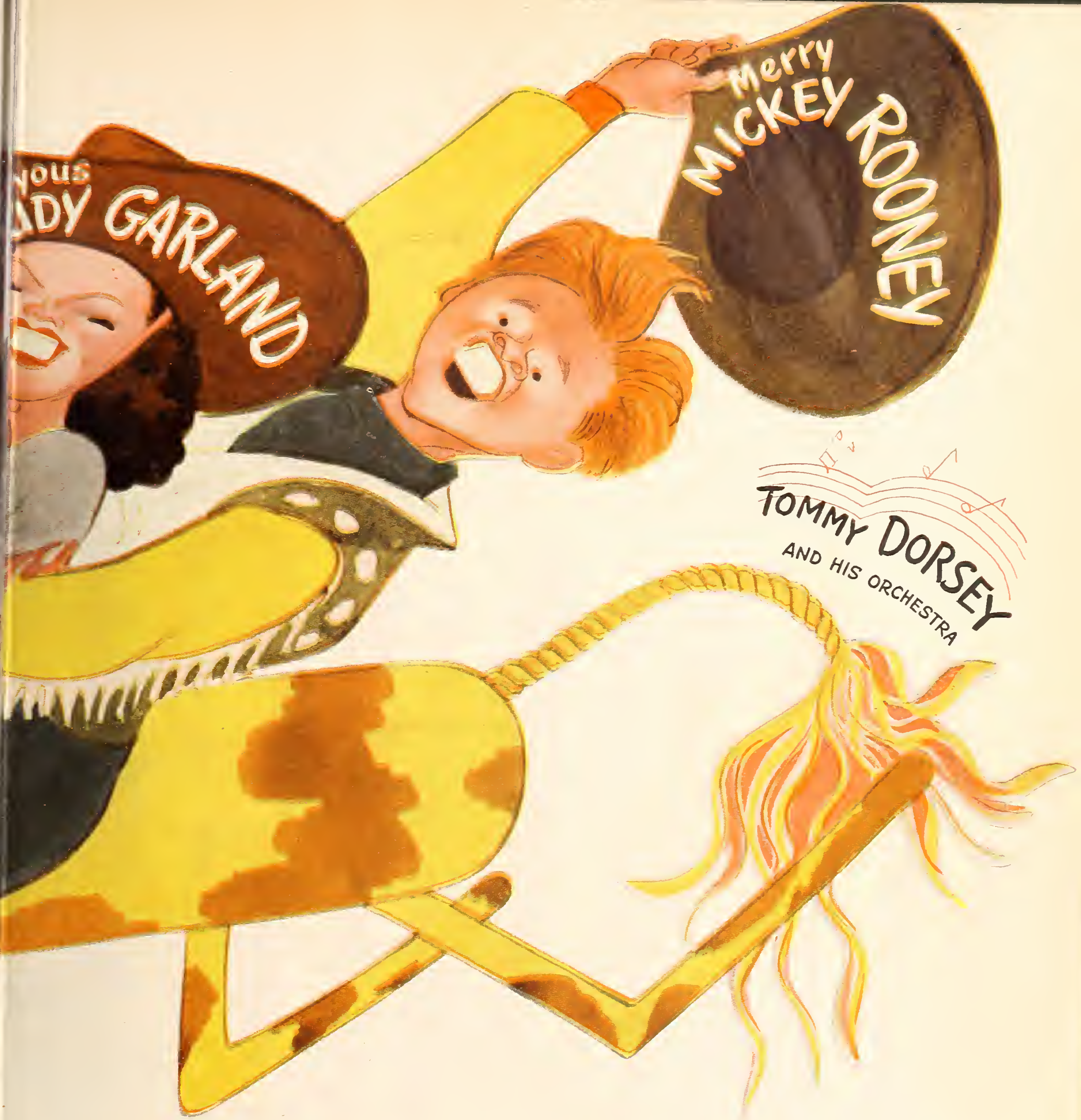


MICKEY ROONEY • JUDY GARLAND in "GIRL CRAZY" with Gil Stratton • Robert E. Strickland • "Rags" Ragland • June Allyson • Nancy Walker • Guy Kibbee • TOMMY DORSEY and his Orchestra • Screen Play by Fred F. Finklehoffe • Based Upon Musical Play "Girl Crazy" by Guy Bolton and Jack McGowan • Music by George Gershwin • Lyrics by Ira Gershwin Directed by NORMAN TAUROG • Produced by ARTHUR FREED • An M-G-M Picture.

War Bon
Christmas


vous
DY GARLAND
Merry
MICKEY ROONEY
TOMMY DORSEY
AND HIS ORCHESTRA

"And a long run everywhere!"
BOX OFFICE

It's going like C-R-A-Z-Y! Off to a runaway start! Seattle, the first date, broke all records for 12 years! And now box-offices everywhere are going c-r-a-z-y over "Girl Crazy". Yippee Mickey! Whoopee Judy! Advertised in national magazines! Advertised on the air waves!

WARNER!

'THA
THE SA
'PRINCESS O
THE SAME COMPANY
'OLD ACQUAINTANCE'
THE SAME COMPANY MADE
'NORTHERN PURSUIT'

ARNER! WARNER! WARNER! WARNER! WA

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THE SAME COMPANY M
'GEORGE WASHINGTON S
THE SAME COMPANY M
'GENTLEMAN JIM'
THE SAME COMPANY M
'THE HARD WAY'
THE SAME COMPANY MAD
'BACKGROUND TO DANGER'
THE SAME COMPANY MADE
'NOW VOYAGER'
THE SAME COMPANY MADE
'MISSION TO MOSCOW'
THE SAME COMPANY MADE
'EDGE OF DARKNESS'
THE SAME COMPANY MADE
'YANKEE DOODLE DANDY'
THE SAME COMPANY MADE
'AIR FORCE'
THE SAME COMPANY MADE
'CASABLANCA'
THE SAME COMPANY MADE
'ACTION IN THE NORTH ATLANTIC'
THE SAME COMPANY MADE
'CONSTANT NYMPH'
THE SAME COMPANY MADE
IRVING BERLIN'S 'THIS IS THE ARMY'
THE SAME COMPANY MADE
'ATCH ON THE RHINE'
SAME COMPANY MADE
YOUR LUCKY STARS'
OMPANY MADE
IRKE'
DE

There's no end to it!

Jack L. Warner, *Executive Producer*

MORE HITS FROM 20th CENTURY-FOX THAN ANY OTHER FILM COMPANY IN 1942-43!

—Actual hits delivered in the classification of 120% or more as noted in "Boxoffice Records"

MORE HITS FROM 20th CENTURY-FOX THAN ANY OTHER FILM COMPANY IN 1943-44!

—Actual performance results as noted in your own boxoffice records

THE PRESENT WITH THE FUTURE—
WAR BONDS FOR CHRISTMAS!

MOTION PICTURE HERALD

COLVIN BROWN, Publisher
MARTIN QUIGLEY
President and Editor-in-Chief
TERRY RAMSAYE, Editor

Vol. 153, No. 10
December 4, 1943

RICH INVENTORY

A MARK of attainment is established for the motion picture in the notable current success of reissues and repeat bookings of earlier successes. The public acceptance, with enthusiasm, of these pictures is evidence enough that they bear favorable comparison with the output of today.

A few years ago, then old pictures were brought back to the screen for examination as one might explore the attic on a rainy Sunday afternoon and turn over the old plush albums with the pictures of Pa and Ma at Niagara Falls.

For many the year the art of the screen was going through a racing development which left the product of only a year before obviously outmoded and dated by its limitations. But now, with the maturity of its technique and enrichment of skills, the American picture has reached a level of abiding values.

A vast trove of high quality entertainment exists in the inventories of Hollywood negative. In many of its productions the screen has achieved a quality of timeliness as real as with books that have become a permanent part of our literature.

It may also be observed that no picture has ever reached more than a fraction of its potential patrons, in a national audience which is also continuously growing, renewed by oncoming youth.

The initial successes of the better pictures of this period may well be considered as pre-selling for today, and tomorrow.

△ △ △

LIQUOR SITUATION

WE see by the papers that the two big things today are the war and the liquor situation. And in fact a recent story from Algiers tends to indicate some aspects of one got into the other. But, in general, the war is being handled rather better than the liquor. The Planned Economy boys who came across with 3.2 beer for the thirsty voters have fetched up against a somewhat indignant public by converting all the stills into adjuncts of tire factories and powder mills, just when the war-wealthy workers had acquired price and taste for strong drink. Now comes the anomalous situation in which rye and corn go into synthetic rubber, and just around the corner come synthetic whiskey and the bootlegger. The whiskey will have more bounce than the rubber, no doubt.

Liquor, legal or illegal, is no help to the motion picture. It is liquid escape. It temporarily improves the outlook, kindles hope and substitutes for ambition by oiling the ego. It does internally, rather that same job for the customer as the vicarious attainment he gets from the performance of his heroes or the screen delivery of his heroines. For the masses it is frequently served with juke box sound and picture, making a low-brow package neat, gaudy and complete, glowing with translucent plastic lights in cheap candy pink, corrosive greens and emetic yellows.

Also, it may be observed that the internally formed fantasies fumed up from liquor out of the customer's own emotional machinery are sure to be a custom fit. He dreams what he likes. It makes every man his own producer. It is flagon versus film.

The early day motion picture theatre closed many saloons in the labour quarters of American cities, because the new-born film delivered a bigger kick for a nickel, and provided the only other avenue of escape.

It is possible that there has continued to be a law and ratio of relation between the price of a drink and the price of an admission. Maybe the statisticians could do us a cutely curleycued graph on that.

Chief of the competitions of the screen are radio, bridge and liquor.

△ △ △

MARCH of DIMES

THE calendar and the war have contrived a pile-up of dates and drives, tending to the multiplication of problems for showmen. The Treasury Department has set January 18 to February 15 for the Fourth War Loan. Meanwhile, the annual fund raising campaign for the National Foundation for Infantile Paralysis, with its March of Dimes drive by the motion picture industry, has been immovably set for January 24–30.

There is, fortunately, a considerable differentiation between the drives, giving two orders of address to the public. The March of Dimes movement, unlike the war loan campaign, is not a publicity effort.

"It really boils down to making thorough audience collections following the showing of an appeal trailer," observes Mr. Oscar A. Doob, engaged in furthering the drive. "So far as the public is concerned, it has been proved that public sympathy is with the fight on infantile paralysis and that patrons actually welcome a chance to contribute. There is no high pressure, and no embarassment if the patron can afford only a dime—or nothing."

The Dimes drive, incidentally, comes in a period that puts it in between the two high peaks of the typical bond drive effort, the opening week and the closing. Confusions and impression of double-drives can be avoided.

△ △ △

"YANKEE DOODLE"

A LUMP in the throat and a thrill come with the report from aboard the exchange ship Gripsholm, returning from the Far East with fifteen hundred Americans out of two years of bitter internment by the Japs, of the showing of "Yankee Doodle Dandy".

"Silence followed the end of the picture, until these people realized that they were free again," wrote Royal A. Gunnison, Manila correspondent for Mutual Broadcasting, a member of that liberated group. "The lid was off then and you ought to have heard the applause."

That's audience reaction that we can all understand.

—*Terry Ramsaye*

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SENATOR Butler scores "waste" in film program of CIAA Page 15

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Sue for Sinatra

RKO Radio Pictures went to Federal District Court in New York on Tuesday for an injunction to stop the March of Time from including pictures of crooner Frank Sinatra, in its December 31 release, "U. S. Music & the War."

In a suit against Time, Inc., RKO charged that the topical reel deliberately filmed Sinatra singing before the WAVES at the Hunter College naval training station after RKO had refused permission for his screen appearance. Inclusion of the pictures and sound track in "U. S. Music & the War," RKO charged, was an infringement of its exclusive contract with the singer and would impair his value in the feature "Higher and Higher," opening New Year's Eve.

The Federal Court was asked to restrain Time permanently from releasing the picture. Affidavits filed by Ned E. Depinet, president of RKO, said Sinatra had been signed on May 28, 1943, to a contract which forbids screen appearances for anyone else until January, 1945. After that date he may make one outside picture a year, subject to RKO approval.

If a judge is available the court is expected to begin hearings on Monday. Twentieth Century-Fox, named in the original complaint, was dropped Monday after the company said that it had not yet received prints of the March of Time release. Twentieth Century-Fox succeeded RKO as March of Time distributor in 1942.

Wrong Pitch

STANTON GRIFFIS, chairman of the Paramount executive committee and motion picture liaison for the Office of War Information, this week told the New York *Sun* that it was not true that he had purchased the New York Yankees baseball team. Asked if he would, he said, "No comment." Mr. Griffis, the Madison Square Garden Corporation, of which he is a director, and Atlas Corporation have been reported as recent prospects for the sale of the New York ball club. The asking price set by the Ruppert estate is said to be still in the neighborhood of $7,000,000.

Critics Wooed

IN its search for writing talent, Hollywood is raiding the city rooms of newspapers, with its spotlight focused on film critics. Most recent of the critics wooed from Times Square to Hollywood and Vine streets, is Theodore Strauss, motion picture critic of the New York *Times*, who has been signed by Paramount. Mr. Strauss' first writing for the screen was several months ago when he did the commentary for "The Russian Story," the film produced by Joseph Burstyn. He has had a novel and several short stories published.

Frank Nugent, former film critic of the *Times*, was signed by Twentieth Century-Fox as a contract writer in 1940 and is still associated with that company.

Other writers placed under contract by Paramount who are to begin work after January 1 are Vincent McHugh, author of "I Am Thinking of My Daughter"; Abraham Polonsky, known for his radio serial "The Goldbergs"; David Horwich and Richard Nussbaum, playwrights; Dwight Mitchell Wiley, author of "The Griswold Story," which Paramount will film. William Dozier, head of Paramount's west coast story department, concluded the deals during a recent trip to New York.

Crazy House

OLSEN and Johnson's Universal picture, "Crazy House" had a fitting premiere in North Africa, according to the United Press.

Two hours before the scheduled showing at the Algiers municipally owned theatre, hundreds of Allied soldiers lined up.

A French fumigating crew arrived with orders to fumigate the house. It was dissuaded by an appeal to the mayor.

The usherettes didn't arrive. Their head notified the authorities she was tired.

The troops in line swelled to about 2,000, and stretched almost into the Casbah, out-of-bounds native quarter. Soldiers began looking the other way.

Anti-aircraft guns began furious firing and they weren't practicing.

Then the doors opened and the show went on.

The United Press correspondent, James E. Roper, reports, however, an error may have been made repelling the fumigators. He doesn't remember much about the film. He spent too much time scratching himself.

More and Better

PICTURES from the newsreel camera crews in the Pacific are due for some substantial improvement in their action quality, according to word from Pearl Harbor. Admiral Chester W. Nimitz, Commander-in-Chief of the Pacific Fleet, there on Saturday outlined a new policy to give the public fuller news and camera coverage of the large scale naval offensives promised for the early future.

He ordered all commanders to "provide all practical cooperation, including information and physical facilities consistent with security to accredited representatives of the press and naval and military forces assigned to coverage of the Pacific campaign." Newsreel cameramen were included.

"Projected offensive operations" would provide, he said, opportunity to tell the American people more about the "accomplishments and needs of our fighting forces."

Horror for Hollywood

"THE UNKNOWN Guest" is a Monogram thriller, produced by the King brothers, which for thrills and suspense was compared by the Motion Picture Herald review of August 28 to the best of the Alfred Hitchcock mysteries. The picture was released last month in Los Angeles and broke records for day and date showings at Hollywood's famous big four, the Chinese, State, Uptown and Carthay Circle theatres. This week Fox West Coast, on the basis of grosses at these houses, set the picture day and date for the United Artists, Ritz and Wilshire, usually first run theatres.

Willkie Stars

WENDELL WILLKIE is the star and author of a new series of short subjects produced by Stuart Scheftel for his Telenews circuit of newsreel theatres. They will be titled "The World and You." Issue number one, presenting Mr. Willkie's views on the need for post-war free trade is called "Trade Horizons." It was to be shown to the press in New York on Friday.

Mr. Willkie prepared the script himself and appeared before the cameras at Pathe News' studio in New York. He also advised on the cutting and editing, suggesting library shots from his very sizeable file of newsreel appearances.

"To achieve ideal world cooperation, first and foremost, we must build up the economic and moral values of the world. Artificial barriers must be broken down. More trade routes must be opened up," Mr. Willkie says in the film, extending the thesis of his book "One World." A picture under that title is now being filmed by Twentieth Century-Fox, of which the former Republican presidential candidate is chairman of the board.

"The World and You" series is primarily for exhibition in the 15 Telenews theatres, Mr. Scheftel said. There are no plans for general release. The first release runs six and a half minutes.

Report

FROM a Marine Corps combat correspondent in the South Pacific comes verification of the story in other theatres of war: that motion pictures remain the service man's favorite entertainment.

Staff Sergeant William S. Frank reports from New Georgia Island some of the discomforts and improvisations of the men who desire films so intensely. White sheets are used as screens, and to darken mess halls, the Marines use blankets. The temperature normally on the island is 100 degrees or more, but with the blankets in a crowded mess hall, it is "more." Sergeant Frank likens the scene to a picture in a Turkish bath.

Only small groups can attend; others have to man guns. So there are two shows in the morning, two in the afternoon, and some at night. The latter are most popular, he says, because they are in the open.

Least popular of motion picture types are fast Westerns, with much shooting.

Brothers Crosby

THE BROTHERS Crosby, Bing, Larry and Bob, about three years ago established the Crosby Research Foundation at Pasadena, Cal., for the purpose of helping people with inventions which might contribute to the winning of the war in which they presumed America would soon be participating. According to the magazine *Modern Industry*, the files of the Foundation are now crammed with ideas looking for manufacturers who are in turn looking for new products to make now or after the war. An average of 1,000 inventions each month are examined by the Foundation directors, with many being placed immediately with manufacturers, while others are shelved until the post-war era. The directors look mainly for ideas that can save man-hours, machine hours, tooling costs or materials. They like, also, what appeals to industry: saleable products.

In Nobody's Stable

"I AM not one of the 'captive producers' or one of a stable of producers of Twentieth Century-Fox," Michael Todd, impresario of many Broadway hits and recently producer of "The Naked Genius," by Gypsy Rose Lee, telegraphed the press last Thursday in indignant denial of published reports. "I am in fact independent of any motion picture company or any other group. I would clearly like it understood that I have no intention of being in any 'captive group'."

Mr. Todd also let the word drop, "to further clarify my position as an independent producer with no 'strings' tied to my productions," that he was "offering the motion picture rights to my new musical 'Mexican Hayride,' and any of my forthcoming productions on the open market for bidding by all the motion picture companies."

No Joke

BRITISH sensitivity to American insensitivity will not be allowed voice on the air carefully controlled by the British Broadcasting Corporation. That government-owned network last week adopted a code which, among many things, barred making jokes about American soldiers.

Speakers and performers will not even be allowed to use the American Southern accent, except in minstrel shows.

Among other things banned are jokes about the police, females in armed service, the black market or army officers. Also forbidden are syncopation of classical music, and singing tunes of nostalgia. The latter are not wanted because they may make soldiers homesick.

Boo!

IF there ever was a question as to which scares easiest, the movie-goer or the radio-listener, one of the larger New York radio stations appears to have provided an answer. The station has refused to broadcast a one-minute recording advertising the Universal horror picture, "The Son of Dracula," with the explanation that "it was too gruesome." The vampire's offspring, it seems, is to be denied access to the microphone.

No Points

ROBB & Rowley circuit executives and managers concluded a 15-day convention this week. Because of the wartime transportation difficulties over the vast distances of Texas, however, the meeting was conducted by mail, under the chairmanship of Don C. Douglas, who edits *The 24 Sheeter*, the circuit's house organ. All the traditions of the standard convention were followed including the speeches, but, as the chairman said in his concluding speech, without the hangovers.

Not the least of the events was the menu of the banquet, which cost no one any points. Among the delicacies offered were: "Wild pigeon eggs, heaped with great grains of fresh grey caviar, garnished with minutely cubed air expressed sweet Bermuda onions . . . ; or chilled d'Anjou pears stuffed with conserve of fresh raspberry, garnished with Devonshire cream and thinly sliced Spanish almonds." The fowl and entrees included "Boned blue quail with Minnesota marsh rice, chilled Normandy Golden Nob apples, spiced New England; and "Joint of Tennessee porker, apple, oak and hickory smoked and steeped in Devonshire cider." One of the entremets was "Wild Caucasian strawberries, gathered dew fresh by virgin maids."

Photofluorography

THE INSIDE story of what happens to some of the millions of feet of motion picture film purchased by the Government leaked out of the Navy this week. At least part of the film from the extra prints and trailers sacrificed to the war effort is being used to take X-ray pictures of seamen's innards. Navy doctors have made X-ray pictures of almost 2,000,000 recruits, the Department reports. A new procedure permits them to take pictures of the fluoroscope image of seagoing chests on standard 35mm film. It speeds the routine search for lung disease to 200 examinations an hour and cuts the cost from 75 cents to one cent.

Evidence

THE Government are continuing to use motion pictures to convict spies. The case against four German-born naturalized American citizens in Newark Federal Court will be implemented shortly, the Department of Justice spokesman disclosed, by films.

In the same court, a few weeks earlier, the FBI produced motion pictures in the trial of John Da Silva Purvis, a Portuguese national, who was sentenced to 10 years in prison.

Prior to Pearl Harbor, the Government's first large haul of German agents, that which put the Fritz Duquesne group behind bars, was aided by films of the group's meetings. These subsequently were released to the newsreels.

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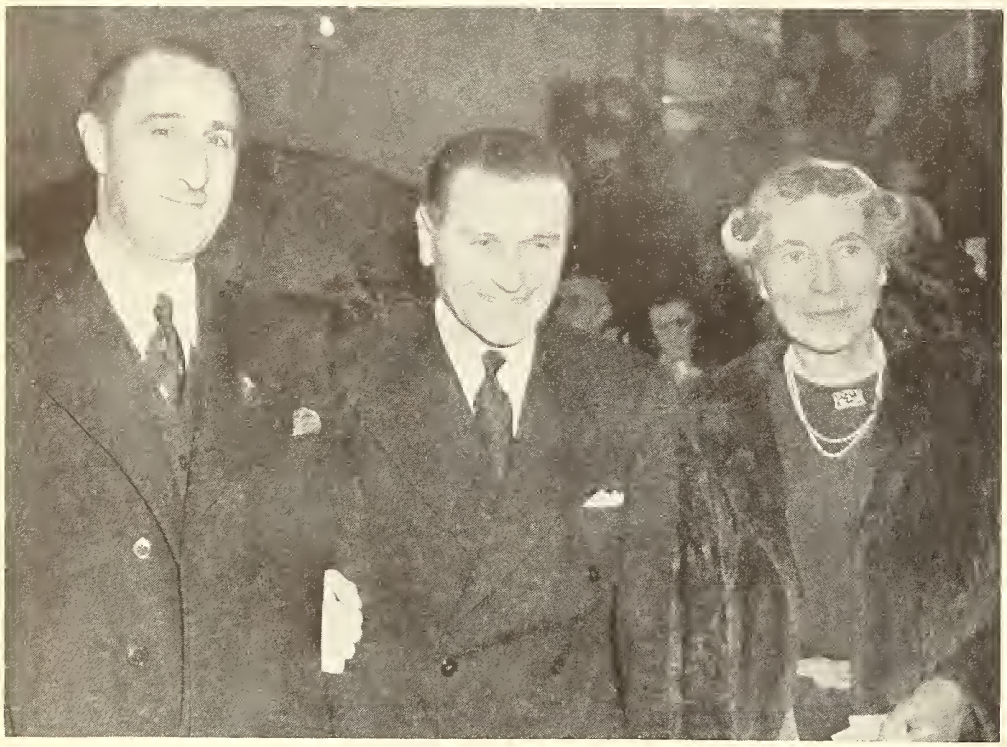
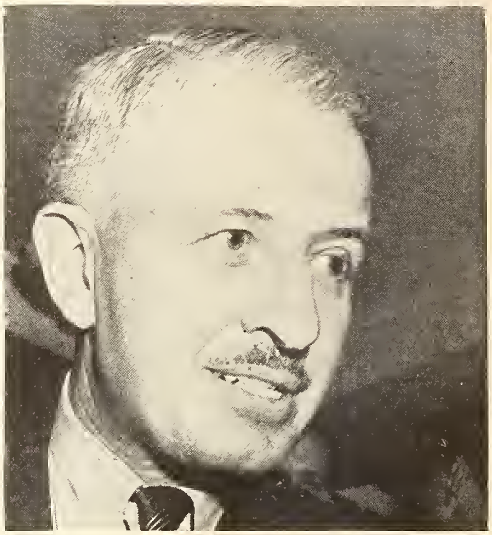
THIS WEEK the Camera reports:

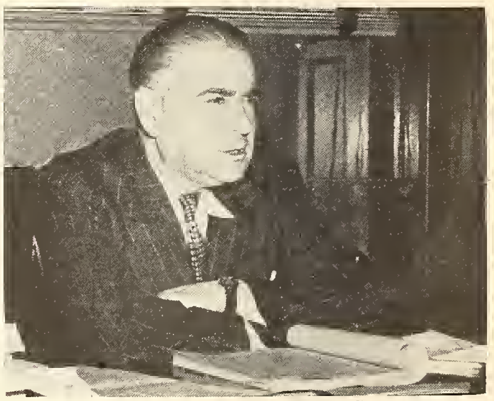


J. ARTHUR RANK, and Mrs. Rank, escorted above by David Rose, center, are seen increasingly at London film industry functions. The scene above is at the November 9 opening of Paramount's "For Whom the Bell Tolls" at the Carlton theatre, in the British capital. Mr. Rose, managing director for Paramount in Great Britain, reports to his company that the picture is a "success". Mr. Rank, holder of one of England's fortunes, has amassed much exhibition and distribution property.



By Staff Photographer

BRAZIL is undergoing an intense prosperity which has produced land speculation similar to the Florida boom, according to Eugene S. Gregg, Western Electric export manager, who recently returned from that country.

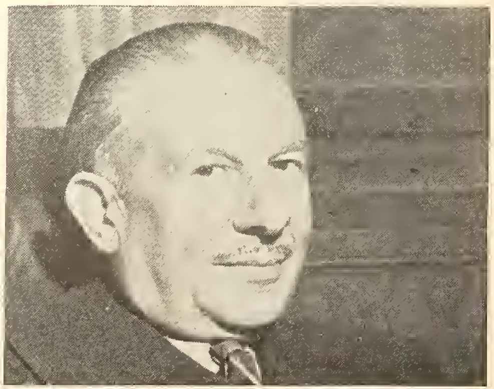


By Staff Photographer

TALENT now under cover in Hitler's Europe will be sought by Paramount, Frank Farley, production department European representative, said in New York last week.

REPORT
MOTION PICTURE
WAR LOAN

THE REPORT on the film industry's participation in the Third War Loan is given New York Governor Thomas E. Dewey, left, by J. Myer Schine, WAC upper New York state exhibitor chairman.



By Staff Photographer

PRODUCER of Monogram's "Where Are Your Children?", Jeffrey Bernerd, right, was a visitor to New York in conjunction with the showing of his picture at the Waldorf-Astoria last week.

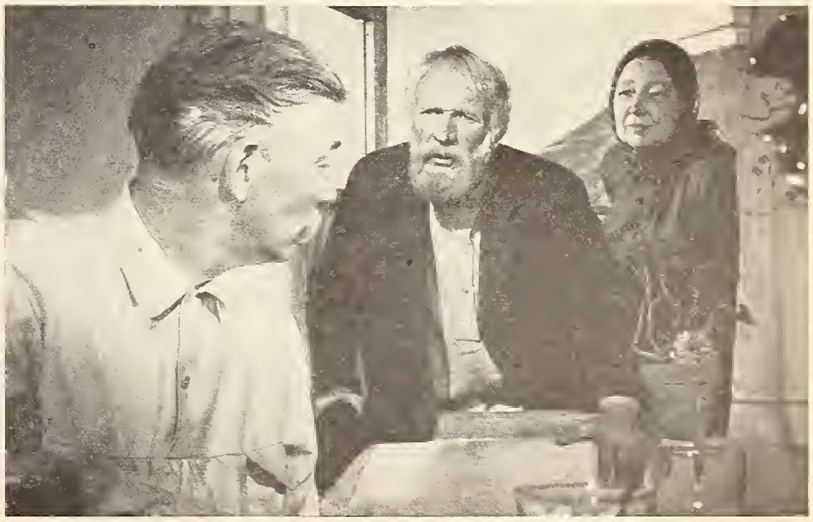
BEFORE the wedding. Associates of Martin Moskowitz, 20th-Fox executive in New York, tendered him a dinner last week, prior to his marriage Saturday to Dorothy Speier. Above, Mr. Moskowitz, standing; Lew Lehr, and Tom Connors.

1944 OFFICERS of Boston's Lt. A. Vernon MacAulay Theatrical Post, American Legion: Ed Dobkin, MGM, senior vice-commander; Harry Browning, M. & P. circuit, commander; Charles Kurtzman, Loew's, junior vice-commander.

AT THE UNITED ARTISTS district managers' sales meeting Monday and Tuesday in the New York home office: Seated, left to right, Edward Schnitzer, western division manager; Carl Leserman, general sales manager, and Harry Gold, eastern division manager. Standing, left to right, Charles Steele, W. E. Callaway, Paul Lazarus, Sr., Jack D. Goldhar, Rud Lohrenz, Sam Lefkowitz, Harry Buckley, Fred M. Jack, David Coplan, James Winn and T. R. Thompson.

By Staff Photographer

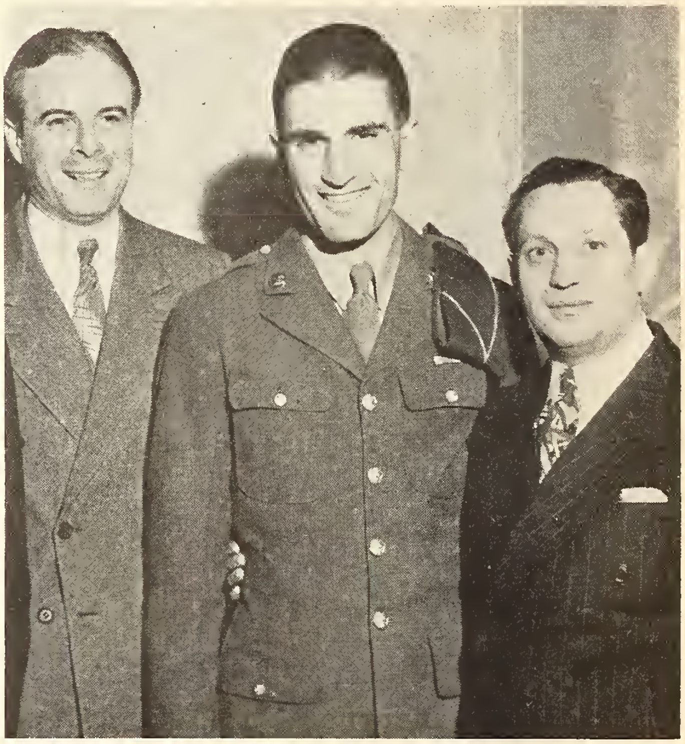
AT WESTERN ELECTRIC'S "War Communicade" show in New York last week: Will Whitmore, advertising supervisor; H. W. Forster, advertising manager.



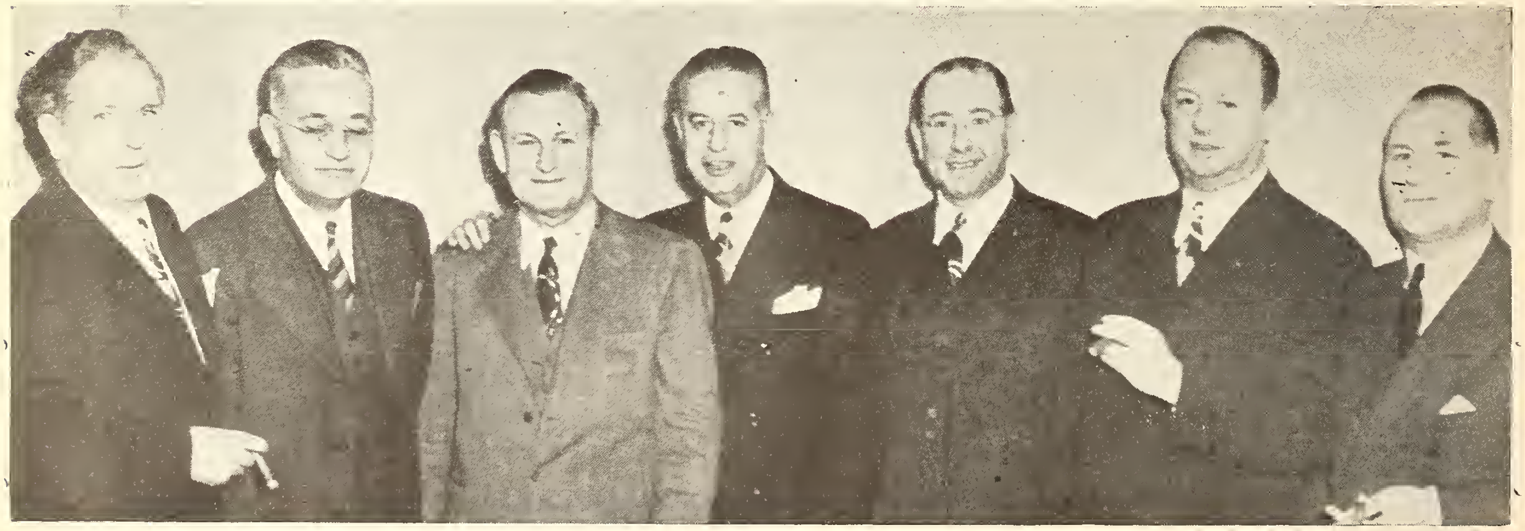
BEST at the Academy of Motion Picture Arts and Sciences third still photograph show: a scene from "The North Star", the photograph the work of Hal McAlpin.

AT THE THEATRE, left: Colonel John Hay Whitney, of the Air Force, and Lady Metcalf, in London. Colonel Whitney was head of the Film Division of the Coordinator of Inter-American Affairs office before he entered the Army a year ago.

NORMAN AYERS, left, who has been promoted by Warners to supervise the combined New England and metropolitan New York sales districts. Mr. Ayres was New England district manager, with headquarters in Boston. He began his film career in 1922, joining Warners in 1926.



THANKSGIVING in New York was celebrated by the Warner Club with a party, to which came several former employees now in service. Above, A. W. Schwalberg, exchange supervisor, and Ben Kalmenson, sales manager, flank Pvt. Leo Stashin.



MEETING, at Dest Moines; and the discussion was about the opening of Twentieth Century-Fox's "Happy Land" in 61 Iowa theatres Thursday. Above are G. Ralph Branton, general manager of the Tri-States circuit; George Wolcott, president of the Iowa MPTOA; A. H. Blank, head of the Tri-States and Central States circuits; Moe Levy and Stanley Meyer, of Twentieth Century-Fox; Harry Warren, Central States circuit, and Joseph Scott, also of Twentieth Century-Fox.

DECREE DECISION NOW TO BE FOR PEACE OR WAR

Clark Seeks Concessions on Cancellation, Circuit Control and Arbitration

The case of the United States vs. Paramount, Loew's, RKO, Warner Brothers and Twentieth Century-Fox et al—in other words the Consent Decree situation—is at a critical stage.

Decisions to be made now will decide whether a new decree is to be signed or if a new, widespread and complex line of Federal litigation is to ensue.

With the expiration a week ago of the three-year trial period of the decree which temporarily, maybe, halted the anti-trust prosecution at New York, the major distributors must decide to what extent they will concede:

1. **Cancellation of sales and revision of the small block selling system;**
2. **Regulation of circuit affiliation, pooling deals and preferential sales to large theatre circuits;**
3. **Goverment supervised adjustment of exhibitor complaints on clearance and run, either by freer arbitration or by some new method.**

Tom C. Clark, Assistant Attorney General of the United States, made this very clear in his Washington office last Saturday.

Relaxing into the vivid cattle man's metaphor of his native Texas, he described the discussions with consenting distributors as having passed the "round up and roping stages." Negotiations to revise and continue the decree are at the round-up stage "when the nutting begins," Mr. Clark said.

Discussing his recent meetings with distributors and representatives of key exhibitor organizations, Mr. Clark outlined the things which are to be expected from a revision of the decree. Exhibitors appear "pretty solidly agreed" on the need for changes in the three categories of selling, circuit preference and clearance dispute.

Unprecedented Court Action Is Alternative

Court action on a scale never before seen in the motion picture industry is the alternative, the Assistant Attorney General who is in charge of both the motion picture anti-trust cases and the criminal division of the Department of Justice, said.

The Government, according to Mr. Clark, is prepared to go to court in many of the key exchange centers if current negotiations fail. It will file suits in the Crescent pattern against many leading independent and affiliated circuits. The New York complaint would be pressed with the Government seeking a judgment against both the consenting Distributors and the Little Three—United Artists, Universal and Columbia.

Field suits would seek dissolution of the affiliated circuits and many large independent combinations on the ground that they restrained competition, if the Government decided to go into court, Mr. Clark said. He admitted that it might take a year or longer for the cases to be prepared, but left no doubt that the Government was prepared to seek a drastic and a long range solution of trade problems.

There are many jurisdictions, less crowded than New York, in which the Government could begin its first actions, Mr. Clark said. He mentioned Washington, Philadelphia, Atlanta, and Los Angeles as possible locales for suits in Federal District Court.

Believe Distributors Will Seek Fair Compromise

It all depends, Mr. Clark said,, on what is contained in the new proposals which the Distributors have been preparing since he rejected their initial offer on November 2.

Mr. Clark expressed the belief that distributors would try to reach a fair compromise offer. Recalling his injunction to Joseph Hazen, representative of the Distributors, to "give more milk" in the second proposal, he expressed the hope that it might even be possible to agree on a little "cream" for a new decree.

Noting that exhibitors were universally upset with the current selling system, Mr. Clark said that all distributors were not unwilling to accept a change. A cancellation formula, up to 20 per cent, and blocks equal to approximately a three-month output are among the possible solutions. This would be almost identical with the UMPI selling plan rejected by Thurman Arnold last year.

The regulation of preferred deals to circuits was described as being very close to the basic issues of the New York suit. It may well be the determining point on which the Government will base its decision whether to seek dissolution of large circuits.

Arbitration Machinery Seen Not Fully Satisfactory

The many complaints over clearance and run indicate that the present arbitration clauses of the decree have not provided satisfactory machinery for settling these issues. It is to be determined, Mr. Clark said, whether these clauses may be broadened sufficiently to speed arbitration, reduce costs and restore exhibitor confidence.

The decree picture has been further complicated, Mr. Clark said, by complaints from independent exhibitors that the distributors were refusing to distribute pictures. Following his meeting with California independents, Mr. Clark arranged a conference with independent producers' representatives on December 3. It was to precede examination of the new proposals.

Mr. Clark said that he expected to set a new meeting date this week for Mr. Hazen and other distributor representatives to come to Washington with their revised proposals. Exhibitors and the industry in general will then be given ample opportunity to discuss the amendments and to suggest changes.

"I know we will never satisfy everyone on every point," Mr. Clark said, "but it is certain that a much better decree can be worked out."

Argue Three Trust Actions

Distributors will be given an opportunity to file objections on January 2 in federal district court at Portland, Me., to the findings of Ralph E. Mason, special master, appointed to review facts in the anti-trust suits filed in 1939 by Millinocket Theatre, Inc., of Millinocket and Clarence F. Millett, of Bridgeton, Me. Samuel and Newell Kurson and their Graphic Circuit and the eight major distributors are defendants.

Mr. Mason, in a long report, sharply critical of the defendants' trade practices, found in favor of the plaintiffs. He awarded $34,000 actual damages to Mr. Millett and $27,500 to the Millinocket company. Under the treble damage provisions of the Sherman anti-trust act the claims could be increased to over $200,000 if approved by the Court.

Attorneys for the distributors are preparing detailed exceptions to the findings and conclusions of the special master. After their briefs are filed Judge Perry of the district court is expected to order a hearing for oral argument on the master's report and the extent to which it should guide the court.

In reply to the anti-trust suit of H. Schoenstadt and Sons, Inc., in federal court in Chicago, attorneys for Balaban and Katz and Paramount Pictures, have filed a motion to strike certain portions of the complaint as being immaterial to the relief sought.

These portions relate to alleged monopoly in cities and towns other than Chicago and in connection with theatres in parts of Chicago other than the South Side, with respect to which operation no complaint is made. They further deny the charges that a monopoly exists in the interstate trade and commerce in films.

Attorneys for the other defendants which include Warner Bros.' Theatres, Vitagraph, Inc., Twentieth Century-Fox, RKO, Columbia, Universal and United Artists, have filed appearance for their clients. Trial date has not been set.

The suit seeks to improve the playing time of Schoenstadt's Theatre in relation to the playing time of the Tivoli and Southtown Theatres, owned by Balaban and Katz, and the Avalon and Capitol Theatres, owned by Warner.

Judge William F. Smith in Federal Court in Newark has under consideration a motion to dismiss an anti-trust complaint charging five Hudson county theatre operators with conspiracy to create a monopoly on "first-run" films.

20th-Fox Will Release 25-26 This Season, Says Skouras

Twentieth Century-Fox will release 25 or 26 pictures this season, Spyros Skouras, president, announced in Hollywood Monday. The company had announced 30.

Mr. Skouras was in conference with Tom Connors, sales vice-president, William Kupper, assistant sales manager; Hal Horne, advertising and publicity head, and L. Jack Schlaifer, sales executive.

The executives saw and set release dates on seven new pictures: "The Sullivans," "Pin-Up Girl," "The Lodger," "Eve of St. Mark," "Lifeboat," "Buffalo Bill" and "The Song of Bernadette." The last will be sold on a "Gone With the Wind" policy, the company has said, opening at the Rivoli and Globe, New York.

"LOCAL NEED" RATING GIVES THEATRES MANPOWER RELIEF

by JOHN STUART, Jr.

May Be So Designated by WMC Head, Equivalent to Essential Listing

Your manpower problem depends on where your theatre stands as an essential service in the furtherance of the war—in your own home town.

That appears to be the official answer.

Officials of the War Manpower Commission in Washington explained this week how exhibitors, although not on the national list of essential industries, could still seek designation by their area manpower director as a "locally needed" activity. This gives them the same status and privilege as nationally essential war industries in hiring and retaining workers.

"A trade or service, primarily local in character, which is required to maintain services necessary for the health, welfare and safety of the area, or services necessary to the conduct of essential activity," may be rated as "locally needed." This definition from WMC Field Instruction No. 2, already has been applied to theatres.

Collis P. Stocking, deputy assistant director of the War Manpower Commission, explained the prospects for an essential rating for motion picture exhibition to Motion Picture Herald at his office in Washington on Saturday.

Theatres Unlikely To Be Rated Essential

Mr. Stocking held out no hope that theatre operation in total would be added to the list of approximately 149 activities which Paul V. McNutt, manpower director, designated as essential on August 16. Although the production of films has been classed as an essential wartime service, theatre operation still is considered in the same classification as many other retail businesses, Mr. Stocking said.

Theatres, however, can obtain very definite assistance in critical labor shortage areas by seeking designation as locally needed activities, he pointed out. Such classification extends the regional labor stabilization plans to theatres, permits them to obtain replacement workers through the United States Employment Service, and prohibits theatre workers from leaving their jobs for other work, even in essential industry, without certificates of availability from their employers or the local United States Employment Service.

Procedure Simple To Get Local Designation

Procedure for obtaining recognition as a locally needed activity is relatively simple. It has been successfully followed by laundry and dry cleaning companies, food processors, fuel distributors, and other industries without which continued war production would be difficult, if not impossible. The steps taken in obtaining the rating from the local director are, briefly, as follows:

1. **A committee of theatremen, or other trade association, files a formal request with the local manpower office that it be designated "locally needed."**
2. **After hearings by the local manpower advisory committee the area director makes his decision. It is subject to review by the regional director, but in practice the local ruling is seldom changed.**
3. **Designation as "locally needed" is made by the director. He directs the U. S. Employment Service to give the same priority of service as to an essential industry; equal recruitment and placement services are made available to the local activity; it is covered by the regional employment stabilization plan.**
4. **Theatres, or other designated activities, must file individual Certificates of Compliance to participate in the benefits of the rating.**

This requires that each company pledge that it will fully utilize all local sources of labor supply; employ workers at their highest skill; upgrade trainable employees, and set hiring specifications at a minimum sufficient to insure adequate job performance.

The minimum wartime work week must be instituted. In critical areas this usually means 48 hours. Wages must not be less than the War Labor Board Standard. In some areas, including New York, this is 50 cents an hour. If no WLB standard has been set for the industry a minimum of 40 cents per hour is specified by the WMC.

Special or luxury services must be suspended. There has been no specific application of this rule to theatres. But it might include such services as car parking, check rooms and candy or refreshment stands, WMC officials said.

"Local Need" Grants No Draft Deferment

Men between the ages of 18 and 44 can be hired only with USES approval or referral. Designation as "locally needed" grants no individual draft deferment. It merely makes it easier to obtain replacements, and stipulates that theatre workers who leave their jobs without obtaining certificates of availability must wait 60 days before accepting new employment.

Theatres which obtain the benefit of the local rating may be required to renew Certificates of Compliance with the above conditions. The local director is empowered to check their operations to insure that the conditions are met.

Area and regional directors for the WMC have the power of final decision as to whether a particular activity is or is not "locally needed." It is the practice in most areas, however, to submit requests from theatres, or any other industry, to the joint management-labor advisory committee on manpower. Directors generally follow the recommendation of this board.

Mr. Stocking made it clear that in the national classification of industries there were only two groupings, "essential" and "non-essential." The intermediate designation of "locally needed" was set up by the WMC to enable area directors to insure the continuance of those services which are necessary for the "public health, welfare and safety of the area" or which are required for the "continued functioning of essential activity."

This definition is sufficiently broad to include theatre operation in many localities, Mr. Stocking said. Manpower commission officials have recognized that in many areas film entertainment is the only recreation generally available to war workers. There is little doubt, national and area officials of the WMC have said, that continued operation of theatres is vital to the maintenance of public morale and for the provision of healthful relaxation and entertainment of workers engaged in essential industry.

In explaining how the "locally needed" rating was extended to theatres, Mr. Stocking said that relations between the motion picture industry and the WMC have been very amicable. "Of course, we have not been able to comply with all requests, but the industry has been very reasonable and understanding," Mr. Stocking commented.

Emphasizing that the new relief by local action might not solve all problems, he urged theatres to hire as many men and older women as possible. The "locally needed" designation will not affect the drafting of theatre men in the 18-44 age bracket.

Los Angeles theatres already have been designated as locally needed. This action was taken several weeks ago by the regional director, at the request of the Los Angeles War Activities Committee. George R. McMurphey, chief of the amusements section of the Office of Civilian Requirements in Washington, recommended the Los Angeles classification as a trial solution of theatre manpower problems.

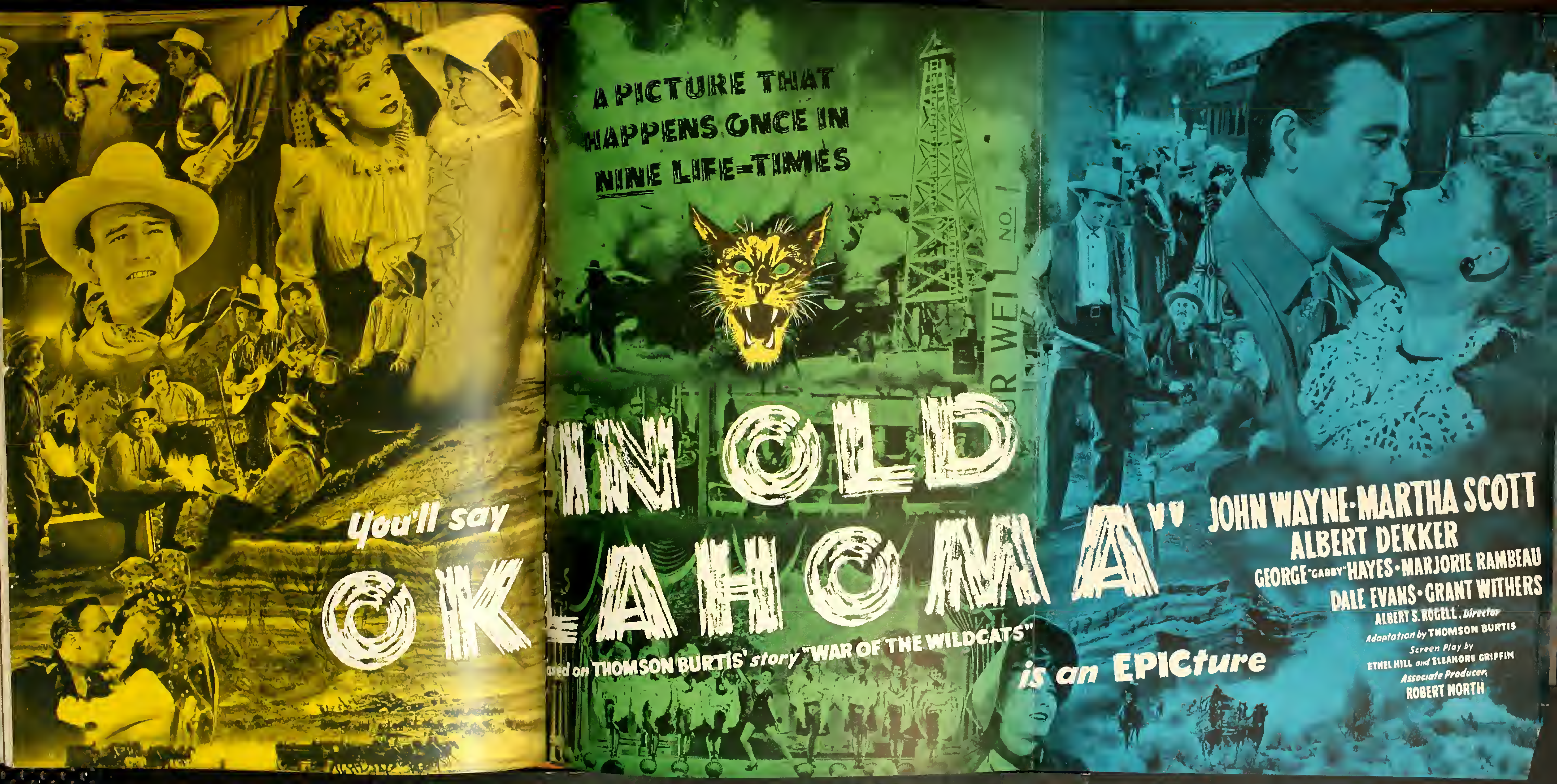
Detroit, Arkon and Hartford area manpower directors also have designated theatres as locally needed. Their staffs, as in the Los Angeles case, were "frozen" at the October 1 level. This week the Seattle exhibition industry was similarly classified. August 31 was designated as the base date.

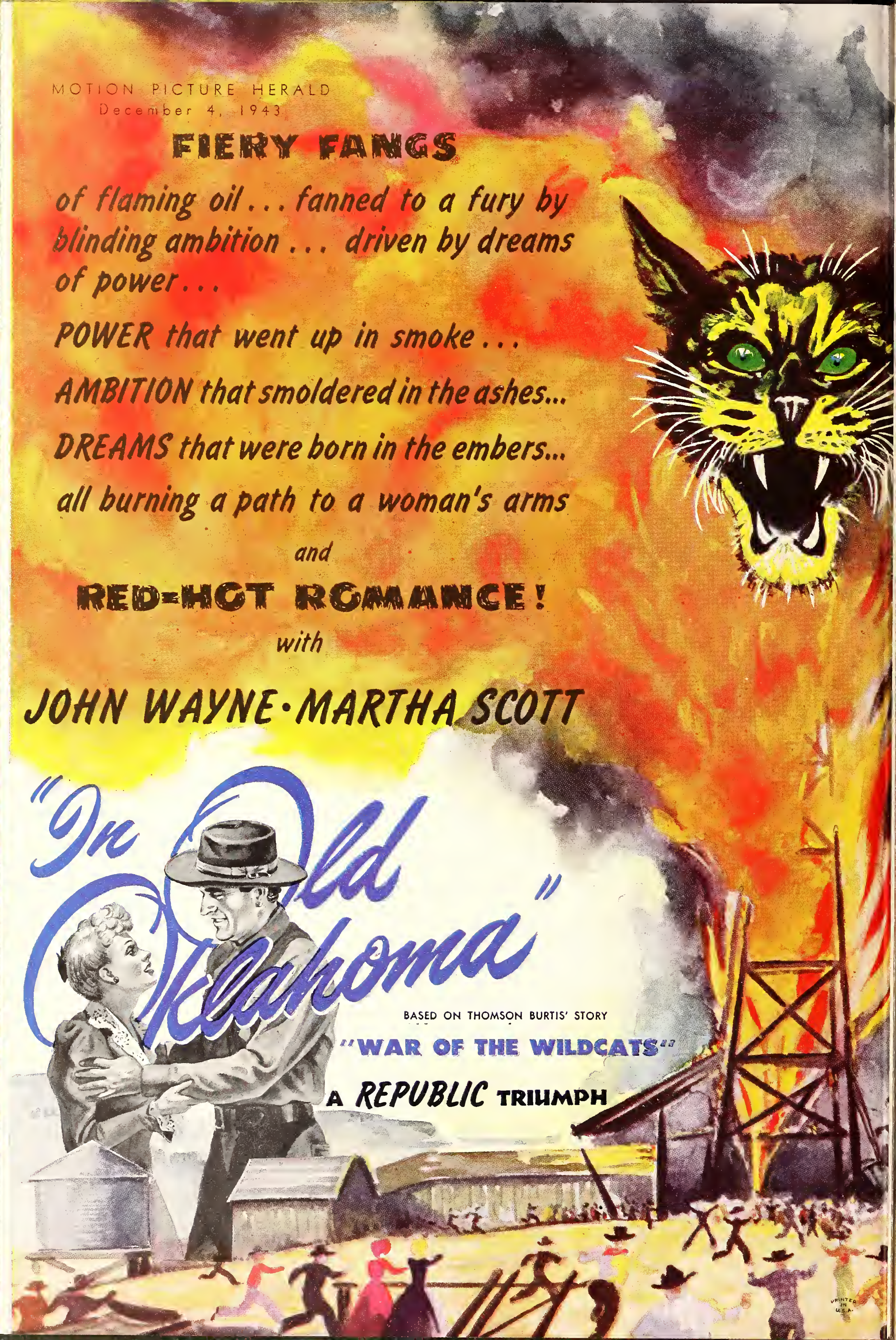
Committees of film men in Cleveland and Buffalo also are preparing requests for this designation by their area manpower directors. Theatre men in a number of other key cities are studying similar appeals.

Although the national War Activities Committee and its manpower advisers, Lou Metzger and S. H. Fabian, have sent letters explaining the "locally needed" designation to regional WAC chairman, it will take no direct part in local appeals. The WAC is functioning solely in an advisory capacity. The local appeals for designation as a necessary service must be made by committees of theatre men in each of the labor stabilization areas set up by the War Manpower Commission.

you'll say
OK

WHERE MEN WERE WILDCATTERS
AND FOUGHT LIKE WILDCATS...


A PICTURE THAT
HAPPENS ONCE IN
NINE LIFE-TIMES
R WELL NO. 1
you'll say
IN OLD
OKLAHOMA"
ased on THOMSON BURTIS' story "WAR OF THE WILDCATS"
is an EPICture
JOHN WAYNE · MARTHA SCOTT
ALBERT DEKKER
GEORGE "GABBY" HAYES · MARJORIE RAMBEAU
DALE EVANS · GRANT WITHERS
ALBERT S. ROGELL, Director
Adaptation by THOMSON BURTIS
Screen Play by
ETHEL HILL and ELEANORE GRIFFIN
Associate Producer,
ROBERT NORTH



FIERY FANGS

of flaming oil . . . fanned to a fury by blinding ambition . . . driven by dreams of power . . .

POWER that went up in smoke . . .

AMBITION that smoldered in the ashes...

DREAMS that were born in the embers...

all burning a path to a woman's arms

and

RED-HOT ROMANCE!

with

JOHN WAYNE · MARTHA SCOTT

"In Old Oklahoma"

BASED ON THOMSON BURTIS' STORY

"WAR OF THE WILDCATS"

A *REPUBLIC* TRIUMPH

PRINTED IN U.S.A.

STATE DEPARTMENT PLANS EDUCATION BY FILM

Recognition of Screen Role Is Seen Influenced by England and Russia

Washington Bureau

The United States Department of State, increasingly an important factor in the consideration of the post-war film market, is weighing the use which can be made of Hollywood motion pictures in influencing, and according to present plans, re-educating to democracy the peoples of occupied Europe and enemy lands.

Plans are not yet defined. But there are indications in high Washington quarters that there probably will be a permanent film official appointed to function under the Secretary of State, and that film attaches will be be named to important diplomatic missions.

They would be concerned with both the commercial entertainment film and special, Government-financed, educational pictures.

Would Take Over Work Of Other Agencies

This may be accomplished through expansion of the work of the Department's present Division of Cultural Relations and through the cultural attaches now abroad. Or, if the plans of some enthusiasts for the world wide role of the motion picture mature, an entirely new film organization would be set up.

After peace it could take over the screen work of the Overseas Branch of the Office of War Information, the Coordinator of Inter-American Affairs and the Army Board of Psychological Warfare, which now administers film affairs in reconquered areas.

Since the war, there has been an increasing recognition on the part of the U. S. Government, reportedly influenced by the foreign office policy of both England and Russia, of the wartime as well as peacetime value of motion pictures. For the past year, the State Department has been giving careful consideration to the place films will take after the war has been won.

MOTION PICTURE HERALD reported in July, 1942, that the State Department was making plans for post-war film education and that it was seeking to extend the screen work of its cultural division on a permanent basis.

According to a home office foreign department official, the State Department is considering the advisability of suggesting to the industry the kind of films needed in the post-war period. The industry, it was indicated, would produce the pictures and the department would handle the distribution of the films through diplomatic film attaches stationed in the various countries.

Ralph Turner, assistant to Charles R. Thomson, chief of the division of cultural relations of the State Department, is now in London, conferring with British officials and studying the British foreign office methods in connection with motion pictures and other cultural subjects, before submitting a report to his chief. This report will be added to a general survey the department is making of cultural media for the post-war period which eventually must be submitted for approval to Secretary of State Cordell Hull, to the President and to Congress.

Since the war, State Department officials in South America have been working with the Coordinator of Inter-American Affairs in the handling of motion pictures to promote educational and cultural goodwill between the U. S. and Latin America.

Foreign Heads Have Urged Government Interest

During the past year, industry leaders, including John Hicks, vice-president in charge of foreign distribution for Paramount; Joseph Seidelman, vice-president in charge of foreign distribution for Universal, and Samuel Eckman, Jr., managing director for MGM in England, have voiced pleas for greater understanding and keener interest in the motion picture industry on the part of the U. S. Government.

British Government officials take a much more active interest in British films than do our officials, in the national interest, Mr. Eckman said during his visit to the U. S. several months ago. The fact that the British Board of Trade has extended a helping hand to the British industry in the development of post-war plans emphasized the extent of that interest, he said.

Mr. Seidelman expressed the view this week that it was entirely possible the U. S. Government would take a more active interest in motion pictures after the war.

It was indicated that the State Department's attention to films would be concentrated immediately after the war on pictures to be used in the rehabilitation of Europe. Educational films, including those on health, medical care, child care, nutrition, home and factory construction, agriculture and other subjects would be needed. Production of these films, according to reports, would be turned over to the industry.

Riskin in London; To Visit War Zones

Robert Riskin, director of the overseas film division of the Office of War Information, arrived in London Monday for an extended visit abroad. He left New York by plane last week. At the OWI office in New York, it was said that Mr. Riskin went overseas to discuss various motion picture problems in connection with the war and that he would confer with American and British officials in London and also with OWI representatives.

Mr. Riskin was expected to visit the Italian war zone and North Africa during his trip and it was indicated he would discuss with Army and OWI officials the OWI plans for showing motion pictures in the liberated areas as soon as they are opened by military advances. According to reports, Mr. Riskin also will confer with industry and OWI representatives stationed in North Africa about the progress of commercial distribution of Hollywood films in Algiers, Tunis, Casablanca and other North African areas.

Senator Butler Scores "Waste" In Film Program of CIAA

The cultural relations program of the Coordinator of Inter-American Affairs, including its film division, was the object of caustic Congressional criticism this week. Senator Hugh A. Butler, Nebraska Republican, returning to Washington from a tour of 20 Latin American nations, issued a report charging "inexcusable waste" and estimating the cost of the good neighbor policy at six billion dollars.

Senator Butler told Motion Picture Herald that he had studied the film work of the Nelson Rockefeller agency and that he considered it a small, but indicative, part of his picture of "waste and misdirected goodwill promotion" in Latin America.

Senator Butler said he had seen three pictures sent to Mexico in Spanish non-theatrical versions by the CIAA. They were "How to Select the Best Yacht", "How New York Policemen Train Their Horses" and "U. S. Battleship on Maneuvers". They were adapted from U. S. entertainment short subjects. But Senator Butler declared that they were "of such ridiculous character as to be utterly worthless".

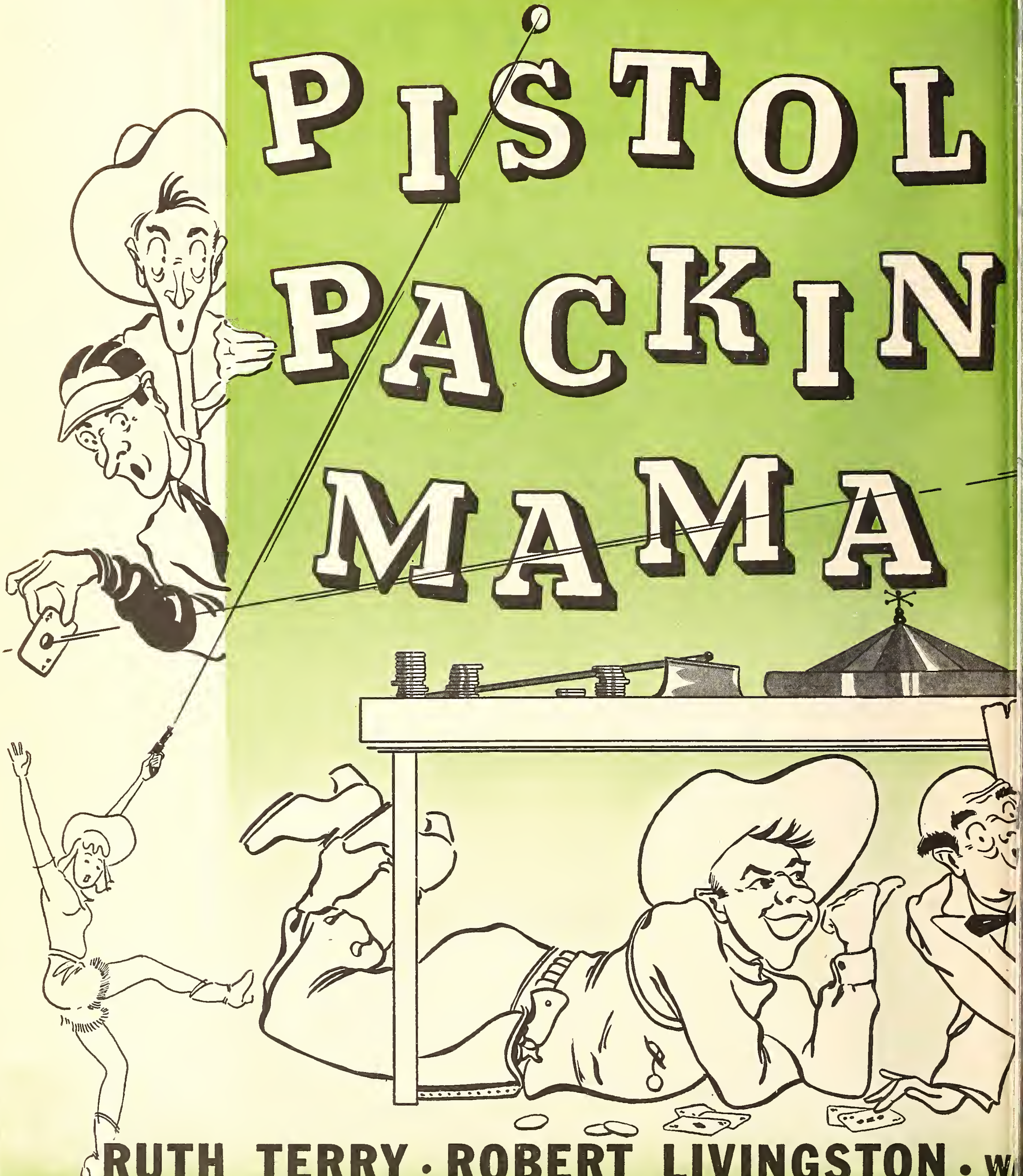
Dissents to the Butler report were issued over the weekend by Vice-President Wallace, Nelson Rockefeller and Senator Kenneth McKellar, chairman of the Appropriations Committee. Mr. Rockefeller set the cost of the program at $600,000,000. Senator McKellar said $2,207,000,000. Senator Butler said he would ask Congress to authorize a full investigation.

The Senate committee investigating war expenditures, headed by Senator Harry Truman, will soon turn its attention to the film programs of the CIAA, OWI and Lend Lease Administration, it was learned Tuesday. Spurred by the Butler report, the committee is said to be interested in "cultural" expenditures by the agencies.

A TREMENDOUS ENTER

PISTOL PACKIN

MAMA



RUTH TERRY · ROBERT LIVINGSTON · W

Directed by **FRANK WOODRUFF** · *Original Story by* **ARTHUR CAESAR · EDWARD**

A REPUBLIC P

INMENT NOVELTY HIT.....

PECIALLY GEARED FOR HOLIDAY CROWDS

with the greatest
novelty song of
the decade

MEMO

E WISE EXHIBITOR
WILL DATE NOW

·RELEASED·
DECEMBER
15

VERNON • JACK LA RUE

ssociated Producer **EDDY WHITE**

CTURE

Circuit Head Urges Local Curfew Law

Beatty Claims Ordinances Have Proved Effective in Michigan Cities

Local curfew laws as an effective measure to prevent theatre vandalism and juvenile delinquency were advocated this week by E. C. Beatty, president of W. S. Butterfield Theatres, in Detroit. Vandalism in outstate Michigan theatres had been materially cut by local curfew ordinances, he said. The circuit operates 116 houses in the state.

Exhibitors in St. Louis, however, this week debated the efficacy of the curfew at a public hearing held in connection with a proposed city ordinance.

Meanwhile, in Washington this week, a special Senate committee investigating the problem of juvenile delinquency, was told by Dr. William Healy of the Judge Baker Guidance Center, Boston, that "blood-and-thunder films" and radio programs were responsible in part for the crime wave. Purpose of the hearing was to develop legislative aids to combat wartime lawlessness among juveniles. Witnesses appearing before the committee differed as to whether or not there had been an increase in juvenile crimes throughout the country as a whole.

U. S. Official Says Vandals Create Exhibitor Problem

Dr. Katherine Lenroot, chief of the U. S. Children's Bureau, testified that lack of parental and community care had driven many children between the ages of 10 and 14 into theatres where they remain most of the day and commit acts of vandalism which have created serious problems for exhibitors.

Dame May Whitty, English film and stage star, said that the industry had recognized the delinquency problem and has been doing a great deal in helping to handle it.

The curfew was one of three weapons the Butterfield circuit used to beat back the rising wave of vandalism that began last spring. While Mr. Beatty said it was impossible to place a dollar and cents value on curfew laws, the effectiveness of the measures was attested by the circuit's active role in the drafting and passing of such ordinances in the several Michigan cities which recently adopted them.

Credits Special Trailer In Cutting Vandalism

Mr. Beatty also gave credit to a special trailer, pinning a "traitor" label on wartime vandals, which was prepared by the circuit and shown in all of its houses. In two cities, uniformed policemen were assigned to patrol theatres, he reported.

"In practically all the cities, curfews were under consideration as a deterrent to general juvenile delinquency and we cooperated with municipal authorities to the fullest possible extent in getting the laws passed," he said. "In not a few of the communities the authorities had expected us to fight a curfew and they admitted they were agreeably surprised to find us on their side. Our experience—the drop in damage to furnishings—proved that the curfew worked to our own best advantage."

Most of the local ordinances adopted with the cooperation of the Butterfield circuit followed the pattern of the Battle Creek, Mich., law which forbade minors under 17 to appear on streets after 10 P.M. Sunday through Thursday and after 11 P.M. Friday and Saturday, unless accompanied by a parent or guardian. The ordinance also makes the parent liable for the misdemeanor of a child who is out after curfew hour, but it sets up an exception in the case of working children whose occupation necessitates their being out alone during curfew.

In St. Louis this week the efficacy of the curfew was debated by exhibitors. Fred Wehrenberg, president of the Motion Picture Theatre Owners Association of Missouri and Southern Illinois, opposed a proposed 10 P.M. curfew ordinance for children under 17, at a public hearing, on behalf of St. Louis neighborhood theatres. Mr. Wehrenberg pointed out that while the theatres kept children off the streets at night, the 10 P.M. curfew would not permit them to stay through a double bill show. Exhibitors, he said, were not opposed to an 11 P.M. curfew.

Following the hearing on the proposed law for children under 17, the legislative committee of the St. Louis Board of Aldermen indicated the ordinance would be modified or dropped. Other speakers attacked the law, which proposed penalties for both children and their parents, as too drastic, and a representative of the Police Department pointed out it would give children "police blotter records."

Leo F. Wolcott, president of the Allied Independent Theatre Owners of Iowa and Nebraska, urged members of the association this week to give immediate showing to "Youth in Crisis," the March of Time's current issue, which he thinks is "very valuable" in "combating the growing problem of juvenile delinquency."

URGES VANDALS' PARENTS BE PLACED IN STOCKS

Stocks and cages, crime prevention measures used by the early American colonists, were advocated in Indianapolis this week by City Councilman W. B. Sullivan as one way of halting juvenile delinquency. The councilman will propose a city ordinance providing for stocks and cages in which parents of juvenile delinquents would languish before their neighbors and friends. The stocks would be used in the downtown area, he said, and "this would bring these parents the public scorn they deserve".

U.S. Expects New Indictments in Extortion Case

Investigation by a Federal Grand Jury into the background of the payments made by studios to George Browne and Willie Bioff, former IATSE leaders who were convicted of extortion, is continuing.

Boris Kostelanetz, special Assistant Attorney General, who is in charge of the case, said Wednesday that the case was not closed. During a recess in the trial in New York of the seven men—"the Boys from Chicago"—who are accused of being the gangland backers of Browne and Bioff, he said the investigation was still being pressed.

Numerous other persons, in new categories, might be named in a true bill under consideration by the Grand Jury, it was indicated. The prosecutor would give no hint as to when new indictments might be expected, nor would he speculate on whom they might name.

The defense of the six Chicago men, and Louis Kaufman, Newark IATSE leader, continued this week with a procession of witnesses called from the leadership of locals in New York, Chicago and Los Angeles.

James D. C. Murray, chief defense counsel, and other attorneys, sought to prove through the witnesses that the payments to Bioff and Browne were bribes, not extortions backed by threats of gangland power as charged by the Government.

On Monday Judge John Bright denied motions to dismiss the charges against Kaufman, Paul Ricca, Phil D'Andrea, Charles Gioe, Louis Compagna, Frank Maritote and John Rosselli. Last week he freed an eighth defendant, Ralph Pierce, on the ground that the Government had not proved its conspiracy charge.

Joseph Basson, former president of the New York projectionists' Local 306, testified Monday that Browne had several times refused permission for the union to strike against a proposed 50 per cent wage cut in 1935. Everett Sweeney, vice-president of the Chicago Local 110 in 1935 and 1936, testified that Browne had refused similar permission to his group to strike.

Frank Clifford, Chicago business manager, and Lew C. G. Blix, business manager of the Los Angeles local, also testified to Browne and Bioff control over the locals, saying the national leaders insisted on handling all negotiations with film companies.

Mr. Blix on Wednesday described the failure of efforts of members of the Los Angeles studio unions to throw off IATSE control in 1939 through an election to name the United Studio Technicians Guild as bargaining agent. He said that at a meeting with Browne and Bioff on the eve of the election studio officials had promised a 10 per cent raise to IATSE members. Mr. Blix said this defeated the independent group.

In another Federal Court room in New York Wednesday Judge Murray Hulbert postponed until January 3 the perjury trial of Harry Hochstein, former chief morals inspector in Chicago.

Richey Describes Use of Films For War Before Forum

The U. S. Army alone is using more motion pictures than all the commercial output of all the producers combined, said Henderson M. Richey, director of exhibitor relations for Metro-Goldwyn-Mayer, in emphasizing the importance of motion pictures in the prosecution of the war. Addressing the Philadelphia Motion Picture Forum last Monday at a luncheon meeting in the Bellevue-Stratford Hotel, Mr. Richey spoke on "Motion Pictures at War."

HERE'S WHERE THE BIG STARS COME FROM

There's A *Name* Fo

BING CROSBY
In "Dixie." Coming in "Going My Way" and "Road To Utopia"

GARY COOPER
In "For Whom The Bell Tolls." Coming in "The Story of Dr. Wassell"

CLAUDETTE COLBERT
In "So Proudly We Hail." Coming in "No Time For Love"

PAULETTE GODDARD
In "So Proudly We Hail." Coming in "Standing Room Only" and "I Love A Soldier"

DICK POWELL
In "True To Life" and "Riding High"

MARY MARTIN
In "True To Life"

JOEL McCREA
In "Triumph Over Pain"

LORETTA YOUNG
Coming in "And Now Tomorrow"

EDWARD G. ROBINSON
Coming in "Double Indemnity"

PLUS . . . INGRID BERGMAN IN "FOR WHOM THE BELL TOLLS" • JOAN FONTAINE IN "FRENCHMAN'S CREEK" • KATINA PAXINOU IN "FOR WHOM

In the . . . . Industry's . . . .

. . . Biggest . . . . and Best . . . . Romances*

Musicals* . . . . and . . . . Comedies*

*The kind of shows exhibitors
say the public wants today!

There's A *Name* Fo

CLAU
In "So
Coming

PLUS . . . INGRID BERGMAN IN "FOR WHOM THE BELL TOLLS" • JOAN FONTAINE IN "FRENCHMAN'S CREEK" • KATINA PAXINOU IN "FOR WHOM

There's A *Name* For Every *Star* in This World-Famous Trade-Mark

And you get them in a history-making succession of top-grossing Musicals, Comedies, and Romances — thanks to Paramount's production policy that foresaw months ago today's insistent demand for these types of entertainment, as voiced by overwhelming vote of the nation's exhibitors in M. P. Herald's nation-wide survey.

BING CROSBY
In "Dixie," Coming in "Going My Way" and "Road To Utopia"

GARY COOPER
In "For Whom The Bell Tolls," Coming in "The Story of Dr. Wassell"

BETTY HUTTON
In "Let's Face It." Coming in "The Miracle of Morgan's Creek" and "And The Angels Sing"

CLAUDETTE COLBERT
In "So Proudly We Hail." Coming in "No Time For Love"

PAULETTE GODDARD
In "So Proudly We Hail." Coming in "Standing Room Only" and "I Love A Soldier"

DICK POWELL
In "True To Life" and "Riding High"

MARY MARTIN
In "True To Life"

ALAN LADD
Coming in "And Now Tomorrow"

BOB HOPE
In "Let's Face It." Coming in "Road To Utopia"

DOROTHY LAMOUR
In "Riding High." Coming in "And The Angels Sing" and "Road To Utopia"

RAY MILLAND
Coming in "Lady In The Dark," "The Uninvited" and "Ministry of Fear"

FRED MacMURRAY
Coming in "No Time For Love," "And The Angels Sing," and "Standing Room Only"

GINGER ROGERS
Coming in "Lady In The Dark"

EDDIE BRACKEN
Coming in "The Miracle of Morgan's Creek," "Rainbow Island" and "Hail The Conquering Hero"

VERONICA LAKE
In "So Proudly We Hail." Coming in "The Hour Before The Dawn"

FRANCHOT TONE
In "True To Life." Coming in "The Hour Before The Dawn"

SONNY TUFTS
In "So Proudly We Hail." Coming in "I Love A Soldier"

VICTOR MOORE
In "True To Life" and "Riding High"

LORETTA YOUNG
Coming in "And Now Tomorrow"

JOEL McCREA
In "Triumph Over Pain"

EDWARD G. ROBINSON
Coming in "Double Indemnity"

BARBARA STANWYCK
Coming in "Double Indemnity"

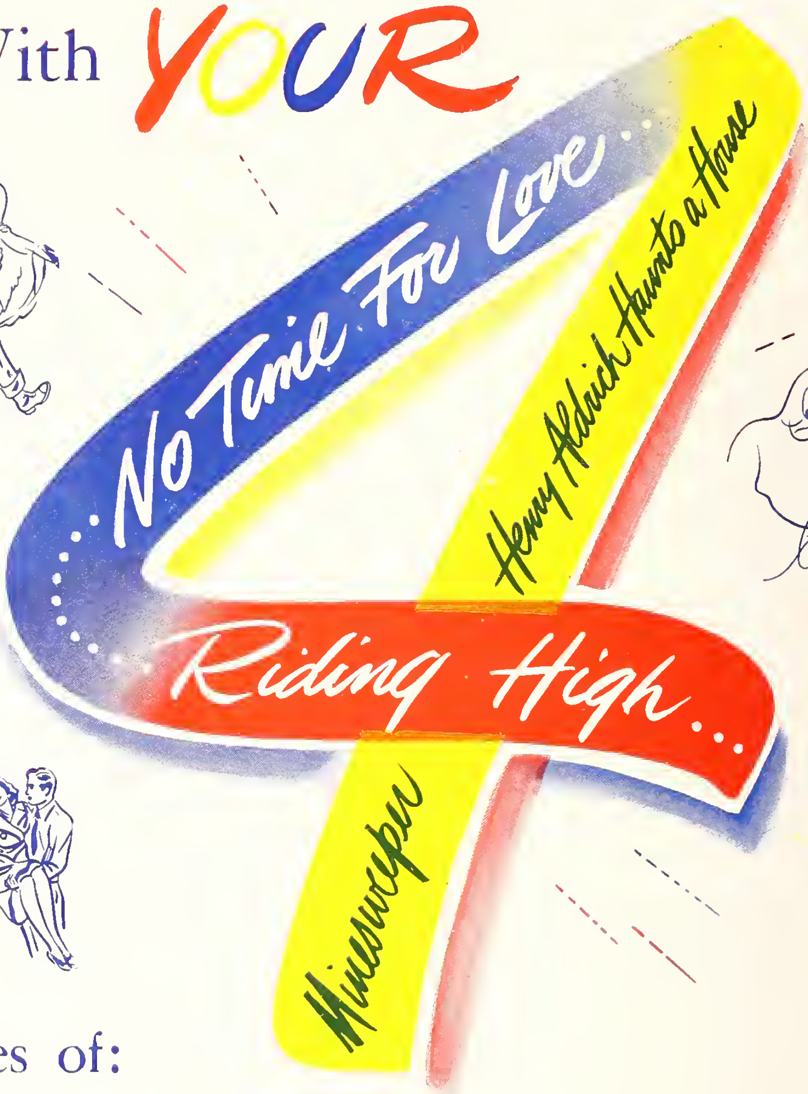
WILLIAM BENDIX
In "Hostages"

ARTURO DE CORDOVA
In "For Whom The Bell Tolls" and "Hostages." Coming in "Frenchman Creek"

PLUS . . . INGRID BERGMAN IN "FOR WHOM THE BELL TOLLS" • JOAN FONTAINE IN "FRENCHMAN'S CREEK" • KATINA PAXINOU IN "FOR WHOM THE BELL TOLLS" AND "HOSTAGES"

AND NEW-STARS JAMES BROWN • MIMI CHANDLER • CASS DALEY • JEAN HEATHER • GIL LAMB • DIANA LYNN • MARJORIE REYNOLDS • GAIL RUSSELL • BARRY SULLIVAN

And Now The PARAMOUNT Company Goes 1944WARD With YOUR


No Time For Love...
Henry Aldrich Haunts a House
Riding High...
Minesweeper

Long-Running Mates of:

FOR WHOM THE BELL TOLLS

5th Month Topping First On Broadway!

SO PROUDLY WE HAIL

Heading For Year's Record For Consistent Holdovers!

LET'S FACE IT

Out-Grossing "Star Spangled Rhythm"!

DIXIE

Big Box-Office North *East* West *South!*

TRUE TO LIFE

First 5 Days of First Date Matched Full Week of "Dixie"

PRINTED IN U.S.A.

BRITISH TRADE ORGANIZES FOR POST-WAR DRIVE

Forming of Commonwealth Films and Government's Study Are Indicative

by PETER BURNUP
in London

There are several recent specific indications that the British industry is considerably preoccupied with the future of the trade in the years following the end of the war.

Three manifestations of the industry's attention to the post-war period, recently come to public attention, were:

(A) The formal registration of the British Commonwealth Film Corporation.

(B) The establishment of a Joint Production Council.

(C) The initiation of a Government study of the problem of a world market for British product.

Registration of Commonwealth Film Corporation was but a formal step. It excited some debate in the trade, some earnest speculators having it that this was a subtle Whitehall move to establish a vast selling cartel with tentacles across the universe. In fact, the organization which Commonwealth represents has been long in being; has done already a considerable job of work, although it has worn hitherto an odd veil of mystery.

Before the Allied armies set foot on the European mainland, indeed before the year-old Battle of El Alamein, Commonwealth was at work preparing dubbed versions of characteristic British films for exhibition among the liberated peoples.

Working in informal liaison with the institution known originally as AMGOT but now as MALT—the Military Administration of Liberated Territories—Commonwealth already has shed the blessing of the products of Denham and Ealing upon Sicilian and Italian natives. It is all set, too, to bestow like benisons upon Greece, the Balkans, the Belgians, the Dutch, or wherever or upon whom our higher command elects next to strike.

Council Is Patterned on Management-Labor Boards

There is no indication of Commonwealth, in its present function, affecting an attitude of the cultural improvement of Europe's famished millions; although it is believed that some slight adjustment of outlook may come to the new audiences of Britain's films when they see our efforts on the screen.

Commonwealth is getting down to the realistic job of staking out claims in the potentially rich but currently forbidden European market. And, for once, the whole British industry is in unison with its blessing of the endeavor.

The Joint Production Council is another matter. Probably the most significant economic development in Britain's heavy industries, geared to all-out wartime endeavor, is what is known as the Joint Production Committee, composed of management and workmen representatives; with healthy discussion promoted on production problems. Faced with an incessantly bubbling cauldron of unrest in motion picture production, the Board of Trade made the suggestion to the Association of Cine Technicians, through the medium of the Trades Union Congress, that some such organization might well prove of use in the film business. The ACT general secretary, George Elvin, was quickly off the mark, visualizing the opportunity not only of redressing certain current differences but of making sure of his people having a satisfactory "say so" in the helter skelter of post-war operation.

An elaborate memorandum, purporting to be the technicians' blueprint of victory, was submitted to the Producers' Association. Producers and technicians have had discussions out of which the Joint Production Council has been born.

Independent Chairman Is Suggested for Unit

The significance attaching to the Council is apparent in the names suggested for the job of independent chairman, who will preside over its deliberations. Two men strongly mentioned were Lord Latham, Labor Party leader of London's County Council, and Lord Marley, one of the "intellectual" Laborites elevated to the Peerage by the late Ramsay Macdonald in his endeavor to correct the overwhelming reactionary preponderance in the House of Lords.

Both are men of wide repute and acknowledged administrative ability. But there are strong indications, reinforced by authoritative intelligence from Whitehall inner circles, that Sir Walter Monckton, K. C. is the person whom all sections of the trade, not to speak of the Board of Trade itself, would welcome in the position.

Mr. Monckton has an unique reputation behind the scenes in this country. Gallant soldier of the last war, he carries about him an atmosphere of inveterate charm concealing vast knowledge of men and movements. In the last 20 years he has built up for himself the country's most lucrative practice at the bar.

See Sir Walter Monckton Choice for Council Head

Close friend and counsellor for a decade of the then Prince of Wales, he was appointed to the ordinarily sinecure position of Attorney-General to the Duchy of Lancaster; but, by virtue of that post, it fell to his lot to conduct, in behalf of the Duke of Windsor, all the intricate legal and constitutional negotiations consequent upon the abdication of the monarch.

Since the first impact of war, Sir Walter has been entrusted by the Prime Minister with a dozen involved and delicate missions, each of which he has completed with consummate skill. Clearly, he is a man to be welcomed at the industry's council table. At the time of writing his decision is not known. Although private information is that, subject to certain conditions, he will accept.

Now to the last of the three significant developments, the Government's own inquiry into film marketing. Deluged with pleas and besieged with petitions, the civil servants at the Board of Trade have been accumulating a mass of evidence which, when digested, should enable the authorities to make up their minds as to what if any legislative action should be taken. But the mass has developed indigestible proportions. Hence the formal inquest which has now been ordered.

The present view and the opinion in high quarters is that the inquest will take the form of a Select Committee of the House of Commons; although that decision rests with the Prime Minister.

The hope of the whole British industry is that the inquest, when it is completed, will result not in a clinical autopsy but in a revival.

Music Hall Inaugurates New Radio Series

Radio City Music Hall inaugurated a new series of radio programs at 11:30 P.M. (EWT) Friday, presenting Erno Rapee and the Music Hall Symphony Orchestra, together with guest artists, in the first of a series of weekly variety concerts over WEAF and the NBC network.

The new program, a half-hour of musical variety, will be known as "Radio City Music Hall on the Air," continuing the name of the theatre's last series which Mr. Rapee, one of radio's pioneer maestros, conducted for 10 years through more than 500 continuous broadcasts.

Guest artists, both instrumental and vocal, will be presented with the orchestra. For the first broadcast these will be Ossy Renardy, violin virtuoso, Selma Kaye, soprano, and the Music Glee Club.

Dinner Precedes Opening

The Des Moines Twentieth Century-Fox exchange was host to 30 Iowa exhibitors, circuit executives and others at a dinner at the Hotel Fort Des Moines before the premiere of the film, "Happy Land," held in approximately 25 Iowa cities on December 2.

E. J. Hurley Retires

E. J. Hurley, chief accountant and office manager at the Minneapolis Paramount exchange, is retiring, and will live in Southern California. He was given a farewell dinner Monday at the Andrews Hotel, Minneapolis.

Siritzky Opens Theatre

The Squire theatre, New York, reopened Saturday under the ownership of Leon Siritzky, former French circuit head. The opening bill was Paramount's "The Trail of the Lonesome Pine" and "Island of Lost Souls."

Del Guidice on Gainsborough Board

Filipo Del Guidice, British producer and general manager of Two Cities Films, Ltd., was elected a member of the board of directors of the Gainsborough studios Monday in London.

Flat Rental, No Checking and World-Wide Protection

THE Grytviken Kino, left, is the house behind the rainbow to the 300 inhabitants of South Georgia Island, 1,750 miles of Atlantic and Antarctic ocean water south of Buenos Aires. Operated by an Argentine fishing company, it shows American pictures with Spanish subtitles to an audience of Swedes and Norwegians.

It has been said that "the farther south you go the greener the grass gets".

Exhaustive research has at last discovered the farthest south of all motion picture theatres in the world—the Grytviken Kino in South Georgia, fishing capital of the Antarctic. And there at last, far far beyond the Consent Decree, is the perfect booking situation.

Universal Pictures Company, Inc., has just announced the closing of a contract for the new season for this important one-theatre circuit through its owners and operators, the Compania Argentina de Pesca, with its home office in Buenos Aires. The corporate title means Argentine company of fish and fishing and that is what the business, and only business, of South Georgia is about.

The deal is remarkable among the season's announcements, in that it provides for and concerns itself in nowise about:

Clearance and zoning.

Demands no protection.

Plays on flat rental.

Contemplates no checking, blind or otherwise.

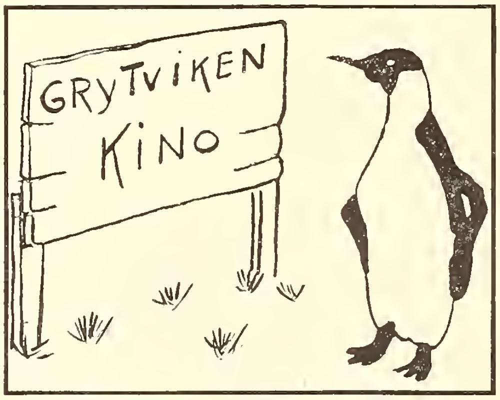
Enters no cooperative advertising.

Accepts prints as is.

It is understood that the contract, which is for a full year's service, has been approved by the home office, but without commitment to precedent outside the territory of South Georgia. The deal was closed by Monroe Isen, Universal's manager in Buenos Aires, who counts the Antarctic, including Little America and the Falkland Islands, in his territory. He wins because there is none to dispute him.

The South Georgia account, incidentally, is a thousand miles from the Falkland Islands, the British dependency to which it pertains, and the Falklands are about a thousand watery miles from Buenos Aires. Any arbitration of trade practice differences, if incurred, will be protracted.

The Grytviken Kino is a house which George Schutz, editor of *Better Theatres*, would consider of "ultimate functional design". It is intended to keep the weather out and customers in. Shows are presented twice weekly. Admission is by membership card only. No admission charges, no passes. It is required that the patron of the Kino be a fisherman in good standing with the Compania de Pesca.



SEASON PASS, issued by the Compania Argentina de Pesca, for the Grytviken Kino, on the island of South Georgia, Antarctica.

All circumstances considered, the presentations are rather special. The patrons are all Scandinavian fishermen living in this British dependency. The pictures are American versions with superimposed Spanish titles. There are two shows a week, when the fishermen are in port.

There are no refunds, no giveaways, no double bills.

The customers can take it—or go fishing.

Publicists Considering Merging with AFL

The Screen Publicists Guild is canvassing its members to determine their reaction to an executive board decision to make application for membership in the American Federation of Labor and the Conference of Studio Unions. Purpose of the move, the executive committee has stated, is to strengthen the position of the SPG "for the situations we can see coming and for any we can't foresee."

The SPG five-year contract with the producers terminates October 8, 1944. In the negotiations for a new contract, the SPG has warned: "We will want many changes." Including those in war services, the Guild now has a membership of some 300. The CSU has a membership of 6,000.

If granted admittance to the AFL and the CSU, each SPG member will be required to meet an extra expense of $1.40 each quarter. A general membership meeting has been announced for December, with the date yet to be set. The agenda for the meeting will call for a complete discussion of the executive committee's proposals.

Theatre Display Equipment Price Control Lifted

The price control on certain theatre display equipment ended at midnight Wednesday, as result of a directive made public by the Office of Price Administration Tuesday. Principally affected were changeable sign letters and the equipment used for mounting the letters on theatre marquees and theatre lobbies, and theatre lobby display signs and transparencies and equipment for mounting them.

According to spokesmen of the theatre supply field in New York, the directive will affect principally equipment in the used equipment market since War Production Board orders prohibit the manufacture of any new signs or lobby equipment other than those made out of ersatz materials such as plywood.

The WPB froze the use of aluminum and chromium for displays more than a year and a half ago, and subsequently froze the use of plastics.

Hitchcock Will Make U. S. War Pictures in Europe

Alfred Hitchcock, director, will leave Hollywood shortly for Europe, where he will make special pictures on assignment from the United States Government, he confirmed this week. Mr. Hitchcock refused, however, to divulge the date of his departure, or more information on the nature of his task. He said he would return to Hollywood after the Government work, and make two pictures for David O. Selznick.

Crawford Succeeds Nathanson As Director of CBS

Frederick J. Crawford has become a governor of the Canadian Broadcasting Corporation. He succeeds the late N. L. Nathanson, former circuit and distribution executive. Mr. Crawford is a Toronto stockbroker. His appointment surprised local film industry circles, which were reported believing another film industry executive would be appointed.

James Stewart, Now Captain Is Piloting Army Bomber

Captain James Stewart, former film star, now commands a U. S. Liberator bomber squadron in the European theatre of war, and will soon lead it into combat. He arrived in England last week. Captain Stewart was described by his men, in a news report from his base, as "publicity shy."

TOGETHER AGAIN
IN A NEW TRIUMPH!

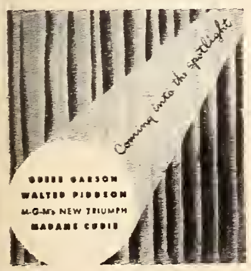
Greer Garson
Walter Pidgeon
Madame Curie

A METRO-GOLDWYN-MAYER PRODUCTION

RADIO CITY MUSIC HALL—DEC. 16th

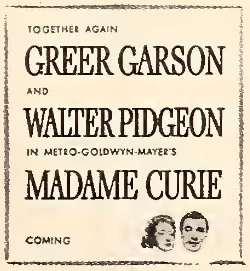
The teaser ads
Tell one and all
It's coming to
The Music Hall

Also in Los Angeles where it opens in 4 theatres on Dec. 16th. Simultaneous World Premiere with New York's Radio City Music Hall receives fan-fare worthy of the year's greatest coming attraction

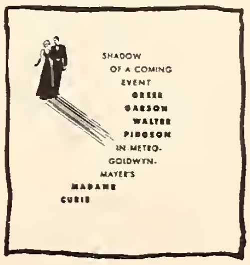


Coming into the spotlight

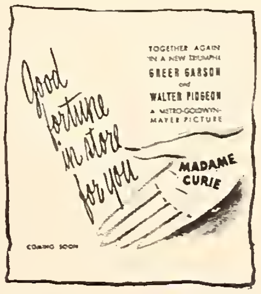
GREER GARSON
WALTER PIDGEON
M-G-M's NEW TRIUMPH
MADAME CURIE



TOGETHER AGAIN
GREER GARSON
AND
WALTER PIDGEON
IN METRO-GOLDWYN-MAYER'S
MADAME CURIE
COMING



SHADOW
OF A COMING
EVENT
GREER
GARSON
WALTER
PIDGEON
IN METRO-
GOLDWYN-
MAYER'S
MADAME
CURIE

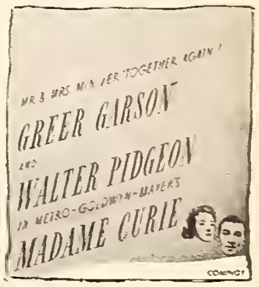


Good fortune in store for you

TOGETHER AGAIN
IN A NEW TRIUMPH!
GREER GARSON
and
WALTER PIDGEON
A METRO-GOLDWYN-
MAYER PICTURE

MADAME
CURIE

COMING SOON



MR. & MRS. MINIVER TOGETHER AGAIN!
GREER GARSON
AND
WALTER PIDGEON
IN METRO-GOLDWYN-MAYER'S
MADAME CURIE
COMING!

GREER GARSON • WALTER PIDGEON in "MADAME CURIE" • Directed by MERVYN LEROY • Produced by SIDNEY FRANKLIN
With Henry Travers • Albert Basserman • Robert Walker • C. Aubrey Smith • Dame May Whitty • Victor Francen • Elsa Basserman
Reginald Owen • Van Johnson • Margaret O'Brien • Screen Play by Paul Osborn and Paul H. Rameau • Based on the Book
"Madame Curie" by Eve Curie • A Metro-Goldwyn-Mayer Picture

War Bonds for Christmas Gifts!

Skouras to Head Film Drive for New War Loan

S. H. Fabian, chairman of the War Activities Committee Theatres Division, on Monday announced that Charles Skouras, head of Fox West Coast Theatres, had accepted the post of chairman for the industry's participation in the Fourth War Loan, scheduled to be held January 18 through February 15.

Mr. Fabian said, "It is with great pleasure that I am able to say that Charles Skouras is eager to serve the nation and the industry as head of our part in the Fourth War Loan. His initiative, drive and showmanship are widely known and justly applauded." He added that he was certain Mr. Skouras' leadership in the campaign would "be up to the standard set in past Bond drives by such patriotic showmen as Oscar Doob, Edward L. Alperson, L. C. Griffith, C. B. Akers and Ray Beall."

Said Mr. Skouras: "I have accepted this responsibility with great enthusiasm and will do everything possible in behalf of the Fourth War Loan." He explained that "in the final analysis, the success of the industry's participation will depend mainly upon motion picture theatre patrons and exhibitors throughout the nation."

On Wednesday, Rick Ricketson, of Denver, and B. V. Sturdivant, of San Francisco, were appointed by Mr. Skouras his co-chairmen for the campaign. Mr. Ricketson, head of the Fox Intermountain Theatres circuit, is WAC exhibitor chairman in his territory, and was all-industry chairman for the National War Fund drive in Colorado. Mr. Sturdivant has been prominent in WAC and defense efforts in San Francisco and Los Angeles.

Mr. Skouras on Monday and Tuesday will meet in Los Angeles, with Mr. Ricketson, Mr. Sturdivant; Francis Harmon, WAC coordinator; S. H. Fabian, theatre division head; Ed Schreiber, publicity director, and John Flinn, Hollywood WAC coordinator. The conference will lay the pattern for industry participation in the Fourth War Loan.

Barry Buchanan has been named liaison between Hollywood and the U. S. Treasury Department, and is expected to devote his efforts to participation by Hollywood talent in the drive.

During the discussion before the Senate Finance Committee of the forthcoming January-February drive, Secretary of the Treasury Henry Morgenthau, Jr., said that he was considering a Fifth War Loan in May, adding that no specific date had been set and that the campaign might be deferred until later in the year. Goal of the Fourth War Loan has been set at $14,000,000,000.

Treasury officials have announced that Oscar Doob, who was assistant national director of the Third War Loan, will be unable to serve in the fourth campaign in the same capacity, because of the necessity of his remaining at his post at Loew's Theatres as a result of Loew's loss of manpower to the armed forces.

Program Is Announced for War Information Shorts

Stanton Griffis, head of the Bureau of Motion Pictures, Office of War Information, has announced a program of war information short subjects and film bulletins, produced and distributed by the film industry. The War Activities Committee will release one war information subject each week to exhibitors pledged to show war subjects.

Short subjects to be released in December, according to Mr. Griffis, are: "Chief Neely (of the WAVES) Reports to the Nation," December 2; "Brothers in Blood," December 16; "The Price of Rendova," December 23; "No Exceptions." December 30.

Staff Photo

CHARLES SKOURAS

Cooper Examined in Paramount Action

Examination of Joseph H. Cooper, by Paramount Pictures in connection with his suit for $250,000 damages was to be held this week, according to papers filed in N. Y. Federal Court. Mr. Cooper charges breach of contract in use of advances of $138,581 which both withdrew from the Lincoln Theatre Corporation, of which they were equal partners. He said he was forced to pay $100,000 in back income taxes. Mr. Cooper alleges that without his knowledge, his share was credited to salary and theirs to overhead, which resulted in an investigation by the Internal Revenue Bureau.

Mr. Cooper last week was examined before trial in connection with Paramount's suit against him and three of his Colorado Corporations, The Rialto, Inc., Interstate Theatres Corporation, and J. H. Cooper Enterprises of Colorado. Paramount seeks to be adjusted owner of stock in the three corporations.

Examination of Mr. Cooper was postponed in connection with the suit of Paramount, Montague F. Gowthorpe, treasurer and director, and Sam Dembow, Jr., directors, in the Lincoln Theatre Corporation, which seeks an accounting of assets from Mr. Cooper as president of the Lincoln Theatre Corporation, and also seeks to transfer leases in Mr. Cooper's name off the Stuart and Lincoln theatres in Lincoln.

Orders 48-Hour Week in Chicago Manpower Area

A 48-hour work week was ordered for Chicago on Friday by William H. Spencer, regional director for the War Manpower Commission. It is effective December 1 for all establishments employing more than eight persons.

Film officials indicated they would follow the example of Los Angeles exchanges and theatres and seek exemption from the order.

In view of limited film delivery, rapid turnover and the structure of exchange operation, Chicago film men will ask exemption from the order on the ground that its application to the industry would not add to the war effort or affect manpower requirements.

Paramount Starts Musical

Paramount has started camera work on the musical "National Barn Dance," based on the radio show, with the large Chicago troupe of novel air entertainers playing themselves and a Hollywood cast filling other roles. Joan Heather and Charles Quigley have the starring romantic leads.

RKO Shows Net Of $5,008,074 For 39 Weeks

As compared to a $736,240 profit for the full year of 1942, Radio-Keith-Orpheum Corporation and subsidiaries for the 39 weeks of this year, ending October 2, showed a net profit of $5,008,074, reported early this week by N. Peter Rathvon, president. The figure compares with a net loss of $389,853 for the same period last year.

Gross profits, before reserves and depreciation, for the 39 weeks were $11,914,106, compared with $2,302,210 for last year's comparable period. After depreciation and reserves, but before taxes, profits for the period were $9,947,217, compared with $699,892 in 1942.

Provision for Federal income taxes for 1943 approximates the consolidated tax return liability on a 42 per cent basis, whereas the 1942 income taxes, calculated at 40 per cent, cover the aggregate liability on an individual tax return basis.

In 1942 the 39-week operations were hit by the $633,804 "extraordinary studio write-off" set down when Charles Koerner took over production at the studio, insisting on the liquidation of certain story and other properties he considered of questionable value. The current report carries no such write-off.

Mr. Rathvon's report includes a new and significant item in the provision of $1,000,000 for post-war adjustments. Provision is also made in the amount of $4,180,000 for taxes, against only $1,050,356 in the corresponding period of 1942. Excess profit taxes amounted to $720,000 this year.

The Keith-Albee-Orpheum Corporation and subsidiaries for the same 39-week period showed a net profit after all charges of $1,217,541 compared to $1,074,258 for the same period in 1942.

Cooperative Ads Set on Paramount Package

Paramount has prepared several combination ads in its cooperative newspaper campaign on "Riding High" in which the company's Technicolor musical short subject, "Caribbean Romance," is displayed with the Dorothy Lamour-Dick Powell feature as an all-Technicolor package show, the company reported this week. "Caribbean Romance" is the second of Paramount's two-reel Technicolor Musical Parade shorts to be given special attention.

"Mardi Gras," first in the series, shared billing honors and advertising space with top features in key cities, according to Oscar Morgan, Paramount's short subject sales manager.

"Caribbean Romance" was booked by Samuel Goldwyn to play with "North Star" at the Victoria and Palace theatres in New York and at the Alcazar in San Francisco. Third in the series, "Lucky Cowboy," has been completed and will be released shortly. "Showboat Serenade" is the fourth of the Musical Parade shorts completed, and "Fun Time," the fifth, will go into production December 6.

Skouras, Kent Delay London Trip; To Go in January

Spyros Skouras, president of Twentieth Century-Fox, and Lawrence Kent, his executive assistant, have delayed their scheduled trip to London. They will go early in January, it is expected. Others from major companies, who are expected to visit London at the same time, are J. Robert Rubin, MGM vice president, and Al Lichtman, Loew's vice president.

REASON NO. 7 WHY M-G-M SHORTS TOP THE INDUSTRY!

THE OTHER REASONS ARE:

M-G-M SPECIALS—2 Reels
(Including Crime Does Not Pay)

PETE SMITH SPECIALTIES

JOHN NESBITT'S PASSING PARADE

M-G-M MINIATURES
(Carey Wilson, Robt. Benchley)

M-G-M CARTOONS
(In Technicolor)

M-G-M's NEWS OF THE DAY

Latest addition to the trophies and awards which James A. FitzPatrick has so richly won for his work in travel films is this medal, The Aztec Eagle Award, presented by the Mexican Government for his series of 8 travel shorts made in that country. Repeat bookings continue to delight audiences from coast-to-coast; a true expression of the Good Neighbor policy.

The Medal-Winning TECHNICOLOR Gems—

FITZPATRICK TRAVELTALKS

(Season 1943-44)

His new De Luxe series takes your travel-hungry public on an All-American tour. The most entertaining subjects he has ever made. They've got quality and love-of-country appeal that sell extra tickets. It pays to play:

FITZPATRICK ALL-AMERICAN TRAVELTALKS

1. THROUGH THE COLORADO ROCKIES
2. GRAND CANYON—PRIDE OF CREATION
3. SALT LAKE DIVERSIONS
4. A DAY IN DEATH VALLEY
5. MACKINAC ISLAND
6. VISITING ST. LOUIS
7. MONUMENTAL UTAH
8. ALONG THE CACTUS TRAIL
9. COLORFUL COLORADO
10. CITY OF BRIGHAM YOUNG
11. ROAMING THROUGH ARIZONA
12. THE KING'S HIGHWAY

M-G-M . . . The Long and Short of it!

War Bonds for Christmas Gifts!

Booklet Reports On Dimes Drive, Lauds Theatres

As the industry prepares for the 1944 March of Dimes campaign, set for January 24 to 30, the theatre division has issued a 40-page brochure reporting on the 1943 drive. The report, titled "So They May Walk Again," was mailed this week to theatres and to industry officials. A special copy was sent to President Roosevelt. The booklet contains a complete report, theatre-by-theatre, of the 1943 March of Dimes' collections. It also carries messages from President Roosevelt and from Basil O'Connor, president of the National Foundation for Infantile Paralysis.

A net total of $2,116,539 was raised by the nation's theatres out of the over-all total of the National Foundation collections of $5,648,419, or nearly 40 per cent.

Nicholas M. Schenck, national chairman of the industry drive, in reporting the 1943 campaign, gave full credit to exhibitors and to their staffs for the committee's achievement. "Behind this accounting of dollars is a story intensely dramatic and heartwarming," he said. "The dollars and dimes listed in these pages are already saving lives."

A map in the booklet shows the theatre collections in each state and the per capita contributions. The national average donation per capita was $.0159.

Plans for the 1944 campaign already are under way. Before leaving New York for the west coast this week, Mr. Schenck announced he had received acceptances from the following industry leaders who will act as state chairman, all of whom served in a similar capacity last year: Harry Nace, chairman for Arizona; Rick Ricketson, Colorado; Milas L. Hurley, New Mexico; R. J. O'Donnell and Julius Gordon, co-chairmen for Texas; W. F. Crockett, Virginia, and Frank L. Newman, Sr., Washington. The state chairmen have adopted the slogan: "More in '44" for next year's drive.

Coast Guard Sponsors Special Screening of "Task Force"

"Task Force," a two-reel Technicolor film depicting actual amphibious operations, produced by Warner Brothers with Government cooperation, was shown Thursday in the Warner home office projection room. It was a special invitation screening sponsored by the U. S. Coast Guard. Among those present besides naval officers, a contingent of SPARS and the press, was a group of sea heroes recently back from combat duty, including Captain Roger Heimer, captain of the "Amphibious" flagship, and only surviving captain who participated in three Mediterranean invasions. Also present were Signalman George Segrist, who went aboard a Nazi submarine and took prisoners; Ensign Lloyd Durant and Chief John Folk, combat photographers.

File Suit Against Republic

A bill of particulars was granted by New York Federal Judge Vincent L. Leibell last week to Republic Pictures Corporation, defendants in an unfair competition suit brought by the Theatre Guild, producers; Oscar Hammerstein, II, author, and Richard Rodgers, composer, of the musical play "Oklahoma," based on the title of Republic's film, "In Old Oklahoma." The suit charges that release of the film will damage not only their musical play now on Broadway, but also the future film production, planned by the Guild. The plaintiffs seek to restrain the picture company from release of its film, which is based on a story called "The War of the Wild Cats."

ROOSEVELT IN TRIBUTE TO FILM INDUSTRY

A message from President Roosevelt to the industry's 1943 March of Dimes committee, described as "one of the most striking tributes ever paid to the motion picture industry", has been made the foreword of a 40-page booklet called "So They May Walk Again", which the theatre division published this week, reporting on theatre participation in the drive.

The President's message said: "Motion pictures and motion picture theatres occupy an important position in the community life of the American people. This places upon the film industry a serious responsibility. You men and women of the industry are meeting that responsibility by the splendid work you are doing in behalf of the fight against infantile paralysis. When the final victory over this dread disease is won, you will have the inspiring satisfaction of having shared in giving this boon to humanity."

Exhibitors Win Clearance, Lose Run Arbitrations

The Plaza theatre, operated in Derry, N. H., by Joseph Mathieu, won substantial clearance reductions Friday in an award by Garrett S. Hoag, arbitrator of the 24th Boston arbitration complaint. He ordered Paramount, RKO, Warners, Loew's and 20th Century-Fox to eliminate clearance in favor of the first run State and Tremont theatres, Nashua.

"Unless and until the Crown, in Manchester, exhibits pictures regularly seven days a week" it shall receive no clearance, Mr. Hoag ruled If it does so operate, he set seven days as the maximum clearance on first run and eliminated clearance for second run offerings. He cut first run clearance of the State and Strand in Manchester from 30 days to 14 on first run and eliminated clearance over Derry on second run pictures.

Costs were charged against the two intervenors, Colonial Theatre Company and State Operating Company.

"Failure to prosecute the complaint" led to the dismissal of the fifth Oklahoma City case last week. W. H. Browne dismissed the specific run action against RKO and Paramount filed in August 1942 by Ray H. Russ, operating the Camera theatre in Stillwater. The arbitrator ruled that Mr. Russ had abandoned his action by failure to file briefs or prosecute the complaint.

Altec Service Holds Field Meeting in New York

Altec Service Corporation held a meeting of field personnel in New York Wednesday, Thursday and Friday at the Park Central Hotel. The session was called by L. W. Conrow, president of the company. George L. Carrington, vice-president of Altec, and Mr. Conrow were the principal speakers. During the three-day conference, industry technical problems resulting from the war were discussed and field reports were given.

Warners Set Trade Show

National trade showing of "Destination Tokyo," co-starring Cary Grant and John Garfield, has been set for Monday, December 20, it was announced this week by Warner Bros.

Exhibitors Fight Tax Rise; Urge Alternate Plan

Represented by Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America, and Abram F. Myers, general counsel of Allied States Association, the exhibitors of the nation on Wednesday presented their arguments against the Treasury's request for a 30 per cent admission tax at film theatres, before the Senate Finance Committee. On Monday the committee heard Secretary of the Treasury Henry Morgenthau, Jr., and Randolph Paul, general counsel of the department, in their recommendations for a $10,500,000,000 tax bill, previously rejected by the House of Representatives. The Treasury's tax plan calls for a trebling of the present tax on admissions.

The exhibitor argument was to the effect that while the stand was against any increase in admission tax rates, if the rise was inevitable the exhibitors favored the suggestion of the experts of the joint Congressional Committee on Internal Revenue Taxation calling for a rate of two cents on each 15 cents, rather than the House rate of two cents on each 10 cents. An alternative, it is understood, was also offered, whereby a sliding scale would retain the present tax on admissions up to 20 cents, with an increase on admissions up to 50 cents, with rates going correspondingly higher on admissions in excess of 50 cents.

The flat doubling of the present tax as provided in the House bill would raise an additional $163,500,000 a year for the Treasury. The Treasury's recommendation of a trebling of the tax would raise $327,000,000, representing the third largest return from any of the excise tax increases recommended. Heading the list is the $487,000,000 sought from distilled spirits, and $371,000,000 from cigarettes.

Mr. Paul, in making the Treasury's recommendation, criticized the House rejection of the proposal and said that the increases were "fully warranted in view of the great wartime increases in demand."

Edward Johnson, presenting the case of the Metropolitan Opera Company to the Senate Committee Tuesday, declared that his company was "a depository of the classics," and added that last year the company paid $150,000 in admission taxes while suffering an operating loss of $200,000, and in closing his plea asked exemption from admission taxes on the grounds that the Metropolitan was an educational institution and "not just an amusement."

Cinema Lodge To Hold Symposium Thursday

Cinema Lodge, B'nai B'rith, will hold a symposium on anti-semitism at its next meeting, Thursday evening, December 9, at the Piccadilly Hotel, New York. The meeting is open to all members of Cinema Lodge and prospective members.

Speakers at the meeting will detail conditions in Philadelphia, New York and Boston. The speaker on Philadelphia will be Maurice Fagan, executive secretary of the Anti-Defamation Council of Philadelphia. Leonard Finder, eastern executive head of the Anti-Defamation League, will discuss anti-semitism in New York. Ben Epstein of the Anti-Defamation League of Boston will present a picture of the problem there.

Fraser Rejoins Columbia

George Fraser, who left the Columbia exploitation department in September to join the U. S. Army as a volunteer officer candidate, has returned to Columbia following his discharge due to a stomach ailment.

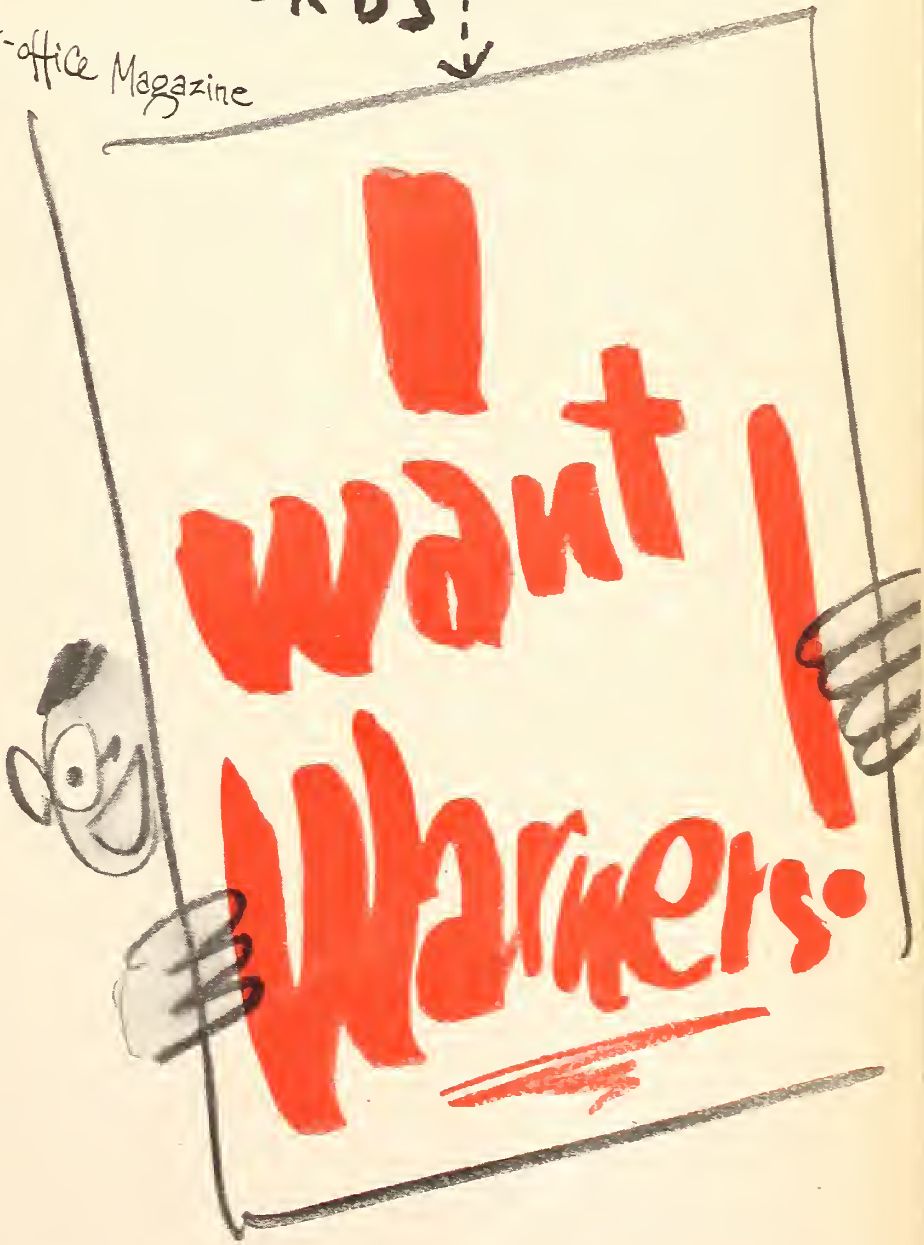
he Just finished reading all the facts in "Box-office Records"!

Published by Box-office Magazine

Quote!

"WARNERS LEAD ALL COMPANIES IN BOXOFFICE PERFORMANCE FOR ENTIRE YEAR!"

Unquote!


I want Warners!

Leserman Tells District Heads Of UA Product

United Artists has seven pictures now completed and awaiting release dates, five other features in various stages of production, and 19 screenplays being prepared for production, Carl Leserman, general sales manager, told district managers Tuesday at the closing session of the company's sales meeting in New York.

Those assembled at the final session concentrated on discussion of sales policies for the seven pictures to be released. After each picture was analyzed, plans for its over-all sales coverage were completed. Those discussed were: Samuel Bronston's "Jack London," Gregor Rabinovitch's "Three Russian Girls," Benedict Bogeaus' "The Bridge of San Luis Rey," Harry Sherman's "The Woman of the Town," the Ripley-Monter production "Voice in the Wind," Harry Joe Brown's "Knickerbocker Holiday" and Arnold Pressburger's "It Happened Tomorrow."

Pictures now before the cameras were also discussed: David O. Selznick's "Since You Went Away," Charles R. Rogers' "Song of the Open Road," Seymour Nebenzal's "The Moon Their Mistress" (tentative title), Edward Small's "Up in Mabel's Room" and Andrew Stone's "Sensations of 1944."

Included in the product in preparation for the cameras are: Selznick's "So Little Time," Mary Pickford's "Junior Miss," Charles Chaplin's "The French Bluebeard," Sol Lesser's "Three's a Family," Charles R. Rogers' "The Gaunt Woman," "One Man's Family" and "My Wild Irish Rose"; Edward Small's "Valentino," "Cagliostro," "Bella Donna," "Kate Finnigate"; Hunt Stromberg's "Dishonored Lady" and "This Is Life"; Jules Levey's "The Hairy Ape," Benedict Bogeaus' "There Goes Lona Henry," Lester Cowan's "Tomorrow the World" and "Here Is Your War," Jack Skirball's "Music from Heaven" starring Fred Allen.

United Artists also will release additional William Cagney Productions' product and forthcoming Hopalong Cassidy Westerns produced by Harry Sherman.

During the two-day conference the district managers attended private screenings of "Jack London" and the Ripley-Monter film, "Voice in the Wind."

On Wednesday United Artists Canadian branch managers opened a three-day sales meeting at the Windsor Hotel in Montreal. Mr. Leserman, accompanied by Paul Lazarus, Sr., contract department manager; Paul Lazarus, Jr., director of advertising and publicity, and David H. Coplan, Canadian division manager, left for Montreal immediately following the New York meetings.

Sells War Bonds and So Meets Customers

C. G. Littler, manager of the Beechwold theatre in Columbus, Ohio, was the winner of a War Bond for having the best lobby display among the subsequent run houses during the Third War Loan campaign. The prize was awarded by P. J. Wood, Ohio chairman of the WAC Theatres Division. "I personally," says Mr. Littler, "met more of my customers during the 21 days of the drive than I had in all the five years I've been in the theatre game."

Frank Walker on Air

Frank Comerford Walker, Postmaster General, and former president of Comerford Theatres, spoke over the Columbia Broadcasting System network Tuesday evening, under sponsorship of the Democratic National Committee, on "Elections in Wartime."

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 25—Roosevelt, Churchill, Stalin plan new offensives. . . . Berlin shattered from air. . . . Salerno and Naples taken. . . . Allies move on Rome. . . . Convoy battle against U-boats won. . . . Tennis champs hold exhibition tournament in Sydney.

MOVIETONE NEWS—Vol. 26, No. 26—Hitler and Mussolini meet. . . . Allied ship attacked by Japs in Solomons. . . . Happy Americans returning from Jap prisons to New York via Rio. . . . Navy sinks the Army—13-0. . . . Great Lakes' last minute victory upsets Notre Dame's record.

NEWS OF THE DAY—Vol. 15, No. 223—Two years after Pearl Harbor. . . . Russians rib Adolph. . . . First birthday of Spars. . . . Wild West imported.

NEWS OF THE DAY—Vol. 15, No. 224—War's greatest air offensive. . . . Mussolini's flight to Hitler shown in captured Nazi films. . . . 1,500 Americans home from Japan. . . . Squirt gun practice.

PARAMOUNT NEWS—No. 26—Seabees taught mosquito control. . . . Brazil begins exploration of trackless jungle—object rubber and minerals. . . . Bumper crop of Xmas turkeys promised. . . .Battle of Central Pacific.

PARAMOUNT NEWS—No. 27—Destroyer launched in Staten Island. . . . Graveyard shift war workers married on job. . . . Natives build Guadalcanal church in memory of heroes.

RKO PATHE NEWS—Vol. 15, No. 28—Marines pushing Japs from Bougainville. . . . Russians enjoy film depicting Hitler a target for Red Army bayonets. . . . Fashions of 50 years by Vogue. . . . President's wife reviews SPARS' first birthday parade. . . .

RKO PATHE NEWS—Vol. 15, No. 29—Americans from Japan near home . . . Mussolini rescued by Nazis. . . . Flying forts raze Paris plants. . . . U. S. cemetery on Guadalcanal. . . . Water gun trains turret gunners

UNIVERSAL NEWSREEL—Vol. 16, No. 245—America's conversion to offsensive warfare now complete with trained men, material and sharpened war spirit. . . . Anti-bacterial fungus developed in war against disease. . . . Mexico celebrates Revolution of 1910. . . . Dog show in Philadelphia. . . . "All-girl" show of New Cumberland troops.

UNIVERSAL NEWSREEL—Vol. 16, No. 246—Rescue Mussolini. . . . Truck runs on sawdust. . . . Homeward bound from Jap prisons. . . . Preview by Santa. . . . Notre Dame's upset.

ALL AMERICAN NEWS—Vol. 2, No. 58—Art of teaching taught. . . . Methodists launch comprehensive social program. . . . Riverdale colored orphanage shows how it operates. . . . Football games.

Arthur Greenblatt, PRC Pictures Vice-President, Resigns

Arthur Greenblatt, vice-president and general sales manager of PRC Pictures for the past two and a half years, last Tuesday resigned. Although no reason was given for Mr. Greenblatt's action, there have been widespread reports in New York and Hollywood of conflicts over authority among company executives.

Leo J. McCarthy, former assistant general sales manager, was named general sales manager, replacing Mr. Greenblatt. Mr. McCarthy was appointed by Leon Fromkess, vice-president in charge of production.

Mr. Greenblatt's resignation followed the return to Hollywood of Mr. Fromkess. The former PRC head is expected in New York shortly, when he may announce his future plans.

Distributors Ask Court to End Hearings in Goldman Case

The major distributors and the Warner circuit last week asked the Philadelphia Federal Court to end hearings in the anti-trust suit by William Goldman, theatre owner, against them. They had been expected to ask for dismissal. Morris Wolf, Warner attorney, explained that the dismissal motion was abandoned because of technicalities. Previously, the defendants rested their case without offering a defense. Both sides are filing briefs.

Johnson Joins Army

Robert S. Johnson, amusement editor of the Memphis *Press-Scimitar*, has been inducted into the Army, reporting at Camp Shelby, Miss.

Falsification of Tickets Felony In Mexico

by LUIS BECERRA CELIS
in Mexico City

It is now a felony to forge or otherwise falsify tickets or passes to theatres in Mexico. An amendment to the Federal Penal Code makes such tampering a felony instead of a misdemeanor as before. Conviction of such falsification of theatre tickets or "skulls" now is punishable by a prison term of from three months to three years, depending upon the gravity of the offense, with a fine that is left to the discretion of the convicting court. The misdemeanor conviction carried only a light fine.

The felony status of this offense applies to tickets and passes to all amusements in the Republic to which a cash admission is charged. A great increase in tampering with tickets and passes, and complaints of exhibitors and other impresarios, induced the Government to make this offense a felony.

▽

The industry's own bank, the Banco Cinematografica, S.A., which has its headquarters here and is managed by Carlos Garrido Galvan, announces that this year up to October 31 it financed the business to the extent of $750,000, in the form of loans, discounts and the opening of credits.

▽

Theatres here and in this zone, which is considerable in area and population, running to about 3,000,000, are doing well, thanks to the prevailing cold wave, with temperatures as low as five above zero, centigrade, of course, but plenty chilly, something like New York this time of year.

Mexico City is half as high again as Denver and is surrounded by towering snow-capped mountains.

Walsh Removes Chicago Local Officers, Pending Hearing

Officers of the Chicago projectionists' union have been removed, pending a hearing of charges against them. The removal was by Richard Walsh, president of the International Alliance of Theatrical Stage Employees. The charges are in behalf of 800 members of the union, who seek to recover an estimated $5,000,000 in wages lost during the past 11 years.

The charges are based upon testimony at the trial in New York of seven alleged members of the Capone gang, who are said to have conspired with George Browne and Willie Bioff, former IATSE chiefs, in extorting money from motion picture companies.

The union members' suit was filed November 15, and amended on November 22 by new complaints which brought the total to 19. The suit asks that the defendants be enjoined from using union funds to defend themselves, and asks that records from 1932 on be produced.

Klauber Gets OWI Post

Edward Klauber, retired vice-president of the Columbia Broadcasting System, has been appointed an associate director of the Office of War Information. He assumed the post at midweek, succeeding Milton Eisenhower.

Keene Joins Yorke

Rogers Keene, film editor, formerly with Paramount, Grand National and Educational Pictures, and recently specializing in war training films, has joined the Emerson Yorke Studio under a term contract.

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

Universal Editing 14 Films

An indication of the degree of readiness on the part of the studios to meet whatever demands for product the tomorrows may bring is to be had from consideration of the not untypical case of Universal.

Fourteen features are in the Universal cutting rooms, camera work completed and final assembly in progress.

This time last year the studio had only five features in editing stage.

And while the cutters are putting the completed pictures into screening form, the studio has three major features in work on its stages.

Two of the features being edited are Donald O'Connor vehicles, "Patrick the Great" and "Chip Off the Old Block," giving exhibitors and the O'Connor public assurance of seeing more of the oncoming young favorite for some while after and if military service deprives the studio of his talent.

Two Maria Montez Films Strictly Escapist

Two others are Maria Montez films, "Ali Baba" and "Cobra Woman," entries in that totally escapist bracket of entertainment which Hollywood considers the only one altogether proof against the impact of world-stirring events.

The 10 other pictures in Universal's cutting rooms are "Her Primitive Man," starring Louise Allbritton and Robert Paige; "Weekend Pass," with Martha O'Driscoll and Noah Beery, Jr.; "Moonlight in Vermont," presenting Gloria Jean; "The Impostor," offering Jean Gabin; "Calling Dr. Death," chiller starring Lon Chaney, Jr.; "Ladies Courageous," starring Loretta Young and Geraldine Fitzgerald; "Phantom Lady," with Ella Raines and Franchot Tone; Walter Wanger's "Gung Ho," with Randolph Scott; "Swingtime Johnny," an Andrews Sisters number, and "The Mummy's Ghost," another Lon Chaney, Jr., thriller.

Samuel Goldwyn Planning Active Studio Year

Back in Hollywood after six weeks in the east, Samuel Goldwyn revealed plans for an active year of production. With his Technicolor comedy, "Up in Arms," starring Danny Kaye, in final stages of editing, for February release, the producer will press preparations for starting "Treasure Chest," the Bob Hope vehicle, in March.

In April, according to plan, the producer will start "Those Endearing Young Charms," starring Teresa Wright and Dana Andrews, following in May with start of filming operations on the second Danny Kaye picture, not yet titled. This production, like the Hope project, will be in Technicolor.

Producers Corporation of America has put the editing of "Knickerbocker Holiday," filming of which ended at the weekend, on a 24-hour basis, with a view to getting the picture ready for a New York premiere New Year's Day.

Predicating the move upon the business figures of the past year in the field of the Western melodrama, Republic has decided to increase the budgetary range of its Don Barry and Bill Elliott pictures, bringing them to approximate parity with the Roy Rogers subjects.

Producers William Pine and William Thomas have assigned Frank McDonald to direction of "Gambler's Choice," for Paramount release, which will star Chester Morris and Nancy Kelly.

Jules Levey has signed Susan Hayward for the feminine role opposite William Bendix in "The Hairy Ape," the Eugene O'Neill play, which he's to produce for United Artists release.

Robert Benchley's acting-writing contract with Paramount is to be implemented with his appearance in "National Barn Dance," the studio's bid for box office attention of the millions who take their entertainment primarily from the radio.

Bert Cummings, economic expert attached to the War Food Administration and the Office of Price Administration, and Herman Hettinger, of the United States Treasury Department, are here to assist in filming Office of War Information shorts for distribution by the War Activities Committee.

Universal is to produce a short on the subject of food control, and Paramount will produce an anti-inflation subject.

Zanuck Starts "Wilson"

Darryl F. Zanuck started the cameras on his production of "Wilson", his first film since returning to active charge of the Twentieth Century-Fox studio, to highlight a week in which the start of nine films, offset by the completion of only five, brought the cross-studio total of films in the shooting stage to 45. Henry King is directing the picture, which will present Sir Cedric Hardwicke, Thomas Mitchell, Charles Coburn and scores more in speaking parts.

"Address Unknown", produced and directed by William Cameron Menzies for Columbia release, stars Paul Lukas and K. T. Stevens.

MGM started "Three Men in White", with Lionel Barrymore and Van Johnson, an item in the Dr. Gillespie series, directed by Willis Goldbeck.

Monogram's "Outlaw Trail" is a Hoot Gibson-Bob Steele Western, produced and directed by Robert Tansey.

"National Barn Dance", Paramount, is a Walter McEwen production, directed by Hugh Bennett, with Charles Quigley, Jean Heather, Robert Benchley and radio talent in the cast.

Charles R. Rogers started "Song of the Open Road", for United Artists release, with S. Sylvan Simon directing a cast that includes Edgar Bergen, Charlie McCarthy, Bonita Granville, Rose Hobart and W. C. Fields.

Universal launched "Christmas Holiday", a Felix Jackson production, directed by Robert Siodmak, starring Deanna Durbin.

Warners started "My Reputation", a Henry Blanke production, directed by Curtis Bernhardt, presenting Barbara Stanwyck, George Brent and others.

Edward Small turned the cameras upon "Up In Mabel's Room", for United Artists' release, with Marjorie Reynolds, Dennis O'Keefe, Gail Patrick and Mischa Auer.

The state of production at the weekend:

COMPLETED

Columbia
Empire of the West
The Wedding Guest Sat on a Stone

Republic
Mojave Firebrand

Universal
Cross Your Fingers
Patrick the Great

UA
Song of the Open Road (Chas. Rogers)
Up in Mabel's Room (Edward Small)

Universal
Christmas Holiday

Warners
My Reputation

STARTED

Columbia
Address Unknown

MGM
Three Men in White

Monogram
Outlaw Trail

Paramount
National Barn Dance

Twentieth Century-Fox
Wilson

SHOOTING

Columbia
Yes Sir, That's My Baby
Nine Girls

MGM
Dragon Seed
Two Sisters and a Sailor
Kismet
Mr. Co-Ed
The Canterville Ghost

Monogram
Hot Rhythm

Paramount
You Can't Ration Love
Take It Big (Pine-Thomas)
Incendiary Blonde
Tomorrow's Harvest
The Hitler Gang
Rainbow Island
Double Indemnity
I Love a Soldier

RKO Radio
Marine Raiders
Seven Days Ashore
Are These Our Children?
Gildersleeve's Ghost (formerly Gildersleeve, Detective)
Show Business
International Zone

Republic
Rosie the Riveter
Fighting Seabees

Twentieth Century-Fox
Greenwich Village
Four Jills in a Jeep
The Purple Heart
Home in Indiana

UA
It Happened Tomorrow (Pressburger)
Knickerbocker Holiday (PCA)
Since You Went Away (Vanguard)

Universal
Three Cheers for the Boys
Gypsy Wildcat

Warners
Hollywood Canteen
Mr. Skeffington
Between Two Worlds

Columbia Announces
The World Prem

RADIO CITY MUSIC

Wh

GIVE WAR BONDS
FOR CHRISTMAS

COLUMBIA PICTURES

re Dec. 2nd.

ALL, NEW YORK

Rosalind *Brian*

RUSSELL · AHERNE

IRVING CUMMINGS'

at a Woman!

with **WILLARD PARKER**

SCREEN PLAY BY THERESE LEWIS AND BARRY TRIVERS . . . A COLUMBIA PICTURE

Rupert Griffith, Circuit Owner, Dies at 50

Rupert E. Griffith, who owned the Griffith circuit of the Southwest together with his brothers, H. J. and L. C. Griffith, died November 22, at the Beverly Hills Hotel, Los Angeles, after two heart attacks. He was 50.

Funeral services were held Monday at the First Baptist Church, Oklahoma City, where the body was taken for burial.

At the services Monday Mr. Griffith's film and other associates paid tribute to his humanitarian activities. Some 500 at the services were told by the Reverend J. Howard Williams of Mr. Griffith's work for the underprivileged.

Among those present at the services were: Fred Morley, vice-president, and Fred Hoenscheidt, district manager, R. E. Griffith Theatres, Dallas; Karl Hoblitzelle, R. J. O'Donnell, Raymond Willy, William O'Donnell, Ray Beall, F. O. Starz, James O. Cherry, Interstate Circuit, Dallas; Julius Gordon, Cliff Orter, Jefferson Amusement Company; Harold Robb, Donald Douglas, Michael Rice, Robb & Rowley Theatres; Phil Isley, Phil Isley Theatres; John G. Long, Long Theatres; Burtus Bishop, J. M. Donahue, J. G. Underwood, Lloyd Rust, John Francomi, Phil Long, Ralph McCoy, George Wilcey, C. W. McCormick, Irving Broidy and Claude Ezell.

Mr. Griffith was born at Hallettsville, Texas. He was educated in Texas and Oklahoma. It was in Oklahoma City that he entered the theatre operation which was to make him and his brothers owners of the largest aggregation of theatre properties in Texas, Oklahoma, Arkansas, New Mexico and Arizona, and also owners of varied real estate, including several hotels.

Mr. Griffith was a patron of Father Flanagan's Boys' Town, in Nebraska, and also operated the Griffith Boys' Camp on his ranch near Belton, Texas.

Mr. Griffith leaves his widow, Marcella, of Las Vegas; a son, Rupert; a daughter, Julie Joan; his two brothers, and his mother, Mrs. H. J. Griffith, Sr., of Oklahoma City.

Frank Sheridan, Stage and Screen Actor 62 Years

Frank Sheridan, stage and screen actor, died November 24 at his Hollywood home, at 74. He had recently signed an eight-week contract with Twentieth Century-Fox for the role of a Congressman in "Woodrow Wilson."

Mr. Sheridan was a native of Boston. He went on the stage at the age of 12. Some of the films in which he appeared in recent years were "Washington Merry-Go-Round," "The Great O'Malley," "The Man Who Dares," "The Life of Emile Zola."

He was a member of the Lambs and Masquers Clubs, and veteran of the Spanish-American war. His widow, Edna, survives.

Lt. Werner Killed in Action

Lt. William Gilbert Werner, son of William Werner, office manager of Twentieth Century-Fox, was killed in action during the recent battle on the Gilbert Islands, it was learned this week. Lt. Werner was a graduate of Dartmouth University. He entered the Army two years ago and had been stationed in the South Pacific for more than a year.

Thomas C. Smith

Thomas C. Smith, one of Cleveland's oldest actors, died there Thanksgiving Day, at the age of 81. He leaves two daughters, Irene and Bobby, both of whom were in vaudeville and radio before their marriages.

RUPERT E. GRIFFITH

J. F. Webber, Retired Actor, Was in "Abie's Irish Rose"

John F. Webber, actor, died at the Dickinson Hospital, Northampton, Mass., November 25, after a brief illness. He was 74.

Born in Coeymans, New York, Mr. Webber entered the entertainment industry in Denver, in a stock company. Later, he joined the Castle Square Stock Company, in Boston, then attracting the favor of the late David Belasco, who gave him a part in "The Girl of the Golden West."

Mr. Webber played the part of Father Whalen in "Abie's Irish Rose." He retired several years ago. He leaves a brother, Frank.

Sam Schoenstadt, Circuit Head in Chicago

Samuel Schoenstadt, general manager of H. Schoenstadt and Sons, Inc., Chicago theatre operators, died November 28 at the age of 42, from a heart attack. He was stricken while driving from the Brighton to the Midwest theatres, on an inspection tour. Mr. Schoenstadt was a nephew of the circuit's founder, and was with the organization 20 years.

A. J. Diebold

A. J. Diebold, owner of the Palace and State theatres, Cedar Rapids, Iowa, died in that city November 25, at 61, after a paralytic stroke. Mr. Diebold also owned theatres in Waterloo and Mason City, Iowa. He is survived by his widow, a daughter, Bonnie, two sisters and three brothers.

Mather Shanahan

Mather Shanahan, 27, manager of the Fox West Coast circuit's Casa Loma Theatre, Los Angeles, was killed in an automobile accident in that city November 26. He leaves a widow and one child.

Tregaskis' Wound Serious

Richard Tregaskis, International News Service correspondent, who was wounded in Italy, may suffer partial paralysis, reports from North Africa said this week. A shell splinter penetrated two inches into his brain. Mr. Tregaskis is author of "Guadalcanal Diary," compounded from his experiences with the Marines on Guadalcanal Island, and from which the Twentieth Century-Fox film of the same name was made.

Liens Against Berkeley, O'Brien

The Internal Revenue Department has filed tax liens of $26,947 against Busby Berkeley, dance director, and $18,953 against Edmond O'Brien, actor.

Korda Replies to Balcon Charges Of Blockade

Challenging Michael Balcon's recent attack against the American film industry in the British press, Sir Alexander Korda, production chief for MGM in England, declared in a letter published last Wednesday in the London *Times* that in his "great many years of experience" of showing films in the U. S., he had never once encountered "any mysterious power or combination which wanted to stop my pictures in American theatres."

Mr. Balcon, British producer, in an article which appeared November 12 in the London *Evening Standard,* charged, among other things, that British films were being blocked in the American market by "a small group of industrialists who control American theatres."

Sir Alexander's reply, which was published last Sunday in the New York *Times,* said the output of the British industry depends "in value not upon volume of pictures produced, but on the number of those having universal appeal." Competition between the British and American film industries has been on a quality rather than a quantity basis, and, he said, "in that competition we stood our ground."

"The future of the British film industry depends very much on whether its leaders avoid trying to evolve grievances against America or to create excuses for themselves," he said. "In every industry British national genius lies in its exceptional craftsmen. The special components of a great film are great writers, actors, musicians, scenic artists and craftsmen. As ours are as good as any in the world there is no reason why our films should not be as good as any others. But we will have to decide in the future that besides making purely local pictures we must concentrate on films of great merit for the world market. And instead of producing large numbers of mediocre, undistinguished films (the showing of which is neither commercially profitable nor good national propaganda), the surplus inventiveness of our young craftsmen should be directed into making educational and documentary films in which we have made such magnificent progress."

The MGM production executives recalled that the American film industry "performed great services" for Britain in setting forth England's point of view at a time when isolationism threatened to assume serious proportions. Moreover, he added, Hollywood accepted heavy financial sacrifices by sending pictures across the Atlantic under terms of treasury regulations forbidding them to take out more than one-third of their earnings.

Canada Orders Inquiry in Toronto Exchange Fire

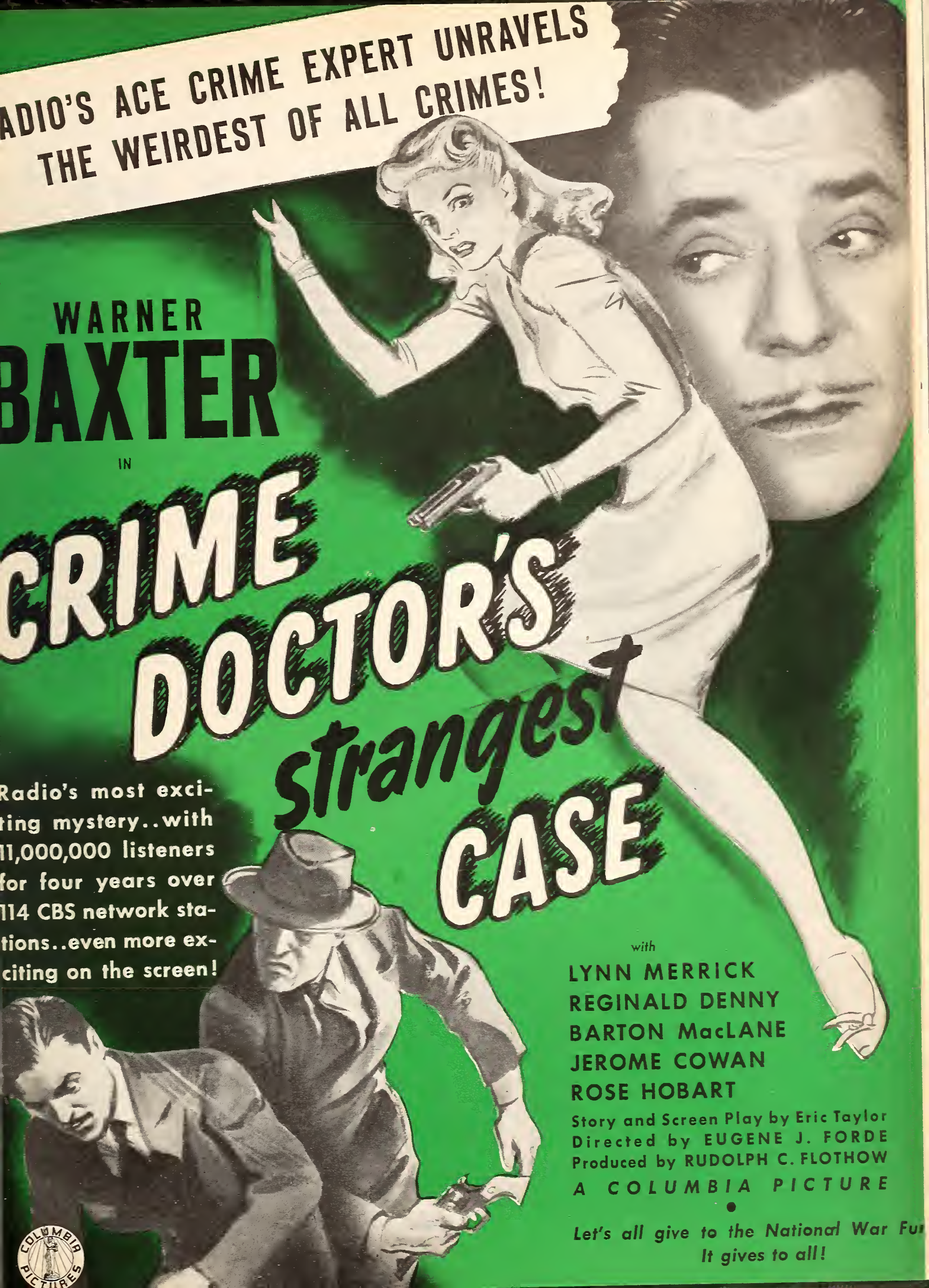
An Ontario court of inquiry was expected to convene in Toronto this week, to investigate the circumstances of the recent fire in the film exchange building of that city.

The fire caused extensixe damage, destroyed film and records, and killed Herbert Neiman, projectionist.

An inquest into the death has been ordered by Dr. Smirle Lawson, Ontario chief coroner. A preliminary investigation of the building has been made by Detective Sergeant John Hosuton, of the city fire marshal's office.

Booker Gets Flying Cross

First Lt. Maxwell R. Holder of the U. S. Army Air Forces, former MGM booker in Charlotte, N. C., has been awarded the Distinguished Flying Cross for "extraordinary achievement while participating in operational flight missions in the Southwest Pacific."



ADIO'S ACE CRIME EXPERT UNRAVELS
THE WEIRDEST OF ALL CRIMES!

WARNER
BAXTER
IN

CRIME DOCTOR'S *strangest* CASE

Radio's most exciting mystery..with 11,000,000 listeners for four years over 114 CBS network stations..even more exciting on the screen!

with
LYNN MERRICK
REGINALD DENNY
BARTON MacLANE
JEROME COWAN
ROSE HOBART

Story and Screen Play by Eric Taylor
Directed by EUGENE J. FORDE
Produced by RUDOLPH C. FLOTHOW
A COLUMBIA PICTURE

●

Let's all give to the National War Fu
It gives to all!

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.

Columbia

DESTROYER: Edward G. Robinson, Marguerite Chapman—A good show that couldn't compete with eight inches of snow. Was well liked by those brave souls who dared to get away from their homes in a snowstorm.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

FIRST COMES COURAGE: Brian Aherne, Merle Oberon—Another one of those "Norway in the War" stories. Not nearly as impressive as "Commandos" or "Edge of Darkness" and just half as much business. In this Norwegian town I looked for this to do almost as much as the above mentioned. I put on a heavy advertising campaign, but they just didn't come out. The title must have hurt the draw.—L. V. Bergtold, Westby Theatre, Westby, Wis.

FOOTLIGHT GLAMOUR: Arthur Lake, Penny Singleton—As good, if not better, than the other Blondies. Business good and all the patrons seemed to get their full quota of laughs out of it.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

FOOTLIGHT GLAMOUR: Arthur Lake, Penny Singleton—One of the best of the series, which is always too silly. Business good. Played Sunday, Oct. 31.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

LAWLESS PLAINSMEN: Charles Starett, Russell Hayden—A real good Western; went over swell here. Played Friday, Saturday, Nov. 12, 13.—Cecil Atkinson, Star Theatre, Star City, Ark. Small town patronage.

MORE THE MERRIER, THE: Jean Arthur, Joel McCrea—Paid too much for this for the amount of business done. Did just average business, but paid top price for it. These stars don't mean much in my town. Played Tuesday, Wednesday, Nov. 9, 10.—Arthur E. Phifield, Park Theatre, South Berwick, Me. Small town patronage.

MY KINGDOM FOR A COOK: Charles Coburn, Marguerite Chapman—Too much like Monty Woolley, and it hurt. Business took a terrible drop after the first day. This could be considered a class production if Columbia could be guilty of such a thing. It wasn't appreciated by my small town patrons and farmers.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

MY KINGDOM FOR A COOK: Charles Coburn, Marguerite Chapman—Played this Sunday, Monday—our best playing time. Was well liked by almost all. It's a good comedy.—Charles H. Richelieu, Tarpon Theatre, Tarpon Springs, Florida. General patronage.

WHAT'S BUZZIN' COUSIN: Ann Miller, John Hubbard—Just a fair little thing that is O.K. for your Friday-Saturday double. Very poor draw here.—L. V. Bergtold, Westby Theatre, Westby, Wis.

WHAT'S BUZZIN' COUSIN: Ann Miller, John Hubbard—Just fair as entertainment and at the box office. Coupled with "Cat People"; this made a good enough double bill for Hallowe'en. Played Friday, Saturday, Oct. 29, 30.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Metro-Goldwyn-Mayer

AIR RAID WARDENS: Laurel and Hardy—This was just a double bill feature suitable for children of all ages. We hope that these two old favorites will continue to turn out their brand of clean, wholesome—if wacky—fun. Played Friday, Saturday, Nov. 12, 13. —A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

APACHE TRAIL: Lloyd Nolan, Donna Reed—Exceptionally good Western. Good for midweek or weekend trade. Business fair. Played Friday, Saturday, Nov. 5, 6.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

ASSIGNMENT IN BRITTANY: Pierre Aumont, Susan Peters—Played this late; still a very good show. Due to the fact that this was an English picture, business was only fair. Played Thursday, Nov. 4.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

DU BARRY WAS A LADY: Red Skelton, Lucille Ball—Some thought it silly; some thought it fair, but to be perfectly honest, we did not have one patron come out and say it was a swell show. Business was away off. Played Thursday-Saturday, Nov. 18-20.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

GONE WITH THE WIND: Vivien Leigh, Clark Gable—Third showing here. Played midweek to capacity business. Did nothing in extra advertising. Proved one of the 10 most profitable shows played in the past year. Gross was nearly double what I had expected. —L. V. Bergtold, Westby Theatre, Westby, Wis.

HARRIGAN'S KID: Bobby Readick, William Gargan—O.K. for a second feature, with a strong lead feature. Otherwise, just another picture. No pull. No comments one way or the other. Played Friday, Saturday, Nov. 12, 13.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

HUMAN COMEDY, THE: Mickey Rooney, Frank Morgan—No draw; business off all three days. Rooney not up to his usual self. A little too morbid, especially for the average small town. Played Sunday-Tuesday, Nov. 14-16.—J. N. Allison, Dana Theatre, Dana, Ind. Small town and rural patronage.

HUMAN COMEDY, THE: Mickey Rooney, Frank Morgan—Although this is blown up by Metro, it decidedly is not a small town picture. I had some comments that were favorable, but others could not understand the story. I was very disappointed in the returns at the box office as word-of-mouth advertising did not help this. I could not recommend this picture for an audience such as mine. Played Saturday, Nov. 13.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

PRESENTING LILY MARS: Judy Garland, Van Heflin—Not a Garland picture. Van Heflin's good, but the highbrow music slowed it to a walk—not as good as it could have been without it. Played Sunday-Tuesday, Oct. 31-Nov. 2.—J. N. Allison, Dana Theatre, Dana, Ind. Small town and rural patronage.

SUNDAY PUNCH: William Lundigan, Jean Rogers —This is really a knockout. A grand picture. Everyone here liked it. Played Thursday, Nov. 11.—Cecil Atkinson, Star Theatre, Star City, Ark. Small town patronage.

SWING SHIFT MAISIE: Ann Sothern, James Craig —About the average of this series. Miss Sothern up to her usual performance, but Craig is obviously trying to imitate Clark Gable. A good picture for one day's run or to fill out a double bill. Played Wednesday, Oct. 27.—L. C. Gardner, Hollywood Theatre, Mebene, N. C. Rural and small town patronage.

THREE HEARTS FOR JULIA: Ann Sothern, Melvyn Douglas—Three hearts not enough for Julia—nor me, either. Both stars terrible in this. Played Wednesday, Thursday, Oct. 6, 7.—J. N. Allison, Dana Theatre, Dana, Ind. Small town and rural patronage.

YOUNGEST PROFESSION, THE: Virginia Weidler, Edward Arnold and Guests—Good little picture that could have been a far better picture. Our patrons were either all for it or against it. Not too good at the box office on a one night stand. Played Wednesday, Nov. 17.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Paramount

DIXIE: Bing Crosby, Dorothy Lamour—This minstrel show in Technicolor did a nice business and pleased all who came. Crosby was at his best, but Miss Lamour had a very small part. Played Wednesday, Thursday, Nov. 10, 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DIXIE: Bing Crosby, Dorothy Lamour—A near capacity audience turned out for this picture and went out of the theatre with contentment all over their features. To those grand troupers, Crosby and Miss Lamour, we again say, "Well done and carry on." Every small town exhibitor will be grateful to Paramount for this box office natural. Played Sunday, Monday, Nov. 14, 15.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

FOREST RANGERS, THE: Fred MacMurray, Paulette Goddard—A very good picture; everyone commented favorably. The Technicolor was grand. Played Sunday, Monday, Nov. 14, 15.—Cecil Atkinson, Star Theatre, Star City, Ark. Small town patronage.

STAR SPANGLED RHYTHM: Betty Hutton, Eddie Bracken, Victor Moore—Good musical show to just average Sunday, Monday business. Expected more business, but guess my late playdate was partly to blame. Patrons well satisfied. Played Nov. 7, 8.—Arthur E. Phifield, Park Theatre, South Berwick, Me. Small town patronage.

STAR SPANGLED RHYTHM: Betty Hutton, Eddie Bracken, Victor Moore—In this picture entertainment is paramount, and Paramount delivers with all the talent at its command. A list of the cast would constitute the entire roster of stars and principals on the Paramount lot. They all give of their best in musical numbers, skits, specialties and gags. And yet, all this music, hilarity and gaiety is held together by a legitimate story which is amusingly acted out by Betty Hutton, Victor Moore and Eddie Bracken. This is Paramount entertainment at its highest. Played Saturday, Nov. 6.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

Republic

BOOTS AND SADDLES: Gene Autry, Smiley Burnette—Autry is business. Even though some are corny, they still do from average to better-than-average business. Played Friday, Saturday, Nov. 12, 13.—J. N. Allison, Dana Theatre, Dana, Ind. Small town and rural patronage.

HI! NEIGHBOR: Lulubelle & Scotty, Jean Parker —Age evidently means nothing as I threw this on a year late—doubled with "Silver Queen"—and set up a new Friday, Saturday high for the six years this house has operated. Don't know whether the show was good or bad—was too busy taking care of the crowd.—L. V. Bergtold, Westby Theatre, Westby, Wis.

ICE-CAPADES REVUE: Ellen Drew, Richard Denning—Nice picture to a nice weekend business. Can't say much for some of the skating scenes as they can't touch Henie when it comes to the ice; but it is a relief from war pictures. Played Friday, Saturday, Oct. 29, 30.—J. N. Allison, Dana, Ind. Small town and rural patronage.

IDAHO: Roy Rogers—Too much buildup on Rogers. His pictures are getting worse instead of better. Business fair. Played Friday, Saturday, Sept. 24, 25.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

JOHNNY DOUGHBOY: Jane Withers, Patrick Brook—Pretty good little picture that pleased generally. Ran on double bill with "Chetniks." Played Sunday, Sept. 26.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

MAN FROM RIO GRANDE, THE: Don Barry, Twinkle Watts—Small Western which pleased on Friday-Saturday. A novelty was an ice skating scene with Twinkle Watts. Played Nov. 12, 13,—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO

BOMBARDIER: Pat O'Brien, Randolph Scott—Good picture and good business. Plenty of action and should please anywhere. Played Sunday, Monday, Nov. 7, 8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CAT PEOPLE: Simone Simon, Tom Conway—Too

(Continued on opposite page)

(Continued from opposite page)

slow and too much dialogue, but coupled with Columbia's "What's Buzzin' Cousin," made a fairly good double bill that proved just fair box office. Played Friday, Saturday, Oct. 29, 30.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MR. LUCKY: Cary Grant, Laraine Day—Good patron reaction, but very poor draw for this situation. Cut in gas ration affecting grosses, so this was not so lucky at the box office. Played Sunday-Tuesday, Nov. 14-16.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SAGEBRUSH LAW: Tim Holt—Good action show that was kicked all out of shape by the first snowstorm of the year here.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

SEVENTH VICTIM, THE: Tom Conway, Kim Hunter—We must have been the eighth victim; patrons walked out. Business poor. Some of the kids would not sit through it. Pictures of this type have no following here. Played Wednesday, Nov. 17.—N. C. Hillburn, State Theatre, Inman, S. C. General patronage.

SKY'S THE LIMIT, THE: Fred Astaire, Joan Leslie—Fred Astaire is a dancer, not a dramatic actor. As such, he can't carry the public with him. First day, O.K., but died the second day. Astaire belongs in musical comedy, his dancing is his only asset and he's definitely a liability in any other role.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Twentieth Century-Fox

CHETNIKS, FIGHTING GUERILLAS: Philip Dorn, Virginia Gilmore—Very nice action picture, nice cast, too. Business exceptionally good. We had many favorable comments. Doubled with "Johnny Doughboy." Played Sunday, Sept. 26.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

HEAVEN CAN WAIT: Don Ameche, Gene Tierney—Business much better than I anticipated, but still nothing big. The picture was unusual, to say the least. Comments varied, but most of them were good. Played Wednesday, Thursday, Sept. 1, 2.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

HEAVEN CAN WAIT: Don Ameche, Gene Tierney—Just the type of comedy everyone is hungry for. A lovely and most entertaining picture with a grand cast which pulls them in. Played Sunday-Tuesday, Nov. 7-9.—Kenneth M. Gorham, Town Hall, Middlebury, Vt.

HEAVEN CAN WAIT: Don Ameche, Gene Tierney—Good color, good photography, good acting, but a poor story. This one will do neither of the stars any good, in my opinion. Some swell comedy scenes with Eugene Pallette and Marjorie Main. Business average. Played Thursday, Friday, Oct. 28, 29.—L. C. Gardner, Hollywood Theatre, Mebane, N. C. Rural and small town patronage.

MANILA CALLING: Lloyd Nolan, Carole Landis—We are reluctant to say anything detrimental about any picture that will do business for us on a midweek date as this one did. We believe in giving thanks for all such blessings received. Played Wednesday, Thursday, Nov. 10, 11.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

MOON IS DOWN, THE: Cedric Hardwicke, Henry Travers—No pull at the box office, but this still remains one of the really fine productions of the season. Folks want entertainment, and war is not entertaining, whatever phase is pictured. Played Wednesday, Thursday, Nov. 3, 4.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MOON IS DOWN, THE: Cedric Hardwicke, Henry Travers—And so was business. Good war pictures get by, but if they're too sad and have too many killings, my customers stay away. Played Friday, Saturday, Nov. 5, 6.—J. N. Allison, Dana Theatre, Dana, Ind. Small town and rural patronage.

MY FRIEND FLICKA: Roddy McDowall, Preston Foster—Just what our patrons like and they proved it at the box office for three days. Maybe Broadway didn't think so much of it, but for Main Street this is what the boys call entertainment. Played Sunday-Tuesday, Oct. 31-Nov. 2.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MY FRIEND FLICKA: Roddy McDowall, Preston Foster—Although the weather was bad for all three days, the picture did better than average business. A nice picture with a heart warming story, done in color. Played Sunday-Tuesday, Nov. 7-9.—J. H. Allison, Dana Theatre, Dana, Ind. Small town and rural patronage.

MY FRIEND FLICKA: Roddy McDowall, Preston Foster—Swell picture which broke all Thursday-Friday records in five years. Ideal small town show with Technicolor adding much to this simple down-to-earth human story. More pictures of this type would help small town business immensely. Played Nov. 11, 12.—Arthur E. Phifield, Park Theatre, South Berwick, Me. Small town patronage.

SPRINGTIME IN THE ROCKIES: Betty Grable, John Payne—Played this one more than a year after release and did above average Sunday-Tuesday business under adverse weather conditions. Comedy, color, cast combine to make this one of the best entertainments in 1943. Never a dull moment. Everett Horton stood out in a great cast.—L. V. Bergtold, Westby Theatre, Westby, Wis.

UNDYING MONSTER, THE: James Ellison, Heather Angel—To the tune of bawling youngsters and semi-hysterical school children, this opus served no good purpose—the box office included. Played Friday, Saturday, Nov. 12, 13.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

WINTERTIME: Sonja Henie, Jack Oakie — Miss Henie always a big draw in this college town. Supported by the usual excellent 20th Century-Fox cast. A great picture to be sure. Played Sunday-Tuesday, Nov. 14-16.—Kenneth M. Gorham, Town Hall. Middlebury, Vt.

United Artists

BAR 20: William Boyd, Andy Clyde—Good Western that more than pleased. It also drew business like the old ones. This feature did much to re-establish Hoppy and Windy as the favorite Western team here. Lots of comedy helped put this one across.—A. E. Eliasen, Koronic Theatre, Paynesville, Minn. Rural and small town patronage.

DEVIL WITH HITLER: Bobby Watson, Alan Mowbray—Pure hokum, nothing more or less. Ran with "Nightmare." People laughed loudly and often, so I suppose it was O.K. Played Sunday, Aug. 29.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

HANGMEN ALSO DIE: Brian Donlevy, Walter Brennan—Played this to a nice midweek business. The picture was fair and pleased the audience as a whole. Would not recommend it for anything but a weekday. Played Wednesday, Oct. 20.—J. D. Leger, Royal Theatre, Lecompte, La. Rural and small town patronage..

HANGMEN ALSO DIE: Brian Donlevy, Walter Brennan—The longest show of the year, but just about the shortest on draw. I liked it and so did a couple of others. The percentage of walkouts was high.—L. V. Bergtold, Westby Theatre, Westby, Wis.

JOHNNY COME LATELY: James Cagney, Grace George—Good. Not such a good drawing feature as I had expected, but that could be due to weather. A feature such as this makes even a hard hearted, cold blooded, producer-distributor hater such as I am feel good toward the fellows who made it.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

PRAIRIE CHICKENS: Jimmy Rogers, Noah Beery, Jr.—Although critics looked down on this, I want to go on record as saying that this had more laughs per frame than any comedy I've ever shown, and any picture that can get the belly laughs this got, must be good. I didn't see it—I heard it only.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

STAGE DOOR CANTEEN: Stage and Screen Stars—A picture that pleased everyone. Played this to the best Sunday-Monday business I have ever done. Makes you wish we had more like it. A picture that makes you proud to face your patrons on the way out. Played Sunday, Monday, Oct. 24, 25.—J. D. Leger, Royal Theatre, Lecompte, La. Rural and small town patronage.

STAGE DOOR CANTEEN: Stage and Screen Stars—A swell picture that should suit any kind of audience. One of the few that I have run without any walkouts. Ray Bolger stole the show from 40 or 50 other stars. Played Saturday-Tuesday, Oct. 23-26.—L. C. Gardner, Hollywood Theatre, Mebane, N. C. Rural and small town patronage.

Universal

ALL BY MYSELF: Patric Knowles, Evelyn Ankers—This is a nice little musical, and probably those who came liked it, although none commented. It lived up to its title at our box office as I was "All by Myself" as far as customers were concerned. Played Tuesday, Nov. 16.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind. Family patronage.

CAPTIVE WILD WOMAN: Evelyn Ankers, John Carradine—This picture did better than most of Universal's high priced specials. Believe it will do business in any type theatre, but best of all for action houses. Played Sunday, Monday, Nov. 14, 15.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind. Family patronage.

HERS TO HOLD: Deanna Durbin, Joseph Cotten—This is Deanna's best which is indeed a grand recommendation as she always clicks in this college town. Cotten excellent and the whole picture a top notcher. Played Sunday-Tuesday, Nov. 21-23.—Kenneth M. Gorham, Town Hall, Middlebury, Vt.

HERS TO HOLD: Deanna Burbin, Joseph Cotten—I think that this is one of Durbin's best pictures to date. Cotten very good. A swell picture, but no business here. Played Saturday-Tuesday, Oct. 30-Nov. 2.—L. C. Gardner, Hollywood Theatre, Mebane, N. C. Rural and small town patronage.

HE'S MY GUY: Joan Davis, Dick Foran—Another of Universal's small budget little musicals. Chock full of entertainment and pleased immensely. More musicals and comedies and less war pictures and heavy drama are needed today. Played Thursday, Friday, Nov. 4, 5.—Arthur E. Phifield, Park Theatre, South Berwick, Me. Small town patronage.

HIT THE ICE: Abbott and Costello—This grand picture broke our house record. I thought people would never stop coming. Boy. it's got everything—and then some. Played Monday Wednesday, Nov. 1-3.—Kenneth M. Gorham, Town Hall. Middlebury, Vt.

IT AIN'T HAY: Abbott and Costello — Business boomeranged the second day—the wrong way. Picture not up to the standard set by the first two or three. Played Monday, Tuesday, Aug. 30. 31. Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

MR. BIG: Gloria Jean, Donald O'Connor—Best midweek business for some time. Personally, I was disappointed, but the teen age element ate it up and came back the second night. Story is very weak, overbalanced with music and dancing.—L. V. Bergtold, Westby Theatre, Westby, Wis.

NIGHTMARE: Brian Donlevy, Diana Barrymore—Good picture filled with suspense. Business average. Doubled with "Devil with Hitler." Played Sunday, Aug. 29.—Wilson T. Cottrell, Carolina Theatre. Oxford, N. C.

NIGHT MONSTER: Irene Hervey, Bela Lugosi—Fair mystery picture. Business O.K. Played Saturday, Sept. 25.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

RAIDERS OF SAN JOAQUIN: Johnny Mack Brown, Tex Ritter—An average Western that was enjoyed as well as any for the Western movie fans. My audience seems to like the Ritter and Brown series. Played Monday, Tuesday, Oct. 22, 23.—J. D. Leger, Royal Theatre, Lecompte, La. Rural and small town patronage.

Warner Bros.

AIR FORCE: John Garfield, Gig Young—You will be inspired by the sense of loyalty, devotion and unity which the "Mary Ann" engenders in the members of its crew. As it takes them into and out of one danger after another, it becomes to them a symbol of that part of America which is theirs to love and defend. What a fight they put up, against authority and impossible conditions, to rebuild their beloved ship while under bombardment at Clark Field! Marvelous photography, great action shots, wonderful acting on the part of the principals and thrilling battle action make this airplane trip halfway around the world an exciting adventure for the beholder. Played Thursday, Nov. 11.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

AIR FORCE: John Garfield, Gig Young—Played real late, but it is the type folks will come out to see. It had been played all around, but still got good business. Played Friday, Saturday, Oct. 22. 23.—J. N. Allison, Dana Theatre, Dana, Ind. Small town and rural patronage.

EDGE OF DARKNESS: Errol Flynn. Ann Sothern—A natural for my situation; and a great show any where, any time. Second highest gross for the year, and we have played most of the big ones.—L. V. Bergtold, Westby Theatre, Westby, Wis.

THIS IS THE ARMY: Joan Leslie, George Murphy, Stage Cast—A corking good show—the best of its type this year. Broke all house records. Played Monday-Wednesday. Nov. 1-3.—Wilson T. Cottrell, Carolina Theatre. Oxford, N. C.

YANKEE DOODLE DANDY: James Cagney, Joan Leslie—Here was truly a great picture that was enjoyed by everyone. Cagney was at his best even though it was an entirely different role from what we've become accustomed to seeing him in. Played this to a nice Sunday-Monday business and would have done better had it not been raining. Played Oct. 17, 18.—J. D. Leger, Royal Theatre, Lecompte, La. Rural and small town patronage.

Short Features

Metro-Goldwyn-Mayer

PLAN FOR DESTRUCTION: Two-Reel Specials—Outstanding in every way. Played with "Du Barry Was a Lady" as a feature. This drew far more favorable comments than the feature.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore.

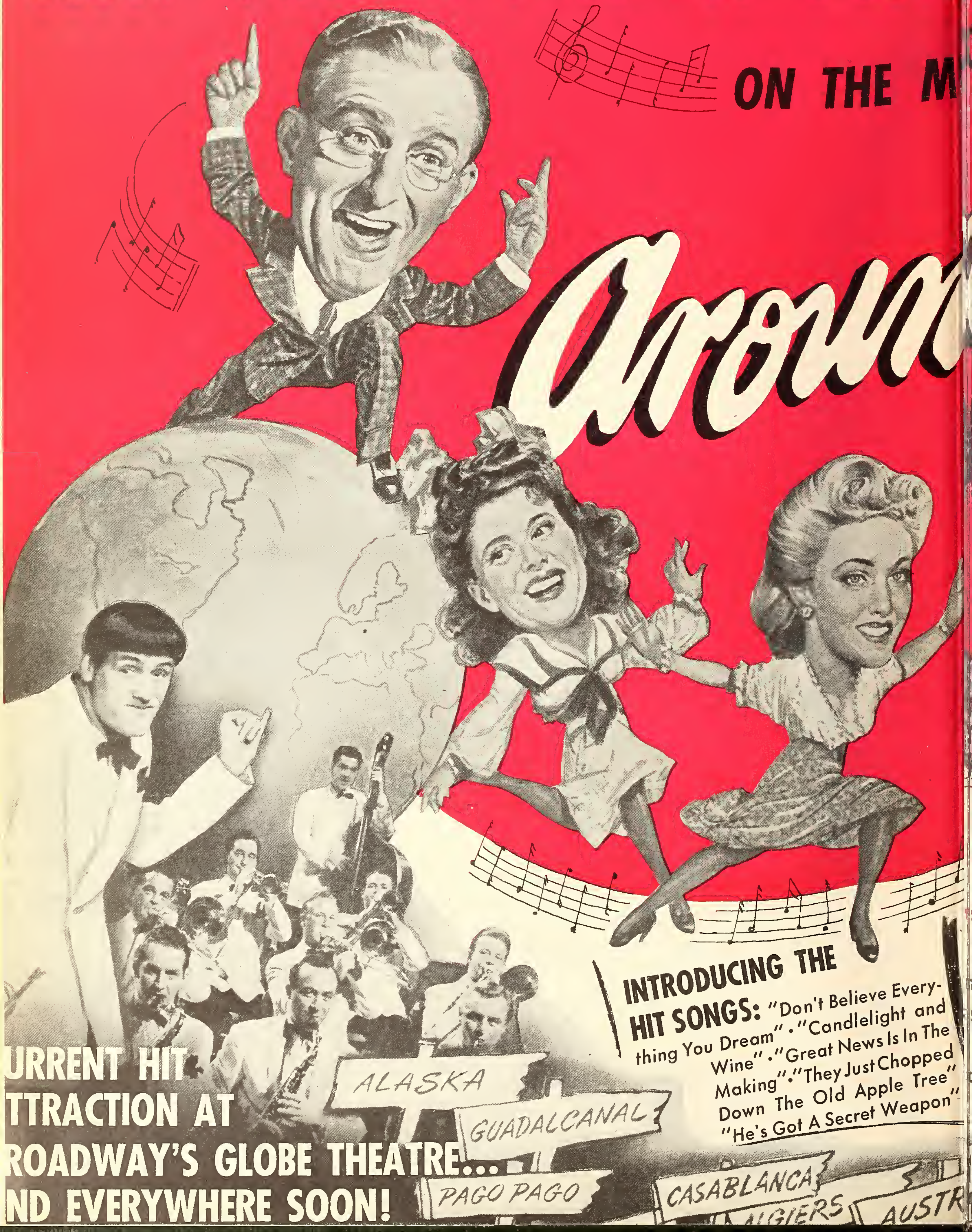
Paramount

CARTOONS AIN'T HUMAN: Popeye the Sailor—Average Popeye cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THE 500 HATS OF BARTHOLOMEW CUBBINS: Madcap Models—These Puppetoons have never been too popular with our patrons, but this one was better

(Continued on page 48)

NEW YORK'S HAVING FUN!


ALASKA
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INTRODUCING THE HIT SONGS: "Don't Believe Everything You Dream" · "Candlelight and Wine" · "Great News Is In The Making" · "They Just Chopped Down The Old Apple Tree" · "He's Got A Secret Weapon"

**URRENT HIT
TTRACTION AT
ROADWAY'S GLOBE THEATRE...
ND EVERYWHERE SOON!**

CAL JOYRIDE OF THE SEASON!

the World

STARRING **KAY KYSER**

WITH **MISCHA AUER**

JOAN DAVIS

MARCY McGUIRE

WALLY BROWN

ALAN CARNEY

AND **KAY KYSER'S BAND**

featuring

ISH KABIBBLE · GEORGIA CARROLL · HARRY BABBITT · SULL
MASON · JULIE CONWAY · DIANE PENDLETON · JACK & MA

Produced and Directed by ALLAN DWAN

Original Story and Screen Play by Ralph Spence · Special material by Carl Herzinger

'S THE SHOW THAT GOES PLACES!...

RKO RADIO PICTURES

ngs and laughs on the global scale, as a peppy gang show folk tour the fighting fronts from China to Cairo... a dozen service shows in one... with joy and breezy citement popping every minute!

CHINA
AFRICA
CAIRO
..and other points EAST, WEST, NORTH

(*Continued from page 45*)

than average and well received.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore.

SPEAKING OF ANIMALS AND THEIR FAMILIES: Speak of Animals—A decided hit in the Speaking of Animals series. This is one of the very best and our patrons got plenty of laughs from it.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore.

TUMBLE BUGS: Sportlights—Producer, Grantland Rice; Narrator, Ted Husing; an unbeatable combination in the field of sports shorts.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

RKO

BLACK MARKETING: Victory Film—A Victory reel which will do as a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DICK STABILE AND ORCHESTRA: Jamborees—Good musical reel. — E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DONALD'S GARDEN: Walt Disney Cartoons—A nice cartoon that is worth playing.—J. D. Leger, Royal Theatre, Lecompte, La.

FIGARO AND CLEO: Walt Disney Shorts—Right up the old laugh alley for a 10-strike. Disney at his best.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore.

REASON AND EMOTION: Walt Disney Cartoons—As a piece of propaganda this is O.K., as entertainment, very poor. Not what you hope to see under a Disney label.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore.

Twentieth Century-Fox

CAMOUFLAGE: Terrytoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

COW COW BOOGIE: Swing Symphonies—Clever and provides some good laughs.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore.

EGG CRACKER SUITE: Swing Symphonies—A nice color cartoon that was enjoyed by the audience.—J. D. Leger, Royal Theatre, Lecompte, La.

FANNIE HURST AND HER PETS: Person-Oddities — Entertaining Oddity reel. — E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Vitaphone

CORNY CONCERTO: Merrie Melodies Cartoons—Good color cartoon with high class music.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HISS AND MAKE UP: Merrie Melodies Cartoons—Best cartoon I've seen in months.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

Serial

Universal

ADVENTURES OF SMILIN' JACK: Serial—Just finished this serial which was above average and pleased more adults than most chapter plays of the past.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

"Ted" Curtis Safe After Plane Is Shot Down

Edward Peck "Ted" Curtis, former motion picture films sales manager for the Eastman Kodak Company, and now an Air Force brigadier general, was shot down in a bomber over Italy in early October, but is now safe, it was learned this week.

The bomber crashed in Allied territory, and all but one of the crew escaped without injury. General Curtis is serving as chief of staff to Major General Carl Spaatz, American air commander in the Mediterranean.

Patron Sues Crescent

Claiming she suffered a broken thigh when she stepped into a hole in an aisle of the Crescent Amusement Company's Princess theatre in Nashville, Florence Cherry is suing the company for $15,000 damages in Nashville Circuit Court.

SHORT PRODUCT PLAYING BROADWAY

Week of November 29

ASTOR	
What's Buzzin', Buzzard?	MGM
Water Wisdom	MGM
Feature: Cry "Havoc"	MGM
CRITERION	
I-A Dogs	Universal
Food and Magic	Vitaphone
Feature: Flesh and Fantasy	Universal
GLOBE	
Falling Hair	Vitaphone
Feature: Around the World	RKO
HOLLYWOOD	
Corny Concerto	Vitaphone
Cavalcade of Dance	Vitaphone
Behind the Big Top	Vitaphone
Feature: Old Acquaintance	Warner Bros.
MUSIC HALL	
Reason and Emotion	RKO
Sailors All	RKO
Feature: Claudia	20th Cent.-Fox
PARAMOUNT	
Unusual Occupations, No. 6	Paramount
All Sails Set	Paramount
Three Bears in a Boat	Paramount
Feature: I Dood It	MGM
RIALTO	
Superman in the Underground World	Paramount
Feature: Son of Dracula	Universal
RIVOLI	
Cartoons Ain't Human	Paramount
Feature: For Whom the Bell Tolls	Paramount
ROXY	
Butcher of Seville	20th Cent.-Fox
Coast of Strategy	20th Cent.-Fox
Babies by Bannister	Columbia
Food and Magic	Vitaphone
Feature: Guadalcanal Diary	20th Cent.-Fox
STRAND	
Desert Playground	Vitaphone
The Voice That Thrilled the World	Vitaphone
Feature: Princess O'Rourke	Warner Bros.

Swensen Joins Warners In Research Post

Mort Blumenstock, in charge of Warner Bros. advertising and publicity in the east, has announced the creation of a special research post in the home office publicity department to be filled by Joel Swensen, formerly head of the information department at the Motion Picture Producers and Distributors of America and more recently with the War Activities Committee. Mr. Swensen also was one time foreign editor of Movietone News, head of the advertising department of Fox Theatres and a member of the 20th Century-Fox home office advertising and publicity department.

Republic's "In Old Oklahoma" Held Over in Pre-releases

Republic's "In Old Oklahoma" has been held over in many pre-release engagements in key cities, the company has reported. The latest holdover is at the Stanton, Philadelphia. Others were at the Mayfair, Baltimore; Fulton, Pittsburgh; Rialto, Champaign, Ill.; Tower, Oklahoma City; Roosevelt, Seattle; Woods, Chicago.

Detroit Delivery Plan May Serve As ODT Model

The Office of Defense Transportation, seeking a solution to the problem of a threatened breakdown in film deliveries, has sanctioned the Cinema Service and Exhibitors Service of Detroit delivery system, and may offer it as a model for others. The Detroit delivery system provides for elimination of deliveries on Mondays and Thursdays, except in the Loop area where deliveries will be made on those days provided trucking does not exceed a total of 25 miles a week.

The plan was submitted to the ODT following a meeting of exhibitors, booking agents and delivery companies, wherein the plan, expected to save 32,235 truck miles annually in the Detroit area, was developed.

Joint-action plans fostered by the ODT provide that two or more carriers engaged in the same line of business in the same area shall pool their deliveries, or otherwise reduce operations to cut gasoline consumption and conserve trucks, tires and parts.

The seriousness of the situation was stressed this week in New York by a spokesman for the carriers, who said that many trucks built to operate 150,000 miles already had passed the half million mark. Carriers not only are unable to buy new trucks but new parts as well. A committee representing the carriers has been assured cooperation by the War Activities Committee in presenting a case to the Government agencies in Washington, in an effort to conclude arrangements whereby new equipment may be purchased. Harry Grayson, attorney for the carriers, is understood to be working on a report of the impending breakdown.

On long hauls in the New York exchange area trucks average 2,500 miles a week, according to spokesmen for the carriers. Winter weather promises to aggravate their troubles. They also add to their list of complaints that operating costs have risen from 11 cents per mile to 36 cents per mile without any increase in rates, and a growing shortage of drivers.

Present at a joint meeting last week to discuss the New York exchange area situation were: H. M. Richey of MGM, Fred Schwartz of Century Circuit, Morris and Louis Lane, representing the State Film Delivery Service, and Joseph and Edward Seider, representing the Prudential Circuit.

Engel, Warner New England Publicity Head, Resigns

Phil Engel, for the past 10 years Warner Brothers New England publicity head, with headquarters in Boston, resigned on Monday. The resignation is effective December 1. No successor has been named yet.

Before his transfer to Boston, Mr. Engel for seven years was in the home office. In the post from which he has resigned, he handled exploitation for feature pictures in the territory, comprising such cities as Boston, Buffalo, Albany,, Syracuse and Rochester.

Mr. Engel entered the industry 20 years ago in the publicity department of the one-time William Fox company, later going with Paramount Publix, and then to Warners.

Two Believed War Dead

Paramount Studios in Hollywood has announced that one of the company's employees in the armed services who has been reported missing more than six months, is now considered dead. Of the 525 Paramount employees entering the services, he is the second to be killed in action.

Allied States Association
of
Motion Picture Exhibitors

729 Fifteenth Street, N.W.
Washington, D.C.

Office of the General Counsel
and Chairman of the Board

November 10, 1943

Dear Mr. Depinet:

I have just seen "Children of Mars" at the local RKO-Keith Theatre. It is the answer to those who said that a picture could not be made on juvenile delinquency that would not do more harm than good. The picture is intelligently made, interesting, and its lesson is inescapable.

I do not know to what extent production of the picture was stimulated by Jack Kirsch's efforts as chairman of Allied's Committee on Juvenile Delinquency, although he advocated the making of just such a picture. Whatever the inspiration, I hope the picture will be widely shown and I imagine the Allied board will have something to say along that line at the Milwaukee meeting.

Yours very truly,

Abram F. Myers

Mr. Ned E. Depinet,
RKO-Radio Pictures, Inc.,
Radio City,
New York, N.Y.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

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Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

PRINCESS O'ROURKE (WB)

Final Reports:

Total Gross Tabulated	$700,950
Comparative Average Gross	594,200
Over-all Performance	117.9%

BALTIMORE—Stanley, 1st week	103.5%
BALTIMORE—Stanley, 2nd week	100.9%
BUFFALO—20th Century, 1st week (DB) Murder on the Waterfront (WB)	134.4%
BUFFALO—20th Century, 2nd week (DB) Murder on the Waterfront (WB)	89.0%
CINCINNATI—RKO Palace	124.1%
DENVER—Denver (DB) Find the Blackmailer (WB)	103.5%
DENVER—Esquire (DB) Find the Blackmailer (WB)	85.1%
DENVER—Aladdin, MO, 1st week (DB) Find the Blackmailer (WB)	116.6%
INDIANAPOLIS—Circle (DB) Nobody's Darling (Rep.)	109.0%
INDIANAPOLIS—Lyric, MO, 1st week (DB) Nobody's Darling (Rep.)	106.6%
LOS ANGELES—Warner's Downtown, 1st week	124.3%
LOS ANGELES—Warner's Downtown, 2nd week	110.6%
LOS ANGELES—Warner's Downtown, 3rd week	91.8%
LOS ANGELES—Warner's Hollywood, 1st week	142.9%
LOS ANGELES—Warner's Hollywood, 2nd week	120.0%
LOS ANGELES—Warner's Hollywood, 3rd week	97.7%
LOS ANGELES—Warner's Wiltern, 1st week	148.0%
LOS ANGELES—Warner's Wiltern, 2nd week	120.0%
LOS ANGELES—Warner's Wiltern, 3rd week	91.8%
MILWAUKEE—Warner's (DB) Adventure in Iraq (WB)	128.5%
NEW HAVEN—Roger Sherman (DB) Adventure in Iraq (WB)	108.0%
NEW YORK—Strand, 1st week (SA) Shep Fields' Orch., Merry Macs, others	127.7%
NEW YORK—Strand, 2nd week (SA) Shep Fields' Orch., Merry Macs, others	105.2%
NEW YORK—Strand, 3rd week (SA) Shep Fields' Orch., Merry Macs, others	92.1%
PHILADELPHIA—Mastbaum, 1st week	158.0%
PHILADELPHIA—Mastbaum, 2nd week	115.7%
PHILADELPHIA—Mastbaum, 3rd week	100.4%
PHILADELPHIA—Mastbaum, 4th week	77.1%
PITTSBURGH—Penn	130.9%
PITTSBURGH—Warner, MO, 1st week	173.0%
PROVIDENCE—Majestic, 1st week (DB) Murder on the Waterfront (WB)	125.0%
PROVIDENCE—Majestic, 2nd week (DB) Murder on the Waterfront (WB)	114.1%
SAN FRANCISCO—Paramount	143.9%
SEATTLE—Orpheum	210.5%
ST. LOUIS—Fox (DB) Hostages (Para.)	139.2%
ST. LOUIS—Missouri, MO, 1st week (DB) Hostages (Para.)	123.3%
WASHINGTON—Earle, 1st week (SA) Vaudeville	138.3%
WASHINGTON—Earle, 2nd week (SA) Vaudeville	106.3%

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A LADY TAKES A CHANCE (RKO)

Final Reports:

Total Gross Tabulated	$772,300
Comparative Average Gross	674,200
Over-all Performance	114.5%

BALTIMORE—Hippodrome, 1st week (SA) Vaudeville	115.1%
BALTIMORE—Hippodrome, 2nd week (SA) Vaudeville	104.1%
BUFFALO—20th Century, 1st week (DB) Victory Through Air Poweer (UA)	113.2%
BUFFALO—20th Century, 2nd week.. (DB) Victory Through Air Poweer (UA)	84.0%
CINCINNATI—RKO Palace	101.4%
CINCINNATI—RKO Shubert, MO, 1st week	90.0%
CLEVELAND—Hippodrome	137.1%
CLEVELAND—Allen, MO, 1st week	105.8%
CLEVELAND—Lake, MO, 2nd week	94.4%
DENVER—Orpheum (DB) The Falcon and the Coeds (RKO)	126.9%
INDIANAPOLIS—Indiana (DB) Hoosier Holiday (Rep.)	113.0%
INDIANAPOLIS—Lyric, MO, 1st week (DB) Hoosier Holiday (Rep.)	116.0%
LOS ANGELES—Hillstreet, 1st week (DB) Sherlock Holmes Faces Death (Univ.)	166.6%
LOS ANGELES—Hillstreet, 2nd week (DB) Doughboys in Ireland (Col.)	137.0%
LOS ANGELES—Hillstreet, 3rd week (DB) Gildersleeve on Broadway (RKO)	104.9%
LOS ANGELES—Pantages, 1st week (DB) Sherlock Holmes Faces Death (Univ.)	166.2%
LOS ANGELES—Pantages, 2nd week (DB) Doughboys in Ireland (Col.)	136.3%
LOS ANGELES—Pantages, 3rd week (DB) Gildersleeve on Broadway (RKO)	101.4%
NEW HAVEN—Roger Sherman	145.1%
NEW YORK—Paramount, 1st week (SA) Vaughn Monroe Orchestra	131.1%
NEW YORK—Paramount, 2nd week (SA) Vaughn Monroe Orchestra	111.4%
NEW YORK—Paramount, 3rd week (SA) Vaughn Monroe Orchestra	106.5%
NEW YORK—Paramount, 4th week (SA) Vaughn Monroe Orchestra	91.6%
OMAHA—Brandeis, 1st week (DB) It's a Great Life (Col.)	165.4%
OMAHA—Brandeis, 2nd week (DB) It's a Great Life (Col.)	92.7%
PITTSBURGH—Stanley	106.0%
PITTSBURGH—Warner	130.4%
PITTSBURGH—Ritz, MO, 1st week	142.8%
PITTSBURGH—Ritz, MO, 2nd week	89.2%
SAN FRANCISCO—Golden Gate, 1st week (SA) Vaudeville	116.3%
SAN FRANCISCO—Golden Gate, 2nd week (SA) Vaudeville	102.0%
SAN FRANCISCO—Golden Gate, 3rd week (SA) Vaudeville	89.8%
SEATTLE—Fifth Ave.	120.5%
SEATTLE—Music Hall	86.8%
ST. LOUIS—Ambassador (DB) So This Is Washington (RKO)	132.0%
ST. LOUIS—Shubert, MO, 1st week (DB) So This Is Washington (RKO)	116.6%
WASHINGTON—Earle, 1st week (SA) Vaudeville	132.9%
WASHINGTON—Earle, 2nd week (SA) Vaudeville	107.4%
WASHINGTON—Metropolitan, MO, 1st week	101.4%

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LASSIE COME HOME (MGM)

First Reports:

Total Gross Tabulated	$552,000
Comparative Average Gross	491,200
Over-all Performance	112.4%

BALTIMORE—Century	90.9%
CLEVELAND—Loew's State	114.2%
CLEVELAND—Loew's Stillman, MO, 1st week	126.3%
CLEVELAND—Loew's Stillman, MO, 2nd week	84.2%
NEW HAVEN—Loew's Poli (DB) Is Everybody Happy? (Col.)	102.1%
NEW YORK—Music Hall, 1st week (SA) Radio City Music Hall Stage Presentation	113.8%
NEW YORK—Music Hall, 2nd week (SA) Radio City Music Hall Stage Presentation	111.8%
NEW YORK—Music Hall, 3rd week (SA) Radio City Music Hall Stage Presentation	98.1%
NEW YORK—Music Hall, 4th week (SA) Radio City Music Hall Stage Presentation	103.5%
PHILADELPHIA—Boyd	86.8%

JOHNNY COME LATELY (UA)

Final Reports:

Total Gross Tabulated	$698,685
Comparative Average Gross	668,100
Over-all Performance	104.5%

BALTIMORE—Century	113.3%
BOSTON—Loew's State (DB) That Nazty Nuisance (UA)	125.0%
BOSTON—Loew's Orpheum (DB) That Nazty Nuisance (UA)	92.1%
BUFFALO—Buffalo (DB) That Nazty Nuisance (UA)	107.6%
CINCINNATI—RKO Albee	98.7%
CINCINNATI—RKO Capitol, MO, 1st week	100.0%
CINCINNATI—RKO Lyric, MO, 2nd week	95.2%
CLEVELAD—Loew's State	91.4%
CLEVELAND—Loew's Stillman, MO, 1st week	114.6%
DENVER—Denver (DB) Sherlock Holmes Faces Death (Univ.)	117.8%
DENVER—Esquire (DB) Sherlock Holmes Faces Death (Univ.)	95.7%
DENVER—Aladdin, MO, 1st week (DB) Sherlock Holmes Faces Death (Univ.)	133.3%
DENVER—Rialto, MO, 2nd week (DB) Sherlock Holmes Faces Death (Univ.)	173.9%
INDIANAPOLIS—Loew's (DB) That Nazty Nuisance (UA.)	151.5%
KANSAS CITY—Midland (DB) That Nazty Nuisance (UA.)	93.8%
LOS ANGELES—Egyptian, 1st week (DB) Never a Dull Moment (Univ.)	116.6%
LOS ANGELES—Egyptian, 2nd week (DB) Never a Dull Moment (Univ.)	70.8%
LOS ANGELES—Los Angeles 1st week (DB) Never a Dull Moment (Univ.)	123.0%
LOS ANGELES—Los Angelees, 2nd week (DB) Never a Dull Moment (Univ.)	107.7%
LOS ANGELES—Ritz, 1st week (DB) Never a Dull Moment (Univ.)	114.5%
LOS ANGELES—Ritz, 2nd week (DB) Never a Dull Moment (Univ.)	72.9%
NEW HAVEN—Loew's Poli (DB) That Nazty Nuisance (UA)	103.2%
NEW HAVEN—College, MO, 1st week (DB) That Nazty Nuisance (UA)	103.1%
NEW YORK—Capitol, 1st week (SA) Allan Jones, Virginia O'Brien, Henny Youngman	113.0%
NEW YORK—Capitol, 2nd week (SA) Allan Jones, Virginia O'Brien, Henny Youngman	107.8%
NEW YORK—Capitol, 3rd week (SA) Allan Jones, Virginia O'Brien, Henny Youngman	95.6%
NEW YORK—Capitol, 4th week (SA) Allan Jones, Virginia O'Brien, Henny Youngman	89.7%
PITTSBURGH—Penn	101.2%
PITTSBURGH—Warner, MO, 1st week	108.7%
PITTSBURGH—Ritz, MO 2nd week	71.4%
PROVIDENCE—Loew's State	.120.0%
PROVIDENCE—Loew State (DB) Chance of a Lifetime (Col.)	120.0%
PROVIDENCE—Carlton, MO, 1st week (DB) Chance of a Lifetime (Col.)	105.1%
SAN FRANCISCO—United Artists, 1st week (DB) Yanks Ahoy (UA)	114.0%
SAN FRANCISCO—United Artists, 2nd week (DB) Yanks Ahoy (UA)	110.0%
SAN FRANCISCO—United Artists, 3rd week (DB) Yanks Ahoy (UA)	105.0%
SAN FRANCISCO—United Artists, 4th week (DB) Yanks Ahoy (UA)	90.0%
SEATTLE—Paramount (DB) The Good Fellows (Para.)	77.6%
SEATTLE—Blue Mouse, MO, 1st week (DB) The Good Fellows (Para.)	65.2%
ST. LOUIS—Loew's State (DB) That Nazty Nuisance (UA)	109.4%
ST. LOUIS—Loew's Orpheum, MO, 1st week (DB) That Nazty Nuisance (UA)	115.9%
TORONTO—Loew's (DB) Yanks Ahoy (UA)	113.8%
WASHINGTON—Palace, 1st week	107.9%
WASHINGTON—Palace, 2nd week	79.5%
WASHINGTON—Columbia, MO, 1st week	92.8%

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor **GERTRUDE MERRIAM, Associate Editor**

Showmen at War

Many Round Tablers who are now in service have kept up a steady correspondence with the department, indicating that they miss the familiar routine and want to maintain contact with the business.

Their letters suggest that the theatre training is proving valuable in more ways than one. This is especially true of circuit managers, who usually are transferred from one city to another periodically. The showman thus developed especial capacity to adjust himself to new conditions and new people.

Usually he reports his specialized training when he enters the service and hopes to get into a camp theatre or something similar to the work he is familiar with. The Army has its own methods, however, and he generally winds up doing anything and everything except what he thinks he can do best.

The boys rarely, if ever, complain and as real showmen they are proving their versatility in all branches.

Pvt. Joe Goldstein, who managed Schine's Cameo, in Rochester, writes: "This former member of Ye Round Table has been kept busy since wearing khaki. Am in the infantry school, but would like to manage a theatre here. No can do."

Pvt. Jack Hodges, for many years with the L&J circuit, in Atlanta, more recently a field exploiteer for United Artists, says: "I am in the Signal Repair Company of the Signal Corps. After three weeks of basic training, we have started on a 13-weeks technical training course and after that I will be able to maintain and repair radios, telephone and other equipment."

Camouflages Instead of Exhibiting

Pvt. Leo Lieberman was manager at the Strand theatre, in Portland, Maine, before entering the service. He writes: "Just a line to say hello from another member of the Round Table. It looks as if I did not become a theatre manager for Uncle Sam. He put me in the Engineer Corps, camouflage battalion instead. Can you picture a theatre publicity man and theatre manager **hiding things,** instead of displaying things?"

"The only difference between army life and civilian life is that in the army you stand in line until you are told to leave and in civilian life you stand in line a few minutes and say, well, I can come back tomorrow and see the show.

"This is a great life, but it would look good on someone else."

Ensign Frank Bickerstaff, who was city manager in Athens, Ga., for the L&J circuit and Bronze Quigley Grand Awards winner for 1941, has been made Officer in Charge of a Navy patrol boat. "Bic" finds his work similar to a theatre manager's in one respect and says: "When I received this assignment, I had to **check the other officer out.** As you know, just about everything the Government owns is titled "B," and you have to account for all of it on a moment's notice or they will be glad to send you to Portsmouth for a nice rest."

Another Round Tabler and more recently in the publicity department of Columbia Pictures, Larry Curtis writes:

"Like the birds, they sent me south for the winter and to do my flying.

"I have no complaints with the Army. They treat me just as well as Columbia did and, what's more, they feed you."

Real War Lacks Reel Touch

Another letter from somewhere in Sicily comes from Herman "Addie" Addison, who was manager of Schine's Paramount, in Glen Falls, N. Y. Addie writes: ". . . everything here is pretty much routine. At the moment our big guns are cutting loose and raising the curtain on a very entertaining party for the jerries. It's a very lovely overture.

"A few minutes ago, they were over bombing, and are they lousy shots. Uncle Sam sent some playmates up—Spitfires—to chase them back to their own back yard. For a while it sounded as though all hell had broken loose.

"Thanks, however, to the long training I received **while playing those war specials** I can remain comparatively calm. In fact, I think Warners produce a better war all around.

"Which reminds me, I have sort of fallen out of touch with the business lately. Please put me in for a subscription to **Motion Picture Herald** to start right away."

Addie has been helping Miss Gertrude Merriam's collection of theatre passes and has already sent a number of Annie Oaklies from theatres in London, where he was previously stationed.

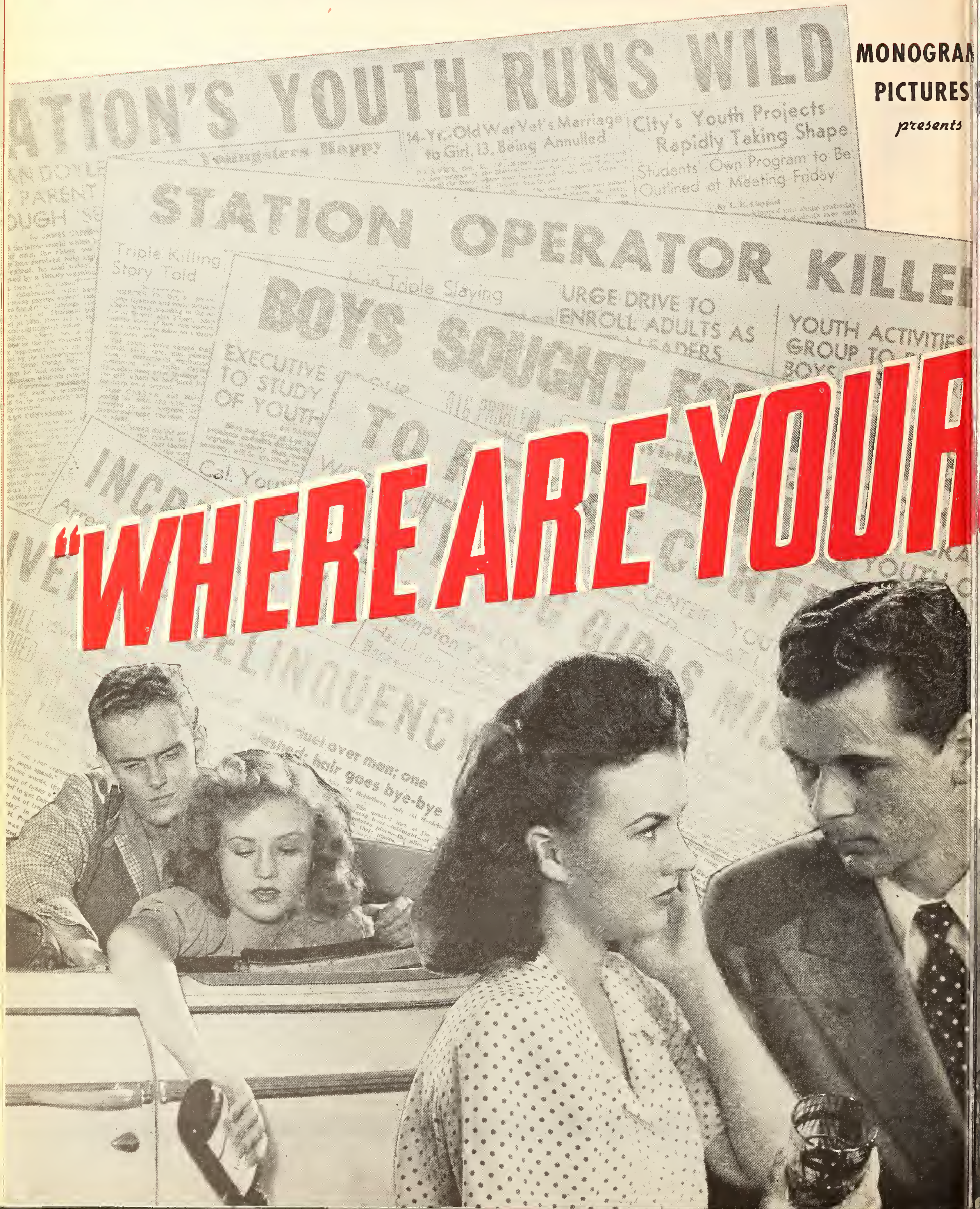
He continues: "Will see what I can do, Gertrude, about getting you passes for our Army shows here. Won't make any promises though, but you can bet that when I get to Berlin, I'll personally tour every theatre and shooting gallery in that town and shake a souvenir out of every kraut manager for you."

SHOWMEN AT WAR.

—CHESTER FRIEDMAN

ROARING from TODAY'S

MONOGRAM PICTURES
presents


ATION'S YOUTH RUNS WILD
Youngsters Happy
14-Yr.-Old War Vet's Marriage to Girl, 13, Being Annulled
City's Youth Projects Rapidly Taking Shape
Students' Own Program to Be Outlined at Meeting Friday
STATION OPERATOR KILLE
Triple Killing Story Told
in Triple Slaying
BOYS SOUGHT
URGE DRIVE TO ENROLL ADULTS AS LEADERS
YOUTH ACTIVITIES GROUP TO
BOYS
EXECUTIVE TO STUDY OF YOUTH
BIG PROBLEM
DELINQUENC
Girls duel over man; one slashed; hair goes bye-bye

"WHERE ARE YOUR

EADLINES The TRUTH About MODERN YOUTH!

ACKIE **COOPER**

in

CHILDREN"

The FIRST Drama of Juvenile Delinquency to reach the Screen!

with

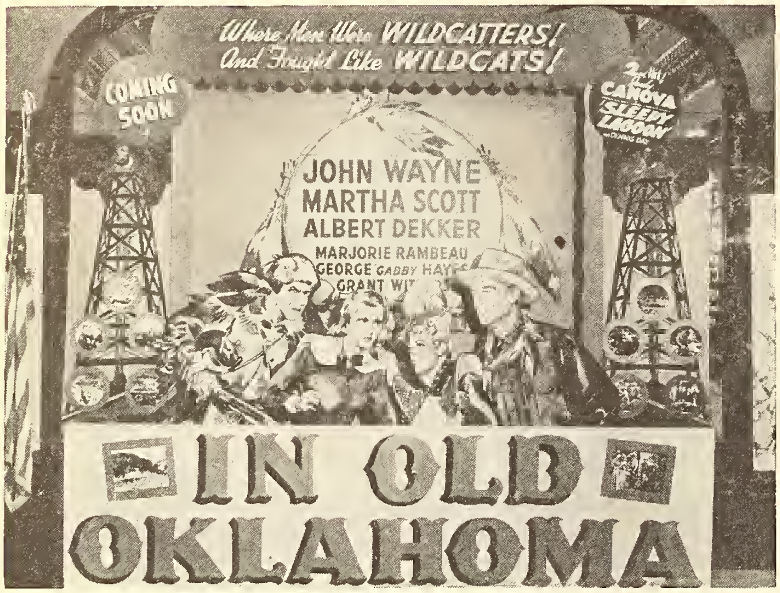
GALE **STORM** • PATRICIA **MORISON**

JOHN **LITEL** • GERTRUDE **MICHAEL**

Produced by JEFFREY BERNERD Directed by WILLIAM NIGH

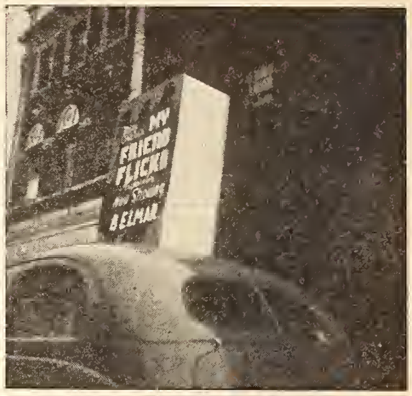
Original Story by HILARY LYNN Screenplay by HILARY LYNN and GEORGE SAYRE

EXPLOITING THE SHOWS

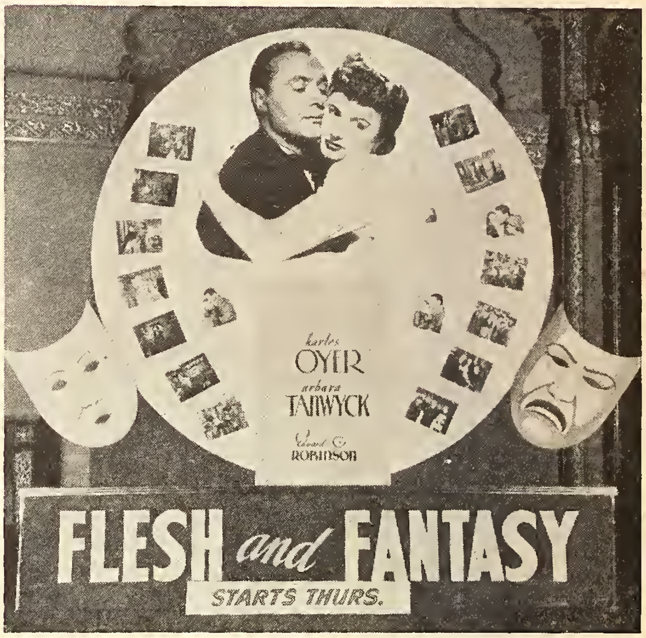

Where Men Were WILDCATTERS!
And Fought Like WILDCATS!
COMING SOON
CANOVA
SLEEPY LAGOON
JOHN WAYNE
MARTHA SCOTT
ALBERT DEKKER
MARJORIE RAMBEAU
GEORGE GABBY HAYES
GRANT WIT
IN OLD OKLAHOMA

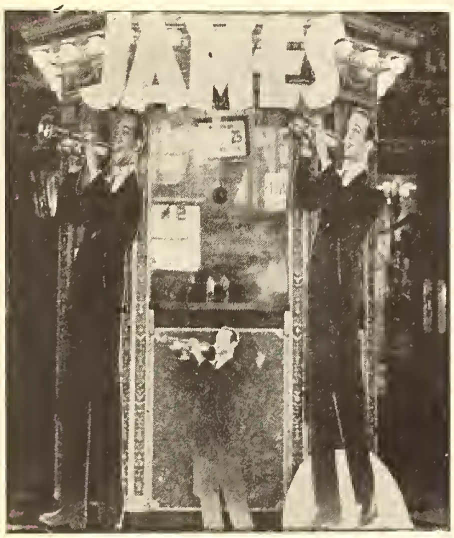
A mammoth size display for "In Old Oklahoma" was erected in the lobby of the Lafayette theatre, Buffalo, N. Y., by publicity director Gerald M. Westergren.

Manager K. Erdeky spent exactly 87 cents for this ballyhoo which was mounted on top of his car, to advertise "Flicka" at the Belmar, Pittsburgh.


MY
FRIEND
FLICKA
BELMAR

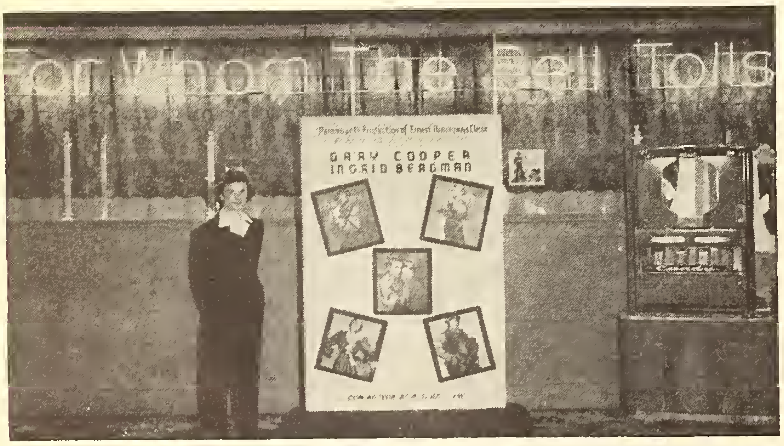
Tommy Read, publicity director for the Fox, Atlanta, employed this lobby display to exploit "Flesh and Fantasy."


OYER
TANWYCK
ROBINSON
FLESH and FANTASY
STARTS THURS.

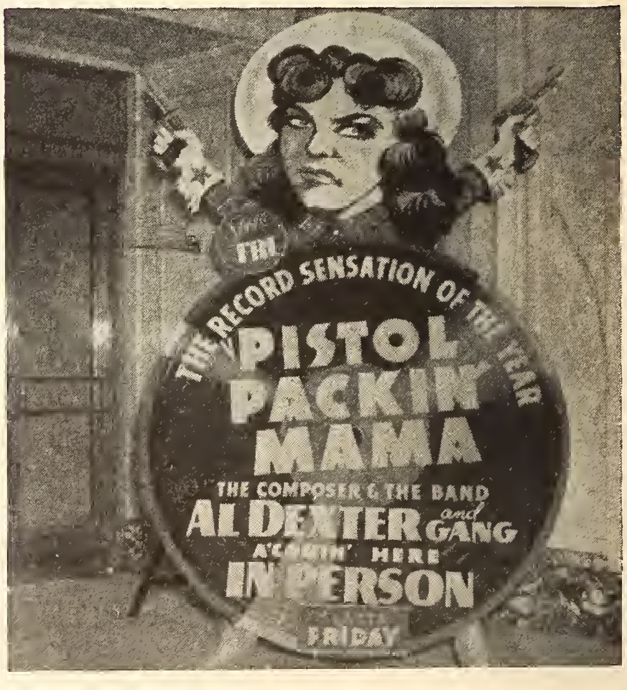


The Foto Shop

Lige Brien used these life-size cutouts at the Kenyon, Pittsburgh, to plug a Harry James short subject.


For Whom The Bell Tolls
GARY COOPER
INGRID BERGMAN

At the Newman, Kansas City, Manager Jerry Zigmond had a neon sign title in foyer and out front plugging "For Whom the Bell Tolls."


THE RECORD SENSATION OF THE YEAR
PISTOL PACKIN' MAMA
THE COMPOSER & THE BAND
AL DEXTER and GANG
A'COMIN' HERE
IN PERSON
FRIDAY

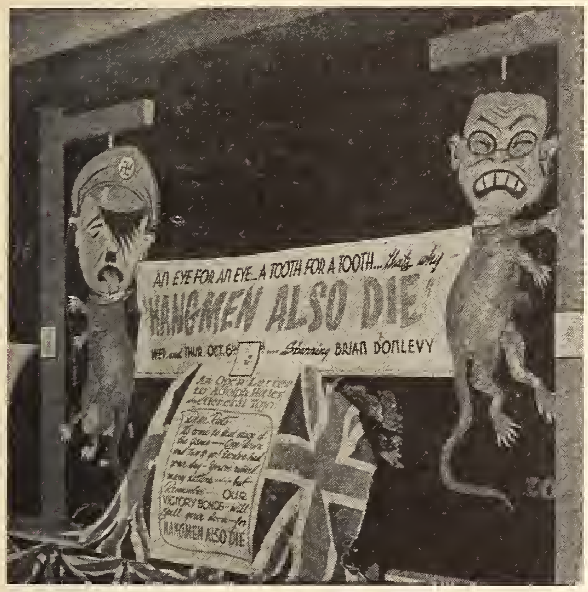
This lobby display, arranged by Louis E. Mayer at the RKO Palace theatre, sold Al Dexter's Gang, in Cleveland.

WINTERTIME
WINTERTIME

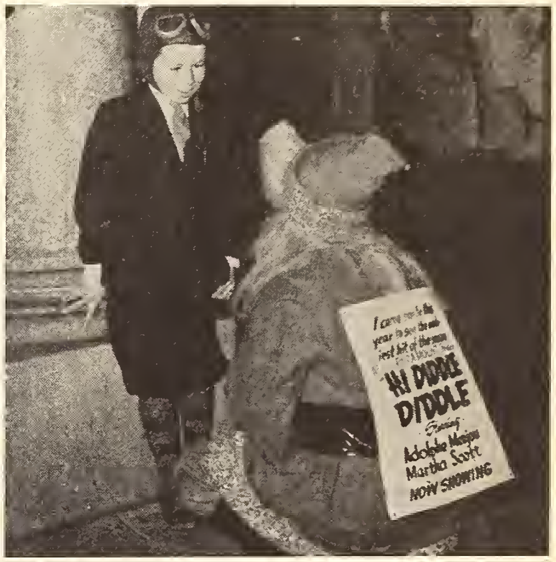
This distinctive window display for "Wintertime" was promoted by manager Del Milne for the Orpheum and Playhouse, Portland, Ore.

HUMPHREY
BOGA
SAHARA

Manager George Kerasotes and publicist Dave Jones centered attention on "Sahara" at the Senate, in Springfield, Ill., by having an artist paint this display right in the theatre lobby.


AN EYE FOR AN EYE...A TOOTH FOR A TOOTH...that's why
HANGMEN ALSO DIE
WED. and THUR. OCT. 6th — Starring BRIAN DONLEVY
HANGMEN ALSO DIE

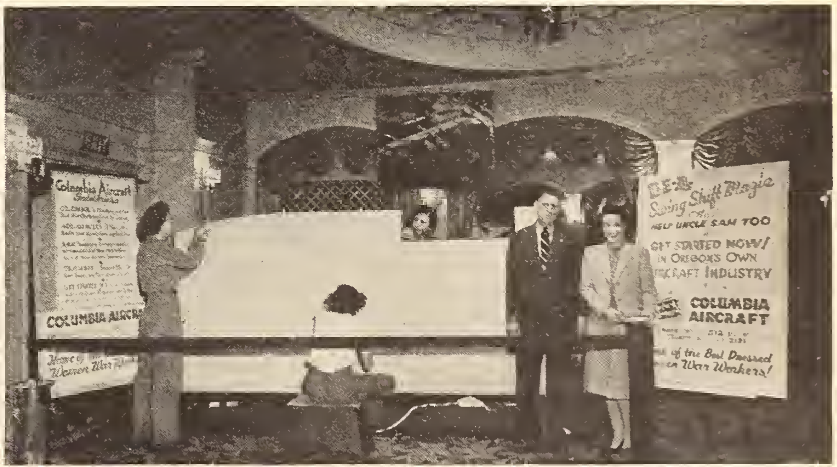
At Windsor, Ont., manager Louis Simons of the Park theatre, tied Bond Drive to "Hangmen Also Die" in this manner.


HI DIDDLE DIDDLE
Starring
Adolphe Menjou
Martha Scott
NOW SHOWING

James Darby, at the Paramount, New Haven, got Santa Claus out early to exploit "Hi Diddle Diddle."

LOOK
MAGAZINE'S
says
NEW MOVIE REVIEW
LOOK WHO'S COMING!
JAMES CAGNEY
JAMES CAGNEY
JOHNNY COME LATELY

At the State, Galveston, J. D. Hillhouse streamlines an old stunt to good advantage for "Johnny Come Lately."


Columbia Aircraft
COLUMBIA AIRCR
Swing Shift Mazie
HELP UNCLE SAM TOO
GET STARTED NOW!
IN OREGON'S OWN
AIRCRAFT INDUSTRY
COLUMBIA AIRCRAFT

Columbia Comm'l Studio

Jack Matlack plugs "Swing Shift Mazie" and recruits women workers for war industries in the Broadway lobby, Portland, Ore.

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

DESTINATION TOKYO (Warner Brothers): With a smart exploitation campaign, this can get extra grosses at the box office. Start with a teaser campaign well in advance of playdates. Enlist cooperation of *Liberty Magazine* distributors, since the story ran in this publication. Have your local newspaper aid you in sponsoring a city-wide scrap drive with ultimate destination, Tokyo. This promotion should win support of all civic and patriotic organizations and will aid in publicizing the title. The current Pacific offensive is aimed at Tokyo. You may be able to have your news editor caption some of the maps in his news section with the picture title. Juveniles are presently going in for the shipbuilding hobbies. Sponsor a submarine building contest and award prizes to the winners. Distributor has provided two effective 40 by 60's which will make a good flash in lobbies and windows. A periscope can be rigged in the lobby, using two mirrors placed at 45-degree angles at top and bottom of a long cylinder. At top of display arrange scene stills from the picture with dates, etc. You can also cash in on the popularity of the stars. Cary Grant is a favorite with the ladies. Plug for the women's trade by using his photo in apparel and cosmetic shops, etc., and try to plant a story and art on the women's page of your newspaper.

WHISTLING IN BROOKLYN (Metro-Goldwyn-Mayer): Red Skelton's zany antics will offer much to the showman by way of exploiting this comedy drama. The title suggests a whistling contest either on the stage or with a radio tieup. A twist can be put on this stunt by awarding prizes to those who make the funniest faces while whistling. A whistling peanut-roaster or whistling teakettle set on the electric stove can be used as a comedy lobby device with appropriate tiein copy. There is a comedy sequence which takes place at a baseball game. This may be worked into a newspaper contest, with tickets for the theatre offered to those who send in the screwiest event they ever witnessed at a baseball game. You can use a peep-box gag, with the front made to appear as a fence. A knothole can enable your patrons to peek at your display inside. Red Skelton appears as a bearded baseball player. You may be able to arrange a guessing contest with the local sports editor, with free tickets to readers who identify local players disguised behind false whiskers. For a street ballyhoo, a bewhiskered ball player carrying a huge bat with theatre name, etc., can be used.

Hotel Dinner for Press Heralds "Iron Major"

A press dinner and special screening heralded "The Iron Major" at the Poli theatre, New Haven, Conn., for manager R. E. Russell.

Exceptionally fine newspaper breaks with stories and art resulted. Russell spotted 100 screen process teaser cards advertising the picture in choice locations about town. The cards also mentioned the personal appearance of Pat O'Brien, star of the attraction.

An attractive setpiece was displayed in the lobby in advance. A 24-sheet was posted on the theatre wall.

A 15-minute dramatization of the picture was presented over station WICC. Various officials attended the premier performance and a color guard opened the show with ceremonies on the stage.

Hillhouse Ties In with Radio and Poster Contest

In exploiting the opening of "Johnny Come Lately," at the State theatre, Galveston, manager J. D. Hillhouse secured the cooperation of the local radio station and made effective tieups with a war poster contest.

Station KLUF devoted 40 spot announcements to the picture, and used a transcription. A musical program was arranged with the word "Johnny" in each of the featured songs. Guest tickets were awarded to persons sending in the correct titles to each of the songs.

Contest war posters were placed in all the offices, buildings and elevators of the American National Insurance Co., and the Todd-Galveston Dry Docks. Both organizations placed the posters on their bulletin boards and during the lunch hour announced the contest over loud-speakers. Guest tickets were offered to those suggesting the best ideas to combat tardiness.

An attractive lobby-piece was used in advance. This consisted of a large mirror with a pictorial layout of photos on the picture from *Look Magazine*. Copy read, "Look who's coming," etc.

Window Cards and Hangers Exploit "Fallen Sparrow"

Arthur Groom used 200 window cards, spotted in choice locations, and 1,000 car hangers which were hung on parked autos to advertise his showing of "The Fallen Sparrow" at Loew's State theatre in Memphis. Ten thousand book marks were also distributed.

Arthur obtained numerous story and art breaks from the local dailies and secured a co-op ad from a laundry in the city. Local school papers also carried an ad on the attraction.

Sports Commentators Plug "Iron Major" for Feldman

Dick Feldman, manager o fthe RKO-Schine Keith theatre, in Syracuse, obtained the cooperation of local sports announcers to plug his showing of "The Iron Major."

Bill Rothrom of WSYR and Dan Dwyer, who is heard on station WOLF, gave the theatre, picture and playdates a plug in addition to human interest stories about Coach Cavanaugh.

The picture also was advertised in one of the merchant's regular ads, which ran a thumbnail picture of Ruth Warwick along with mention of the theatre and playdates.

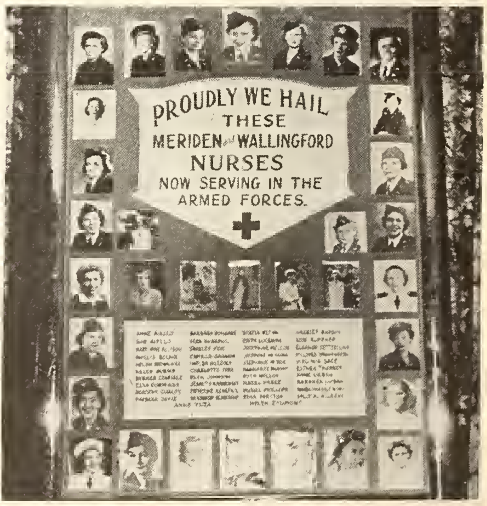
To exploit "Wintertime" recently Dick made some fine tieups with local orchestras and music shops, which featured the song hits from the attraction and gave the theatre prominent mention. He also landed a co-op ad with a local beauty shop, and had Station WOLF broadcasting a special program of Woody Herman's music.

Rosen Lands Contest On "Rosie O'Grady"

Leo Rosen at the Strand theatre, in Albany, tied up with the Albany *Times-Union*, Station WOKO, and a local night club for his date on "Sweet Rosie O'Grady." A six-county "Voice of Albany" talent contest was held, the idea being to find the girl who best represented the "Voice of Albany." Girls were auditioned over WOKO and the listening audience was invited to act as the judges. The winner received a week's engagement at the cooperating night spot. The contest was given a five-day play in the paper, while the theatre carried announcements in its advance ads.

Stages Special Screening For Student Journalists

Louis Charninsky, manager of the Rialto theatre, staged a special screening of "The City that Stopped Hitler," for student journalists attending a Dallas high school. The students competed in a novel contest which Louis arranged, in which the boys and girls wrote reviews for the picture. The best review was published in the Dallas *News* and the winner was awarded a War Bond by the theatre.



Joe Samartano, manager of Loew's, Meriden, Conn., pictures local nurses in service to plug "So Proudly We Hail."

Pictured above are the winners of the costume contest staged by manager Mildred A. FitzGibbons, at the Roosevelt theatre, Flushing, Long Island. The contest was part of Mildred's Hallowe'en party, which was well publicized in advance. More than 1000 *kiddies attended the performance and half of them were in costume, making it difficult for the judges to make the proper selection. Prizes for the winners were promoted from local merchants, who were given appropriate credit at the theatre.*

Newspaper and Radio Spots Plug "Rising Sun"

In addition to a newspaper campaign of over 5,000 lines Bill Hoyle, publicity director for Lichtman Theatres, in Washington, D. C., placed the largest radio order ever used by the circuit, in conjunction with the showing of "Behind the Rising Sun," at the Lincoln theatre.

Eighty one-minute spot announcements and two 15-minute programs were divided between stations WOL and WINX to exploit the picture.

Theatre Anniversary Celebrated by Rogers

As part of his campaign for the 16th anniversary celebration of the opening of Loew's Granada, in Cleveland, Carl Rogers promoted the local merchants on a co-op page, which included a contest angle. A Bond was offered to the winner, with guest tickets to runnersup. The picture shown for the occasion was "Best Foot Forward" and to attract youngsters, Carl distributed cards at highschools offering tickets to a certain number.

Cards were sent to a selected mailing list, a trailer announced the anniversary party well in advance and during the week, the cashier answered the 'phone by plugging the special event.

Dillenbeck Has Novel Herald

Using a herald to exploit his showing of "Behind the Rising Sun," D. M. Dillenbeck, manager of the Rialto, Bushnell, Ill., topped his regular cut with a cartoon showing a husband giving his pay to the wife, captioned, "I held out enough money to see," etc.

Trust Has 90 Sponsors For "Army" Co-op

Ninety Brooklyn commercial firms and individuals were lined up by Ted Trust, advertising and publicity director for the Brooklyn Strand, to participate in an Armistice Day Tribute, taking the form of a full-page advertisement in the *Brooklyn Eagle,* tied in with the theatre's engagement of "This Is the Army."

Each of the 90 sponsors was mentioned uniformly in a one-inch space, with no other advertising matter on the page except the Strand's two-column ad on "This Is the Army."

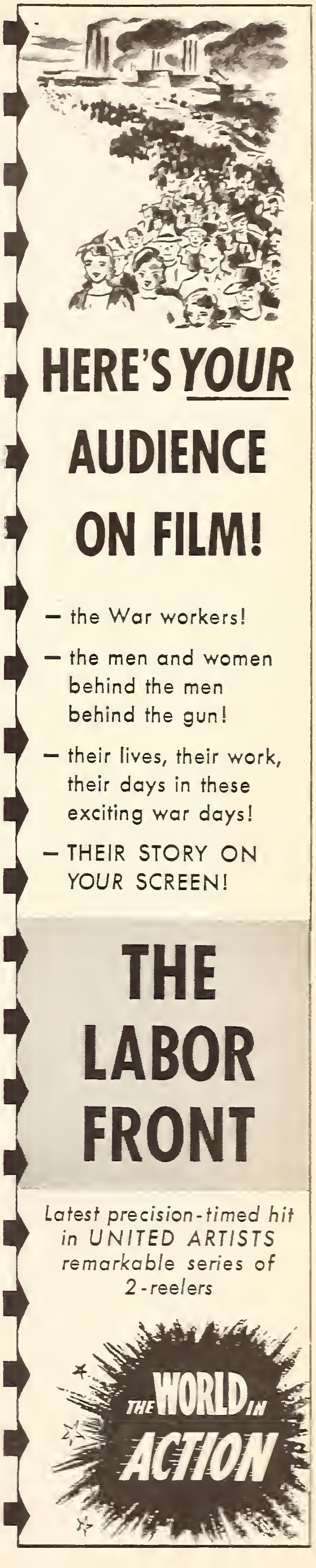
Baby Photo Contest Held For "Blossoms in the Dust"

For the reissue of "Blossoms in the Dust" at Loew's Esquire, in Toledo, Harry Klotz conducted a baby photo contest through a tieup with a local photographer who took gratis 8-by-10 photos of all entrants.

The contest extended over a period of six weeks and patrons were supplied with ballots to vote for their favorites. Photos of all entrants were displayed appropriately in the lobby and the winner was presented with a $25 War Bond.

Collects Gifts for Servicemen

Mildred A. FitzGibbons, manager of the Roosevelt theatre, Flushing, New York, is collecting gifts for Servicemen. Patrons of the theatre who present a wrapped parcel are given a guest ticket. The parcels are being turned over to the National Catholic Community Service for distribution to servicemen who have no families or close relatives.


HERE'S *YOUR* AUDIENCE ON FILM!

— the War workers!

— the men and women behind the men behind the gun!

— their lives, their work, their days in these exciting war days!

— THEIR STORY ON *YOUR* SCREEN!

THE LABOR FRONT

Latest precision-timed hit in UNITED ARTISTS remarkable series of 2-reelers

THE WORLD IN ACTION

CIRCUITS PUSH SALE OF CHRISTMAS GIFT BOOKS

BUY WAR BONDS HERE
Immediate Delivery
Give a BOND CHRISTMAS
BUY WAR BONDS

Manager Russell A. Bovim designed this huge Christmas display in the shape of a holiday wreath set into a red, white and blue background for his lobby Bond counter at Loew's Ohio theatre, in Columbus.

Special Kid Attractions Booked to Lure Trade During School Recess

Due to shortages in many of the customary selections of holiday gifts, theatremen this year are concentrating more than ever before on selling Christmas Gift Books as appropriate and convenient tokens of expression.

Famous Players Canadian theatres will again promote "Thrift Tickets for Christmas Gifts" throughout the circuit which has proven highly successful for the past seven years. Each year finds the plan increasing in popularity, presenting to the public an ideal Christmas gift and assuring the theatres of the patronage of recipients of the books.

James R. Nairn, advertising director for the Famous Players Canadian theatres has prepared a manual for the managers with details of the plan in which employes receive a commission on all sales. The pamphlet also enumerates methods of marketing the tickets.

Employes Receive Commissions

A direct incentive for employes to sell the books on the outside is the payment of ten percent on all sales realized. Managers who do not participate in the direct sales commissions are accorded full credit for their theatres' cumulative sales in the circuit's Sharing Plan based on gross receipts.

Based on past experience, co-operations are suggested in the manual, with stores whose type of business and locations provide the best tieins. Managers are advised to make regular visits to check counter sales and to see that the advertising material furnished by the circuit is properly displayed. It is suggested that merchants give books of tickets as prizes to store employes who attain a certain sales goal. Newspapers also find the books appropriate for gifts and prizes to newsboys. Organizations such as insurance companies and others with large personnel staffs are found to be good prospects.

Hospitals are usually wide open for the gift tickets, with switchboard operators selling the books to doctors who give them to nurses and internes. Coal companies have also used them in past years, presenting them to customers who submit orders within certain periods near Christmas.

Added stress is placed on the effectiveness of personal contact by managers, with many individual cases stated where such contacts have resulted in big sales.

Cash Prizes Offered

This year the circuit is offering several hundred dollars in cash prizes to individual employes who attain the highest volume of sales, which will further serve to encourage theatre staffs to give increased effort by which it is hoped to establish a new record for sales for the circuit.

The RKO circuit is also offering a Christmas Gift Ticket Book to patrons and likewise has used this plan successfully over a period of years.

A campaign manual has been prepared by Harry Mandel, director of advertising for the circuit which is being sent to managers in the field. This manual enumerates a comprehensive plan of advertising for the men in the field aimed at stimulating the sale of the books in the circuit's theatres.

Independent Circuits Active

Mike Siegel, publicity head for the Century circuit, operating theatres in Brooklyn and Long Island, advises that all theatres in that organization have already begun to push the sale of Gift Books, also an annual promotion.

All Century managers have booked special attraction shows for the school recess period around the holidays. A special effort is being made to attract the kiddie trade with cartoon shows, added western features, stage personalities, animal acts and magicians. Although arrangements have been made to give Christmas candy to the kiddies in some spots, the circuit-men are not generally going in for giveaways of toys and gifts as has been the custom in past years.

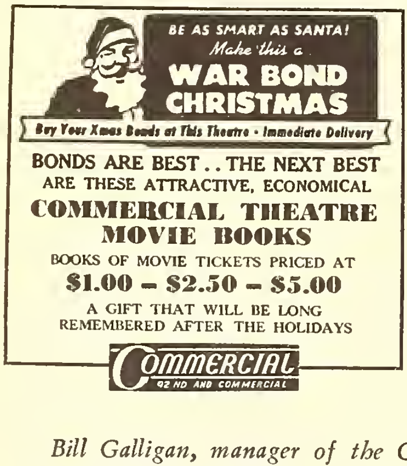
A majority of the Century houses are located in neighborhoods catering to family trade and for New Year's Eve, midnight showings are being by-passed, although a number of the theatres will run later than is customary.

Interboro circuit, operating theatres in Long Island, Brooklyn and the Bronx, N. Y., reports that the managers are also planning special kiddie attractions for Christmas week holidays. Comic books, candy and extra attractions on stage and screen are planned to attract the children.

New Year Activities in Rochester

Lester Pollock, manager of Loew's theatre, in Rochester, N. Y., is planning a patriotic program to usher the New Year in. Les will have a large paper clock on stage with Father Time standing by. At midnight a little boy will break through the clock and lead Father Time away. A program of patriotic songs will be played by the organist with the audience singing from slides. Color bearers and guards will present the flag while the National Anthem is being sung.

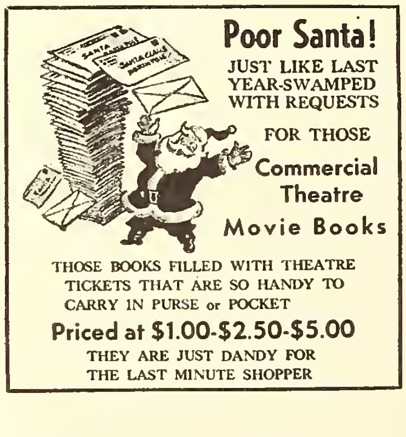
Pollock has arranged for the rendition of popular airs which will include "God Bless America," Auld Lang Syne," and others.



BE AS SMART AS SANTA!
Make this a
WAR BOND CHRISTMAS
Buy Your Xmas Bonds at This Theatre • Immediate Delivery

BONDS ARE BEST . . THE NEXT BEST
ARE THESE ATTRACTIVE, ECONOMICAL
COMMERCIAL THEATRE
MOVIE BOOKS
BOOKS OF MOVIE TICKETS PRICED AT
$1.00 – $2.50 – $5.00
A GIFT THAT WILL BE LONG
REMEMBERED AFTER THE HOLIDAYS

COMMERCIAL
92 ND AND COMMERCIAL

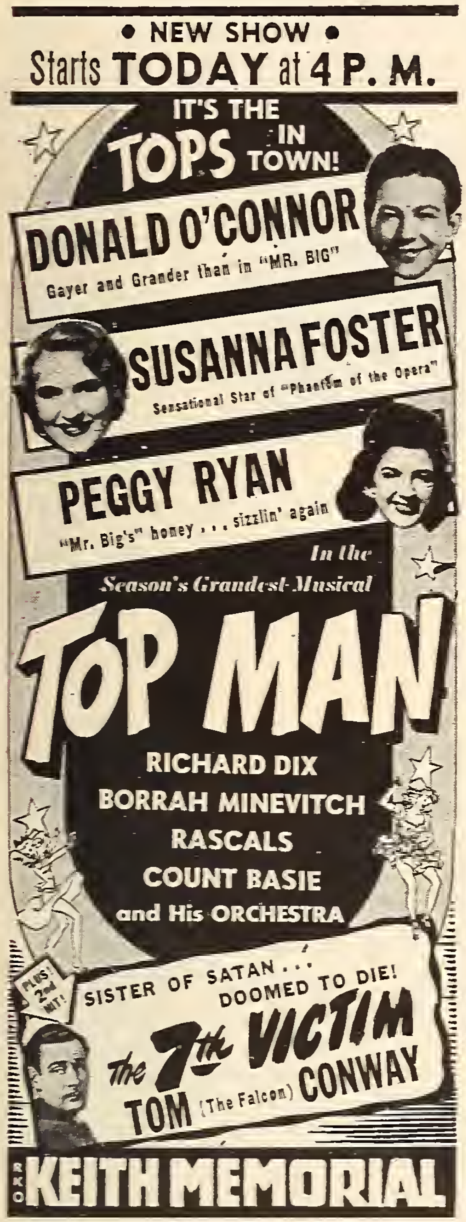


Poor Santa!
JUST LIKE LAST
YEAR-SWAMPED
WITH REQUESTS
FOR THOSE
Commercial
Theatre
Movie Books

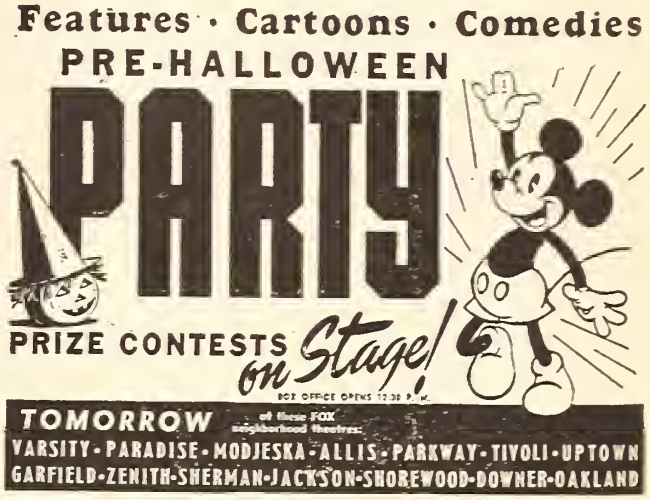
THOSE BOOKS FILLED WITH THEATRE
TICKETS THAT ARE SO HANDY TO
CARRY IN PURSE or POCKET
Priced at $1.00-$2.50-$5.00
THEY ARE JUST DANDY FOR
THE LAST MINUTE SHOPPER

Bill Galligan, manager of the Commercial theatre, Chicago, is using a series of ads to stimulate the sale of War Bonds and books of tickets for Christmas gifts. Above are two of his advertisements.

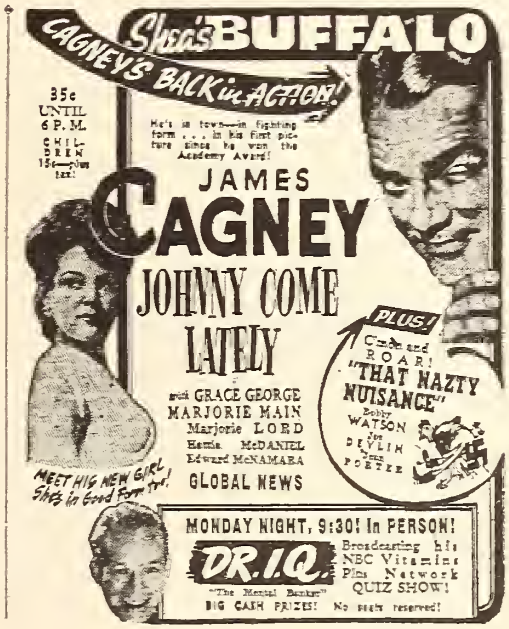
ORIGINAL DISPLAY ADS


• NEW SHOW •
Starts TODAY at 4 P. M.
IT'S THE TOPS IN TOWN!
DONALD O'CONNOR
Gayer and Grander than in "MR. BIG"
SUSANNA FOSTER
Sensational Star of "Phantom of the Opera"
PEGGY RYAN
"Mr. Big's" honey . . . sizzlin' again
In the Season's Grandest Musical
TOP MAN
RICHARD DIX
BORRAH MINEVITCH
RASCALS
COUNT BASIE
and His ORCHESTRA
PLUS! 2nd HIT!
SISTER OF SATAN . . . DOOMED TO DIE!
The 7th VICTIM
TOM (The Falcon) CONWAY
RKO KEITH MEMORIAL

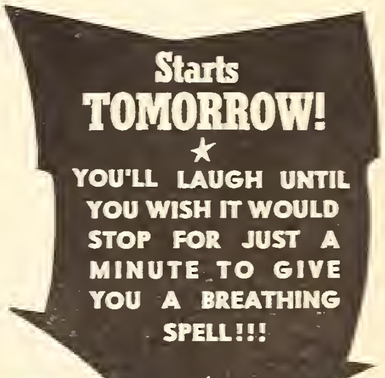
Carlo Vannicola, advertising director at the RKO Keith Memorial, in Boston, advertised "Top Man" using an attractive combination of reverse and Ben Day background.

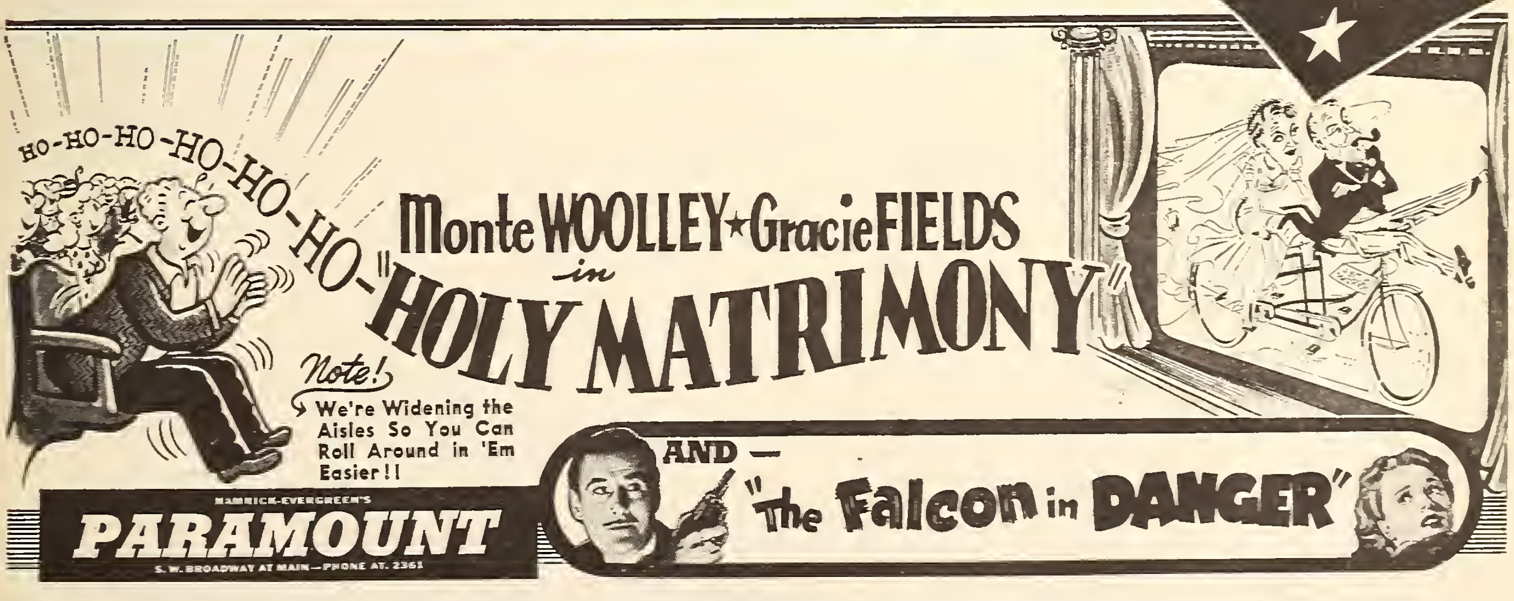

Features · Cartoons · Comedies
PRE-HALLOWEEN
PARTY
PRIZE CONTESTS on Stage!
BOX OFFICE OPENS 12:30 P. M.
TOMORROW at these FOX neighborhood theatres:
VARSITY · PARADISE · MODJESKA · ALLIS · PARKWAY · TIVOLI · UPTOWN
GARFIELD · ZENITH · SHERMAN · JACKSON · SHOREWOOD · DOWNER · OAKLAND

The advertising department for National theatres got out this clever novelty to publicize the Hallowe'en Parties at their Milwaukee theatres.


Shea's BUFFALO
CAGNEY'S BACK in ACTION!
35c UNTIL 6 P. M. CHILDREN 15c—plus tax!
He's in town—in fighting form . . . in his first picture since he won the Academy Award!
JAMES CAGNEY
JOHNNY COME LATELY
with GRACE GEORGE
MARJORIE MAIN
Marjorie LORD
Hattie McDANIEL
Edward McNAMARA
GLOBAL NEWS
MEET HIS NEW GIRL! She's in Good Form too!
PLUS! C'mon and ROAR! "THAT NAZTY NUISANCE" Bobby WATSON Joe DEVLIN Jean PORTER
MONDAY NIGHT, 9:30! In PERSON!
DR. I.Q. "The Mental Banker"
Broadcasting his NBC Vitamins Plus Network QUIZ SHOW!
BIG CASH PRIZES! No seats reserved!

Charles B. Taylor, advertising director for Shea's Buffalo theatre, sold his short subjects and In Person star in the smart holdover ad, at left.


Starts TOMORROW!
★
YOU'LL LAUGH UNTIL YOU WISH IT WOULD STOP FOR JUST A MINUTE TO GIVE YOU A BREATHING SPELL!!!


HO-HO-HO-HO-HO-HO-HO-
Monte WOOLLEY ★ Gracie FIELDS
in
"HOLY MATRIMONY"
Note! We're Widening the Aisles So You Can Roll Around in 'Em Easier!!
HAMRICK-EVERGREEN'S
PARAMOUNT
S. W. BROADWAY AT MAIN—PHONE AT. 2361
AND — "The Falcon in DANGER"

The unusual ad, above, was created by Earl Hunt, advertising director for Hamrick-Evergreen Theatres, in Portland, Ore. The ad ran across the full width of the page, at bottom, with the arrow extending upward four inches deep in the last two columns

PERSONALS ON SHOWMEN

Begins Theatre Career When Husband Enlists

When her husband enlisted in the Marines, about one year ago, Dorothy Brooke Kopper started her theatre career as assistant manager at the RKO-Schine Eckel theatre, Syracuse, N. Y. Dorothy was born and educated in England and majored in English, French and journalism. She had a newspaper and radio background before she married, and finds theatre work interesting because of the tremendous opportunity for achievement, initiative and imagination. After working at the Eckel theatre for five months, Dorothy was promoted to the manager's post at the Palace, in Watertown, N. Y. She has a 15 minute commentary program on a local radio station which gives her an opportunity to get some valuable publicity for the theatre.

MARGUERITE WHEELER, for the past eight years cashier at the Capitol, Casino and Garrick, at Halifax, N. S., has been named assistant manager of the Mayfair theatre, St. John, N. B. Additional changes in Canadian theatres, are Mary Horgan, acting manager at the Mayfair, St. John; Mrs. Daisy Butler, assistant manager at the Imperial, Moncton, N. B.; Mrs. R. A. Foster, assistant manager at the Community, Yarmouth, N. S. At the Imperial theatre, Sackville, N. B., Mrs. S. Brownell is substituting as manager for her husband, Sid Brownell.

MRS. CECELIA FROST has been appointed acting manager of the Interboro circuit's Island theatre, Hollis, Long Island, N. Y. She replaces Charles Barron, who has been recalled to service.

RAY WOLFE, manager of the Adelphi theatre, Affiliated circuit house in Philadelphia, has been named manager of the circuit's Avenue theatre. He succeeds Sam Cohen, who left for a position in defense work.

ALBERT RABINO, assistant manager of Warners' Northeastern theatre, Philadelphia, has been transferred to a similar post at the Earle.

MRS. E. NESBITT, for about 15 years a partner with her husband in the operation of the Star theatre, Edmundston, N. B., in Canada, is now managing the house.

EARLE M. HOLDEN has been transferred from the Imperial theatre, in Charlotte, to Hickory, N. C., where he assumes city manager's duties in operating the Park and Center theatres, for the Wilby-Kincey circuit.

W. M. NEWSOM assumes his new post as manager of the Capitol theatre, Raleigh, N. C. Donald Stell has been named manager of the Palace in that city.

HAPPY BIRTHDAY

November 28th

Floyd D. Morrow
Estanban C. Gonzales
Jack Kember
Earle G. Sheetz
Kermit Prince

29th

Wells Witt
Nevin McCord
Kermit B. Carr
James F. Doyle
Fred R. Rodley
Jerry Montizambert

30th

R. N. Christopher
Charles E. Lancaster
Eugene H. Bunn
George F. Sutermaster
Orville Rennie
Jack Essick
James Embry

December 1st

Samuel Alster
Edward A. Dosek
C. E. Re Qua
B. Cunningham
H. Greenberg
Buster Planck

December 1st

J. Nathan Morgan
William W. Herman
Ray Holloway
Arthur La Plante
Ben W. Allen
William M. Morton
Andrew G. Nickols

2nd

Ernest L. Miller
Roy Robbins

3rd

James G. Jones
Clarence D. Talbott
William B. Savits
Hugh G. Martin
James G. Davis

4th

Adolph H. Buehrig
Dick William
E. J. Brisbard
William C. Gallagher
Mark R. Chartrand
Lawrence L. Landy
Charles H. Edwards
Barney De Veitti
Walter R. Pyle

Wedding Bells To Ring For New York Exhibitor

Harry A. Harris, New York theatre owner, will be married to Lillian H. Fogel on December 12. The wedding will be a private affair with only members of the immediate families in attendance.

Harris operates the Delmar and Dorset theatres, on upper Broadway and also controls the Sunset and Columbia theatres in Harlem.

HAROLD BERMAN is the manager of the Ace theatre, Detroit. In the same city, Edward Denton has been assigned to the Linwood-LaSalle theatre.

EDWARD YARNELL has been named manager of the Tuxedo theatre, Highland Park, Mich.

JAMES CRAIN, former manager of the Maffitt theatre, St. Louis, has entered the Maritime Service.

HUGH BEST has been appointed manager of the Capitol theatre, Shelbourne, Nova Scotia, and will supervise the Capitol, in Lockport.

JOHN McSWEENEY is managing the LaSalle theatre, Niagara Falls, for the Basil circuit.

E. S. WRAY is the new manager of the State, Raleigh, N. C.

IRVING KATCHER has purchased the Russell theatre, Detroit, and will operate the house himself.

ROBERT MARSH has been appointed manager of the Clayton, Clayton, Ill.

H. GRAYDON HODGES has been placed as first assistant manager at the RKO Palace, Rochester, N. Y.

Started Theatre Business As Day Porter

A varied and extensive career has been the experience of Edward Spritzer, since he started in theatre business, fourteen years ago. He obtained his first position as day porter during the depression period. He eventually was placed as usher, barker and doorman, finally working up to chief of staff. His ability to adapt himself won him a promotion to assistant manager, then to manager of the Parkwest theatre, in New York. During the past eight years he has managed at different intervals the Vogue, Rosedale, Art, De Luxe and Fenway theatres, in the Bronx, N. Y. He recently became associated with the Joelson Circuit, in the Bronx, and is managing the Jerome theatre. Ed is 28 years old, is married, and has one child.

BIRK BINNARD, recently medically discharged from the Army, has resumed his former duties as manager at the Warner theatre, Reading, Pa. Other Warner circuit changes, place Mrs. T. K. Masino at her former post as manager of the Virginia theatre, Atlantic City; John Boyd as associate manager of the Grove, Willow Grove, Pa., and Herbert Sundheim promoted to assistant manager of the Mastbaum, Philadelphia. Sam Goldberg, honorably discharged from the Army also returns to the Warner staff of managers.

ALBERT T. GOODWIN, former manager of the Orpheum theatre, San Francisco, has been named supervisor of the Blumenfeld circuit in that city. Goodwin will have charge of the Orpheum, United Artist, and Esquire theatres, all downtown first runs.

AL MICHALSKI, formerly at the Warner theatre, Lynn, Mass., transfers to the Circle, in Manchester. Johnnie Mathews goes from the Circle to Danbury, Conn., where he will manage the Empress. John O'Sullivan switches from the Empress, Danbury, to the Garde, in New London, succeeding George Harvey who is on leave of absence.

MALCOLM ROSE has been named manager of the Riviera theatre, in Detroit. Other managerial changes in the city include: Hyman Bloom, relief manager for Wisper and Wetsman theatres; Marshall Greeen, manager of the Cinema; Don Belford, assistant manager, Palms State; Malcolm McLean, assistant manager, Cinderella, and Ned Brown, assistant manager at the United Artists theatre.

RAY ARNOLD has been appointed to the manager's post at the Wisconsin theatre, Sheboygan, Wisc.

LON JOHNSON is now manager at the Lancaster theatre, River Rouge, in Michigan.

'What A Woman' Has Premiere

"What a Woman," Columbia comedy romance starring Rosalind Russell and Brian Aherne, opened at New York's Radio City Music Hall Thursday. The picture was directed by Irving Cummings. Mr. Aherne is in New York to attend the premiere.

RKO Radio has announced the world premiere of "Tender Comrade," the story of a war bride who elects to remain at home to work in a plane plant. Originally scheduled for release in March, 1944, the film will have its premiere December 29 at the RKO Hillstreet and Hollywood Pantages theatres in Los Angeles so that it can qualify as candidate for this year's Academy Awards. Ginger Rogers, the star, won the award in 1940 for her performance in "Kitty Foyle." The picture was produced by David Hempstead and directed by Edward Dmytryk.

Twentieth Century-Fox is staging a statewide world premiere of "Happy Land," with 61 theatres in Iowa cooperating. Tri-States Theatres, Central States and the Harold Fields' circuits, are showing the picture in various Iowa cities Thursday, Friday, Saturday, Sunday and Monday. The picture, starring Don Ameche and Ann Rutherford, has been advertised throughout the state extensively, with 11 radio outlets playing an important part in the campaign. Exploitation is being carried on by members of the home office staff in cooperation with exhibitors' exploiteers.

"No Time for Love" opened Wednesday at the Paramount in New York. The picture costars Claudette Colbert and Fred MacMurray.

RKO Radio's "Higher and Higher," starring Michele Morgan, Jack Haley and Frank Sinatra in his screen debut, is to be given a New Year's Eve premiere in 50 RKO Metropolitan theatres in the Manhattan, Bronx, Brooklyn, Queens, Westchester and Newark areas. The preview, for the one night only, is to be followed at a later date by a regular Broadway first run engagement.

Republic Pictures announced this week an elaborate advertising and publicity campaign in connection with the Broadway opening of "In Old Oklahoma" which was scheduled for Saturday, December 4 at the Globe theatre. Additional newspaper lineage over regular theatre budget in the area was placed with New York morning and evening newspapers. Billboard and radio advertisements were included in the campaign.

Coe To Make Three Talks On Industry In War

In three addresses during January to civic groups in Chicago and Cleveland, Charles F. Coe, vice-president and general counsel of the Motion Picture Producers and Distributors of America, will tell of the industry's contributions to the war effort. Mr. Coe left New York last week for a visit of six weeks at his Palm Beach, Fla., home. The schedule for his talks, now tentative, includes an address at a luncheon of the Cleveland Chamber of Commerce, and, on the same day, an appearance at Cleveland's Fifty Club. Several major company executives are expected to accompany Mr. Coe on the Cleveland visit.

DeVry Releases Patents

The DeVry Corporation of Chicago, manufacturers of projection equipment and cameras, has released several of its patented projector mechanisms for manufacture for the armed services. The sub-contractors will use the patents royalty-free for the duration. The company's action was in celebration of its 30th anniversary, and the 67th birthday anniversary of the late Herman DeVry, its founder.

NBC Heads Cite Needs of Troops

Letters from home, domestic news including sports, reading matter and live entertainment are the principal needs of the U. S. troops in Italy, Niles Trammell, president of National Broadcasting Company, told the press in New York last Friday. Mr. Trammell and John F. Royal, NBC vice-president, returned last week from a six-week tour of the European war fronts.

The purpose of their visit was "to see what can be done in the way of improving broadcasting to the liberated areas and to our troops as well as improving the transmission of news coming from the war zones."

Several plans are being discussed with U. S. Government officials, Mr. Trammell said, to improve short-wave facilities and to supply more news to the Army short-wave stations in Italy and North Africa. More recorded programs of action at the front to be broadcast over NBC's network are contemplated. A new type of recorder used by the Army can be taken up to the front lines, he said. Canadian and British broadcasting companies have equipment near the front.

In discussing the post-war period, Mr. Trammell said, "After the war there must be an organization representing various nations which would insure that radio will be used for good instead of evil. Never again will any country or individuals, such as Musolini and Hitler, be able to propagandize the world over the radio."

Both Mr. Trammell and Mr. Royal reported that the morale of the U. S. troops in Italy was high, and added that the men needed more letters from home, reading material, and particulary news broadcasts to keep abreast of home front developments.

Her First Columbia Short . . . . . a LAUGH-RIOT!
Bob Hope's SCREAM-GIRL
VERA VAGUE
in the very funniest film of her career!
You Dear Boy
The first of the "Vera Vague Series"
with
MINERVA URECAL
DOUGLASS DRAKE
Produced and directed by Jules WHITE • Story and Screen-play by ELWOOD ULLMAN
THE BEST SHORTS OF ALL COME FROM COLUMBIA!

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

CIRCUIT BOOKER WITH SUBSTANTIAL FILM experience. Permanent position with progressive organization. Application must include references and detailed account of experience. Address SIDNEY MEYER, Wometco Theatres, Box 2440, Miami, Fla.

PROJECTIONIST. DRAFT EXEMPT, SOBER, reliable. Small town. Pleasant working conditions. BOX 1685, MOTION PICTURE HERALD.

BRANCH MANAGERS WANTED FOR FILM exchanges. Write giving full particulars to BOX 1688, MOTION PICTURE HERALD.

WANTED: MANAGERS AND OPERATORS FOR small town circuit. Opportunity for rapid advancement to responsible permanent position. State experience, references, draft status, salary required, send photograph if convenient. Reply BOX 1301, Knoxville, Tenn.

POSITION WANTED

PROJECTIONIST: 10 YEARS' EXPERIENCE, 38, just honorably discharged from Army. Would appreciate and keep nicely equipped booth. BOX 1689, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thousand, $18.50 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

BOOKS

INSTRUCTIONS—FILM SETTING SOUNDHEAD lenses, $1.75. WESLEY TROUT, Enid, Okla.

COMPLETELY REVISED 7TH EDITION OF Richardson's Bluebook of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as host of additional up-to-the-minute text on sound and projection equipment. Order Now! $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

NEW 567 PAGE BOOK ON AIR CONDITIONING. by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

NEW EQUIPMENT

RECHARGEABLE FLASHLIGHT BATTERIES. $2.20; chair expansion bolts, 5½¢; baby spots, $6.95; box office chairs, $6.50; collapsible 36" x 48" beaded screens, $11.50; box office bowl heaters, $9.50; rectifier bulbs, 15 ampere Gordos, $6.95; 6 ampere Westinghouse, $3.95; Nodraft speaking tubes, $5.75; fine quality leatherette, $1.41 yrd.; Suprex carbon savers, 98¢. Winter Sale Bulletin ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

USED EQUIPMENT

358 AMERICAN SEATING BALL BEARING ¾" heavy Keystone inserted panel backs, reupholstered box spring cushion chairs, $3.50 each; 230 American ball bearing fully upholstered padded red figured velour backs, red leatherette box spring cushions, good as is, $4.50 each; 340 Irving 7 ply reupholstered panel back, reupholstered red leatherette box spring cushions, refinished, $5.25. S. O. S. CINEMA SUPPLY CORP., New York 18.

ALUMINUM MARQUEE LETTERS, FIT ADLER Wagner, etc., 9" standard, 95¢; 9" deluxe, $1.25; 12" deluxe, $1.75; 16" deluxe, $3.95; Powers 6B heavy pedestals, $35; Brandt Jr. coin changers, $119.50; 30 ampere rectifiers with tubes, $99.50; underwriters 2½ gallon extinguishers, reconditioned, $20. Winter Bargain Bulletin ready—get yours. S. O. S. CINEMA SUPPLY CORP., New York 18.

STUDIO EQUIPMENT

LARGE ASSORTMENT COOKE, ZEISS, ASTRO lenses—16mm. recording camera, double system; amplifier; microphone; cables and batteries, 1942 model like new, $995; Bell & Howell 35mm. Eyemo camera, 3 lenses, $1,375; reduction printers, from $750. Send for laboratory and recording lists. S. O. S. CINEMA SUPPLY CORP., New York 18.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

POPCORN

MORE VOLUME GUARANTEED WHEN USING our popcorn and seasoning. POPCORN CORP., 100 N. LaSalle St., Chicago.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and an up-to-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

Navy Appoints Pride

Frederick W. R. Pride, of Dwight, Harris, Koegel and Caskey, Twentieth Century-Fox attorneys, has been appointed by the Navy as general counsel of the Naval Price Adjustment Board.

Dales Succeeds Thomson

John Dales, Jr., has succeeded Kenneth Thomson as executive secretary of the Screen Actors Guild. Mr. Thomson resigned. Mr. Dales had been his assistant for six years.

Federation Gets $6,008,500

The New York and Brooklyn Federation of Jewish Charities has collected $6,008,500 in its 1943 campaign. The goal is $10,500,000.

SOPEG To Negotiate

The Screen Office and Professional Employees Guild, CIO Local 109, has obtained an agreement with the New York offices of Loew's, Columbia, Twentieth Century-Fox and RKO for negotiations on job and salary classifications for clerical workers.

Claim 9,000,000 Saw "Bell Tolls"

According to Charles M. Reagan, assistant sales manager of Paramount, nearly 9,000,000 persons, paying advance admission prices, have seen showings of "For Whom the Bell Tolls" in approximately 200 key engagements.

In New York the picture is entering its 20th week at the Rivoli theatre. On November 24 it closed at the Four Star theatre in Hollywood. The film has played a total of 15 weeks in the Hollywood-Los Angeles area, and was seen by 425,000 persons. In San Francisco the film played at three different theatres for a total of 11 weeks. It is currently going into its ninth week at the Wilson theatre in Detroit, where, for its initial five weeks the picture played day-and-date both at the Wilson and United Artists theatres. On November 24 it concluded a nine-week run at the Ohio theatre in Cleveland, and in Washington it had a run of seven weeks. In Chicago it played eight weeks at the State-Lake theatre.

In Baltimore, after four weeks at Keith's theatre, it was brought back for a return engagement at the Mayfair starting Thanksgiving Day. Following a two-week engagement at the Metropolitan theatre in Boston, the film went on a day-and-date showing at the Paramount and Fenway theatres for two weeks. It is currently in its fourth week at the Aldine, Philadelphia, and recently completed a four-week engagement at the Ambassador in St. Louis and the Newman, Kansas City.

The picture opened at the Malco in Memphis last Sunday for an indefinite run, recently played three theatres simultaneously in Miami and Miami Beach, and is currently at the Rex theatre there.

Decency Legion Classifies Eleven New Pictures

The National Legion of Decency this week reviewed 11 pictures and classified six as unobjectionable for general patronage, three unobjectionable for adults, and two as objectionable in part.

Into the first of the three groups went "Around the World," "The Drifter," "Madame Curie," "Mr. Muggs Steps Out," "The Power of God" and "There's Something About a Soldier." Classed as unobjectionable for adults were "Government Girl," "Jack London" and "Return of the Vampire."

In Class B, Objectionable in part, were "The Heat's On" and "Women in Bondage."

Handles Carbon Advertising

The National Carbon Company division of Union Carbide & Carbon Corporation, for which E. A. Williford heads the carbon sales unit as general sales manager, has transferred its advertising department from Cleveland to New York. Charles Ollinger, for many years on the carbon products staff, is now handling all carbon products advertising under the direction of Mr. Williford.

THEATRE
FOR SALE OR LEASE
Midtown — Manhattan — West Side
Approximately 1,800 seats
IMMEDIATE POSSESSION
Particulars
Box 11, Times Square Post Office
Brokers Protected

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

ADVANCE SYNOPSES

SHORT SUBJECTS

SHORT SUBJECTS CHART

THE RELEASE CHART

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

O, My Darling Clementine

(Republic)

For the Radio Public

This is the best of the Republic endeavors to harness for the screen the drawing power and talents of personalities made famous through radio. This one, produced by Armand Schaefer and directed by Frank McDonald from an original screenplay by Dorrell and Stuart McGowan, utilizes the advantage of what the trade calls "corn" without going corny in its story and development. The several identities of radio get not less but more opportunity to parade their wares.

The radio personalities presented are Roy Acuff and his Smoky Mountain Boys and Girls, the Radio Rogues, the "Mrs. Uppington" of the Fibber McGee program, "Pappy" Cheshire and the Tennessee Ranchers. Between them, they provide a full quotient of the kind of entertainment their radio listeners like.

On the screen side, Frank Albertson and Irene Ryan carry the burden of the entertainment and make it stick. When the proceedings are not musical, which they are most of the time, they are both humorous and plausible, which is new for the type and objective of the series. Which is the same as saying that an audience doesn't need to be dial-conscious to enjoy the picture. This one is better than its billing suggests.

Previewed in Hollywood projection room. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, not set. Running time, 68 min. PCA No. 9659. General audience classification.

Dan Franklin..........................Frank Albertson
Clementine ....Lorna Gray
Irene Ryan, Lona Bridge, Patricia Knox, Tom Kennedy, Edwin Stanley, Emmett Vogan, Roy Acuff and orchestra, Radio Rogues, Isabel Randolph, Harry "Pappy" Cheshire, Tennessee Ranchers.

The Heat's On

(Columbia)

Musical Comedy

As the title suggests, Mae West is back. In the excellent company of Victor Moore and William Gaxton, not to mention Hazel Scott and Xavier Cugat and Lina Romay, the new Miss West, with waistline and role reduced, delights her old friends of the cinema going public, although as much cannot be said for the picture.

William Gaxton is a producer with a flop show on his hands. Miss West is his star, and as the plot unfolds Victor Moore becomes his angel. Mr. Moore is the meek brother of a ruthless moralist who heads a Foundation dedicated to the eradication of joy and happiness, especially when they're to be found in the display of specious pulchritude behind footlights. Although the public frowns upon "Indiscretions of 1943," Mr. Gaxton's stage offering, Victor Moore pays it a visit and straightway becomes involved in all the doings his sister wars upon. When his sister departs for a convention leaving her brother in charge of the Foundation, Victor sinks a portion of the Foundation's sinking fund into a new musical to star Miss West and his niece. Meanwhile, however, a rival producer has snatched Miss West away from Gaxton, Mae being of the opinion that Gaxton is a double-crosser, explaining: "Why, if he'd been with George Washington he would have double-crossed the Delaware."

From there on the plot has to do with the battle of the producers, with Victor Moore caught in between, and Mae West, to the detriment of the film, on the outside.

The picture presents a half a dozen songs, none of which is likely to be whistled in theatre lobbies by departing patrons. The production on the whole is like a bottle of Burgundy without a sparkle: the ingredients are there in the form of an abundance of talent, but the sparkle is not. But Miss West and Moore and Gaxton make the most of the material at hand, and Senor Cugat and his orchestra and Miss Romay entertain mightily in two sequences.

Milton Carter produced, and Gregory Ratoff directed.

Seen at Loew's State, where the audience openly welcomed Miss West's return to the screen, applauded Cugat and his musicians, but otherwise appeared indifferent to the proceedings. Reviewer's Rating: Fair.—BERT HICKS.

Release date, December 2, 1943. Running time, 79 min. PCA No. 9658. General audience classification.

Fay Lawrence..................................Mae West
Hubert Bainbridge ....Victor Moore
Tony Ferris ....William Gaxton
Lester Allen, Mary Roche, Almira Sessions, Hazel Scott, Alan Dinehart, Lloyd Bridges, Sam Ash, Xavier Cugat, Lina Romay.

Pride of the Plains

(Republic)

Bang Bang

This is one of the John Paul Revere series in which Robert Livingston took over for Republic, and he does a very neat job of it. There's all the action, gun-slinging and true-to-formula plot that are necessary to put over a Western.

Ably supported by Smiley Burnette, Nancy Gay, Stephen Barclay, Kenne Duncan and Jack Kirk, the lead does an excellent job with the realism that's possible in the story supplied.

John Paul Revere and his pal ride into the scene just when a land grab is about to be completed. With a little conniving, during which they both pose as outlaws, they wind up with the evidence and clear up the deal after a fast gun battle.

Directed by Wallace Fox for Producer Lou Grey, this one stands well up among the series planned by Republic for 1943-44.

Seen at the Hitching Post Theatre, Hollywood, where the audience seemed satisfied. Reviewer's Rating: Good.

Release date, not set. Running time, 56 minutes. PCA No. 9718. General audience classification.

Robert Livingston, Smiley Burnette, Nancy Gay, Stephen Barclay, Kenne Duncan, Jack Kirk.

The Gang's All Here

(Twentieth Century-Fox)

Musical, Very De Luxe

In which 20th Century-Fox adds to its successful roster of glittering musicals. "The Gang's All Here" will do a substantial business unless the immediate wave of the future is creeping up on widespread public acceptance of this type of attraction, which is hardly likely at this juncture.

Once more, story is of no moment. In fact, story content, credited to authorship of Nancy Wintner, George Root, Jr., and Tom Bridges and a script by Walter Bullock, is meagre, lightly and slightly concocted and correspondingly insignificant. It is a triangle affair. The angles are Alice Faye, night club singer; Sheila Ryan, attractive newcomer among the brunettes as a society girl, and James Ellison, soldier-son of a Wall Street millionaire. He falls for Miss Faye. Ditto for her. But, by family agreement and ambition, Ellison is slated to marry Miss Ryan. When, in the course of these events, Tony De Marco, whose ballroom dancing is a decided bright spot, determines upon Miss Ryan as his future dancing partner, the way clears for Miss Faye and Ellison. In between are emotional hurdles marking misunderstanding and heartbreak, but triumphant love emerges in the very shining manner.

On this sparse framework are hinged scattered occasions allowing Miss Faye to sing, which she does with her considerable competence, the best proving to be "A Journey to a Star" and "The Polka Dot Polka." Through easy conveyance furnished by a night club atmosphere, Carmen Miranda gets her opportunity and makes the most of it in her inimitable manner and with those baffling turbans.

Comedy springs haltingly from Charlotte Greenwood, Edward Everett Horton, Eugene Pallette and Phil Baker, but at no point is the reaching for laughs a successfully sustained enterprise.

Busby Berkeley, who directed under producership of William Le Baron, appears to have displayed only a passing interest in his characters and their places in the story, but full and magnificent attention to various production numbers. They are opulent in highly effective color combinations and are climaxed by a finale in the cubistic and modernistic tempo which is different from anything that has passed this reviewer's way since some of the abstract treatment employed by Walt Disney in "Fantasia."

All of this, plus Benny Goodman and his crew, combine into a show clearly geared for the money.

Previewed in the studio projection room. Reviewer's Rating: Good.—RED KANN.

Release date, December 24, 1943. Running time, 103 min. PCA No. 9351. General audience classification.
Eadie Allen....Alice Faye
Dorita....Carmen Miranda
Phil Baker....Himself
Sgt. Andrew Mason....James Ellison
Charlotte Greenwood, Eugene Pallette, Tony De Marco, Edward Everett Horton, Benny Goodman and Orchestra, Sheila Ryan.

(*Review reprinted from last week's* HERALD)

So's Your Uncle

(Universal)

Relaxing Comedy

This one registers nicely among escapist films, providing plenty of wholesome entertainment shot through with light comedy and spiced with modern tunes, songs, and a touch or two of young love.

The plot revolves around a youthful playwright seeking backing who is struck by a wealthy girl's car as he seeks to escape a creditor. His makeup as an elderly man fools her and she takes him home. Her aunt, at first indignant, immediately falls for the distinguished looking man.

Efforts to be both the young playwright making love to the niece, and the elderly man, provide plenty of comedy situations. At the end, just as exposure looms at the hands of a jealous suitor, the real uncle shows up. His nephew explains, and the aunt wins the real uncle while the playwright and the niece win each other.

Billie Burke, as Aunt Minerva, is her usual effective self, while Donald Woods does an excellent job as the playwright, posing at times as his wealthy uncle. Elyse Knox, as the niece, and Frank Jenks come in for some good comedy bits while Irving Bacon shows neatly in his butler role.

Jean Yarbrough produced and directed it for every laugh provided in the screenplay by Maurice Leo and Clyde Bruckman from the original by Leonard Lee. The orchestras of Jan Garber and Jack Teagarden provide music with the Delta Rhythm Boys, Mary O'Brien and the Tailor-Maids in good singing bits.

Previewed at the studio. Reviewers Rating: Good.—W. R. W.

Release date, December 3, 1943. Running time, 69 minutes. PCA No. 9513. General audience classification.
Minerva....Billie Burke
Steve Curtis....Donald Woods
Patricia Williams....Elyse Knox
Joe Elliott....Frank Jenks
Robert Lowery, Irving Bacon, Lester Clute, Paul Stanton, Jack Norton, Tom Kennedy, John Dilson, Claire Whitney, William Ruhl, Jack Rice, Rita Gould.

(*Review reprinted from last week's* HERALD)

SHORT SUBJECT

SAILORS ALL (RKO)

This Is America

The service of the U. S. Coast Guard Reserve, which has received little mention in the reporting of a nation at war, is the subject of the latest issue in Pathe's "This Is America" series. The film shows the "one-day-a-week" sailors, who have donated their peacetime pleasure boats to the coastal patrol, serving their time as ordinary seamen in the continuous watch over our waterways. Some excitement is added to the routine of training and patrol with the portrayal of a rescue at sea, the sighting of a floating mine and the detection of a U-boat. But the subject is in the main a simple account of another unheralded civilian contribution to the war.

Release date, November 19, 1943 20 *minutes*

ADVANCE SYNOPSES *and information*

RAINBOW ISLAND

(Paramount)

ASSOCIATE PRODUCER: E. D. Leshin. DIRECTOR: Frank Tuttle. PLAYERS: Dorothy Lamour, Eddie Bracken, Barry Sullivan, Gil Lamb, Reed Hadley, Olga San Juan, Carmen D'Antonio, Noel Neill, Elena Verdugo, Yvonne de Carlo, Anne Revere, Marc Lawrence.

TECHNICOLOR MUSICAL. Three merchant marine sailors, whose ship is torpedoed by a Jap submarine, are marooned on a beautiful tropical island. They meet the daughter of a white doctor, a favorite of the many island natives with whom she sings and dances. She has forsaken white women's clothes for the sarongs of the natives. Her dancing and singing charms the trio. When a group of natives seek to do her harm, the three sailors rescue her.

HEY ROOKIE

(Columbia)

PRODUCER: Irving Briskin. DIRECTOR: Charles Barton. PLAYERS: Ann Miller, Larry Parks, Joe Besser, Bob Haymes, The Vagabonds, Condos Brothers, Johnson Brothers, Selmer Jackson, Larry Thompson, Bob Evans, Jimmy Little.

MUSICAL COMEDY. Based on the stage play, "Hey Rookie" which the Army put on, this is a musical comedy with a touch of love interest. It depicts the rookie joining the army, his trials and tribulations as he goes through basic training, with plenty of humor, dancing by Ann Miller, and many of the elements of "This Is the Army."

VOICE IN THE WIND

(United Artists)

PRODUCER: Ripley - Monter. DIRECTOR: Arthur Ripley. PLAYERS: Francis Lederer, Sigrid Gurie, J. Carrol Naish, J. Edward Bromberg, Alexander Granach, Olga Fabian, Luis Alberni, Howard Johnston.

CZECH PIANIST VS. NAZIS. After Czechoslovakia is overrun a famous concert pianist insists on playing his national anthem despite orders. He is put in a concentration camp, tortured, and loses his mind. While in this condition, he is released and joins a gang operating a murder boat from Lisbon. This boat is supposed to help refugees escape to England; actually, passengers are murdered and their bodies tossed overboard. In the end, however, the pianist's wife's great love for him helps him to recover his sanity and they work for freedom.

PISTOL PACKIN' MAMA

(Republic)

PRODUCER: Eddy White. DIRECTOR: Frank Woodruff. PLAYERS: Ruth Terry, Bob Livingston, Jack LaRue, Wally Vernon, Helen Talbot, George Lessey, Lydia Bilbrock, King Cole Trio.

COMEDY-DRAMA. Vicki inherits a western gambling club which she is forced to close when Nick, an eastern gambler, breaks the bank, using crooked dice. She follows Nick east, gets a job as a singer in his club, and, using unethical but effective methods, wins his club from him. She jilts her socialite fiance when she finds she loves Nick, but, fearing he's faking love to get back his club, she gives Nick a brush-off and disappears. He follows her west, and where they first met, they find true love.

MR. SKEFFINGTON

(Warners)

PRODUCERS: Julius J. and Phillip G. Epstein. DIRECTOR: Vincent Sherman. PLAYERS: Bette Davis, Claude Rains, Richard Waring, Walter Abel, Charles Drake, John Alexander, Dorothy Peterson, Jerome Cowan.

DRAMA. Bette Davis portrays a flighty young woman of wealthy parents facing a black future with the family fortune completely gone. Her brother gets a job with Mr. Skeffington, a stock broker, but absconds with a huge sum. To save him from disgrace, Bette marries the stock broker. They have a daughter, but she is too busy being the belle of the town. The husband leaves her, taking the daughter, and goes to Europe. There he's caught by Nazis and the girl comes home to her mother to marry. Realizing she must grow old gracefully, the mother even takes back Skeffington, although she hates to have him see her as an old woman. In the end she finds he's been blinded by the Nazis.

THE PURPLE HEART

(20th-Fox)

PRODUCER: Darryl F. Zanuck. DIRECTOR: Lewis Milestone. PLAYERS: Dana Andrews, Richard Conte, Donald M. Barry, Farley Granger, Kevin O'Shea, Dave Willock, Sam Levene.

HERO DRAMA. This is Zanuck's first in more than a year. No one, aside from those actually at work on the picture, has seen the script nor are any visitors allowed on the set. Generally speaking, it is a cavalcade of American heroism, tracing the founding of the Order of the Purple Heart from George Washington's time to the present war. Most of the story has to do with heroes of the present war and their exploits in winning the decoration for heroism.

CRIME DOCTOR'S STRANGEST CASE

(Columbia)

PRODUCER: Rudolph C. Flothow. DIRECTOR: Eugene J. Forde. PLAYERS: Lynn Merrick, Warner Baxter, Reginald Denny, Barton MacLane, Jerome Cowan, Rose Hobart, Gloria Dickson.

MURDER MYSTERY. The second in the Crime Doctor series presents a case of murder and half a dozen reasonable suspects. The Doctor, investigating in behalf of an ex-convict suspected by the police, finds that all members of the dead man's household might have had some reason and opportunity to kill him. Before the solution is reached, hypnosis has uncovered information and a further search reveals a hidden skeleton.

LUCKY DAYS

(Universal)

ASSOCIATE PRODUCER - DIRECTOR: Edward Lilley. PLAYERS: Allan Jones, June Vincent, Betty Kean, Samuel S. Hinds, Edward Norris, Gus Schilling, Richard Love, Jerome Cowan, Joan Castle.

MUSICAL ROMANCE. Rejected for army service, a famous baritone takes a job in a defense plant. He meets and falls for the daughter of the plant owner, and manages to win her when he saves the war bond drive to build a cruiser named after the city by revealing his true identity as the famous singer and putting over the campaign.

SERVICE DATA
on features

Adventures of Tartu (M-G-M)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 27, '43, p. 64.

Behind the Rising Sun (RKO)

Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—134%
Round Table Exploitation—Aug. 21, '43, p. 51; Nov. 20, '43, p. 61; Nov. 27, '43, p. 65, 68.

The City That Stopped Hitler (Para.)

Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Nov. 27, '43, p. 64.

Claudia (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 11, '43, p. 46; Sept. 18, '43, p. 70; Oct. 2, '43, p. 61; Nov. 13, '43, p. 56.

Cobra Woman (Univ.)

Audience Classification—Not Reviewed
Legion of Decency Rating—Not Given
Round Table Exploitation—Nov. 27, '43, p. 66.

The Constant Nymph (WB)

Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performances—117.8%
Round Table Exploitation—July 31, '43, p. 48, 52; Nov. 13, '43, p. 54.

Corvette K-225 (Univ.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 13, '43, p. 54.

Crazy House (Univ.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 27, '43, p. 68.

Flesh and Fantasy (Univ.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 20, '43, p. 62.

For Whom the Bell Tolls (Para.)

Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—167.1%
Round Table Exploitation—Sept. 25, '43, p. 54, 57; Oct. 16, '43, p. 54.

Guadalcanal Diary (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 13, '43, p. 54.

References to Round Table Exploitation, Picture Gross final percentages, and Legion of Decency ratings with audience classifications are listed in this department.

Index to Service Data may be found in the Release Chart, starting on page 1660.

Holy Matrimony (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—112.6%
Round Table Exploitation—Aug. 28, '43, p. 46; Nov. 13, '43, p. 53.

I Dood It (M-G-M)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 27, '43, p. 66.

In Old Oklahoma (Rep.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 20, '43, p. 60, 61.

The Iron Major (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 20, '43, p. 62; Nov. 27, '43, p. 65, 68.

Is Everybody Happy? (Col.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 6, '43, p. 79.

Jane Eyre (20th-Fox)

Audience Classification—Not Reviewed
Legion of Decency Rating—Not Given
Round Table Exploitation—Nov. 27, '43, p. 66.

Johnny Come Lately (UA)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—104.5%
Round Table Exploitation—Sept. 18, '43, p. 71; Oct. 9, '43, p. 48; Oct. 16, '43, p. 58; Nov. 6, '43, p. 79; Nov. 13, '43, p. 54, 56.

A Lady Takes a Chance (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross Overall Performance—114.5%.

LEGION of DECENCY *Ratings*

Class A-1	**Unobjectionable**
Class A-2	**Unobjectionable for Adults**
Class B	**Objectionable in Part**
Class C	**Condemned**

Lassie Come Home (M-G-M)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 20, '43, p. 58.

Let's Face It (Para.)

Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—121.6%
Round Table Exploitation—Sept. 25, '43, p. 56.

Northern Pursuit (WB)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 6, '43, p. 79.

Phantom of the Opera (Univ.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—127%
Round Table Exploitation—Oct. 9, '43, p. 46; Oct. 30, '43, p. 64.

Princess O'Rourke (WB)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—117.9%
Round Table Exploitation—Oct. 9, '43, p. 48; Nov. 13, '43, p. 56.

Sahara (Col.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—121.3%
Round Table Exploitation—Oct. 23, '43, p. 57; Nov. 6, '43, p. 79; Nov. 13, '43, p. 52; Nov. 20, '43, p. 59; Nov. 27, '43, p. 65, 66.

Salute to the Marines (M-G-M)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—113.1%
Round Table Exploitation—Sept. 25, '43, p. 56; Oct. 2, '43, p. 63; Oct. 30, '43, p. 64, 68; Nov. 13, '43, p. 53, 54; Nov. 20, '43, p. 58, 61.

So Proudly We Hail (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—129.3%
Round Table Exploitation—July 17, '43, p. 77; Sept. 25, '43, p. 58; Oct. 2, '43, p. 61; Oct. 9, '43, p. 51; Oct. 16, '43, p. 58; Nov. 13, '43, p. 52; Nov. 27, '43, p. 68.

Sweet Rosie O'Grady (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—132.3%
Round Table Exploitation—Oct. 9, '43, p. 48; Nov. 13, '43, p. 53, 56.

Wintertime (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—111.6%
Round Table Exploitation—Sept. 18, '43, p. 71; Sept. 25, '43, p. 54; Nov. 6, '43, p. 79; Nov. 13, '43, p. 56; Nov. 27, '43, p. 67.

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1942-43 short subject releases, prior to May, 1943, see pages 1510, 1511 and 1512.

COLUMBIA

ALL STAR COMEDIES
(Average 17 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
4406	Back from the Front (Stooges)	5-28-43	1329
4434	My Wife's an Angel (Allen Jenkins)	6-11-43	1329
4435	Boobs in the Night (Brendel)	6-25-43	1390
4407	Three Little Twirps (Stooges)	7-9-43	1390
4438	Here Comes Mr. Zerk (Langdon)	7-23-43	1415
4408	Higher than a Kite	7-30-43	1472

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
5425	Shot in the Escape (Gilbert & Nazarro)	8-8-43	1535
5401	I Can Hardly Wait (Stooges)	8-13-43	1535
5426	Farmer for a Day (Clyde)	8-20-43	1535
5427	Quack Service (Una Merkel)	9-3-43	1534
5409	Pitchin' in the Kitchen (Herbert)	9-10-43	1543
5402	Dizzy Pilots (Stooges)	9-24-43	1576
5421	A Rookie's Cookie (Brendel)	10-8-43	1598
5428	Garden of Eatin' (Summerville)	10-22-43	1637
5429	You Dear Boy (Vera Vague)	11-4-43	1637
5403	Phony Express (Stooges)	11-18-43	1637
5430	He Was Only Feudin' (Clyde)	12-3-43	....
5410	Who's Hugh? (Herbert)	12-17-43	....
5404	A Gem of a Jam (Stooges)	12-30-43	....

COLOR RHAPSODIES
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4509	Tree for Two	8-21-43	1387
4510	He Can't Make It Stick	7-23-43	1415
4511	A Hunting We Won't Go	8-23-43	1472

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
5501	The Rocky Ruin to Ruin	10-22-43	1535
5502	Imagination	11-19-43	1659
5503	The Herring Murder Mystery	12-30-43	....

PHANTASIES CARTOONS
(Average 9 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
4708	Duty and the Beast	5-28-43	1329
4709	Mass Mouse Meeting	6-25-43	1390
4710	The Fly in the Ointment	7-23-43	1415
4711	Dizzy Newsreel	8-27-43	1472

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
5701	Nursery Crimes	10-8-43	1598
5702	The Cocky Bantam	11-12-43	1637
5703	The Playful Pest	12-3-43	....
5704	Polly Wants a Doctor	1-6-44	....

FOX & CROW

Prod. No.	Title	Rel. Date	P.D. Page
5751	Room and Bored	9-30-43	1576
5752	Way Down Yonder in the Corn	11-25-43	1659

FILM VODVIL
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5951	No. 1 Mousie Powell	9-10-43	1597
5952	No. 2 Cootie Williams	10-8-43	1598
5953	No. 3 Featuring Zeb Carver	11-19-43	1637

COMMUNITY SING (Series 7)
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4660	No. 10—As Time Goes By	6-25-43	1415

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
5651	No. 1 On a Wing and a Prayer	7-29-43	1472
5652	No. 2 Delta Rhythm Boys	8-27-43	1535
5653	No. 3 Patriotic Songs	9-24-43	1543
5634	No. 4 Baby Smiles at Me	10-22-43	1637
5655	No. 5 Whistlin' in Wyomin'	11-25-43	....
5656	No. 6 Pistol Packin' Mama	12-24-43	....

PANORAMICS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4904	Merchant Convoy	6-11-43	1387

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
5901	Birds on the Wing	8-26-43	1535
5902	Babies by Bannister	10-1-43	1576

SCREEN SNAPSHOTS (Series 22)
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4859	No. 9	5-21-43	1387
4860	No. 10	6-25-43	1415

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
5851	No. 1	8-15-43	1534
5852	No. 2	9-17-43	1543
5853	No. 3	10-15-43	1597
5854	No. 4	11-19-43	1637
5855	No. 5	12-17-43	1659

WORLD OF SPORTS
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4807	Aqua Thrills	5-28-43	1329
4808	Jump, Fish, Jump	6-25-43	1390
4809	Sweeping Oars	7-29-43	1472

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
5801	Kings of Basketball	8-27-43	1535
5802	Cue Wizards	9-30-43	1578
5803	Champ of Champions	10-29-43	1637
5804	Ten Pin Aces	11-26-43	1659
5605	Salmon Fishing	12-24-43	....

AMERICA SPEAKS

Prod. No.	Title	Rel. Date	P.D. Page
4963	Men Working Together	7-1-43	1387

LI'L ABNER

Prod. No.	Title	Rel. Date	P.D. Page
5601	Amoozin' but Confoozin'	1-28-44	....

M-G-M

TWO REEL SPECIALS
(Average 20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
A-402	Heavenly Music	5-1-43	1291

FITZPATRICK TRAVELTALKS (Color)
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
T-420	Scenic Oregon	6-26-43	1387
T-421	Glimpses of Mexico	8-21-43	1535
T-422	Over the Andes	9-25-43	1598

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
T-511	Thru the Colorado Rockies	10-23-43	1837

PETE SMITH SPECIALTIES
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
S-467	Dog House	8-12-43	1385
S-468	Seeing Hands	7-3-43	1480
S-469	Seventh Column	7-31-43	1472
S-470	Scrap Happy	9-4-43	1535
S-471	Fixin' Tricks	9-18-43	1597
S-472	Football Thrills of 1942	9-25-43	1598
S-473	Tips on Trips	11-13-43	1659

PASSING PARADE
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
K-483	That's Why I Left You	6-12-43	1365
K-484	Don't You Believe It	7-3-43	1460
K-485	Trifles That Win Wars	7-17-43	1430
K-486	Forgotten Treasure	7-24-43	1460
K-487	Nursery Rhyme Mysteries	7-31-43	1460
K-488	Storm	10-23-43	1598
K-489	To My Unborn Son	10-30-43	1637
K-490	This Is Tomorrow	11-27-43	1659

MINIATURES
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
M-437	Here at Home	5-22-43	1385
M-438	Memories of Australia	6-12-43	1387
M-439	Journey to Yesterday	7-17-43	1460
M-440	Ode to Victory	7-31-43	1512

OUR GANG COMEDIES
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
C-495	Farm Hands	6-19-43	1387
C-496	Election Daze	7-31-43	1535
C-497	Little Miss Pinkerton	9-18-43	1598
C-498	Three Smart Guys	10-23-43	1637

TECHNICOLOR CARTOONS
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
W-447	The Lonesome Mouse	5-22-43	1350
W-448	Who Killed Who	6-5-43	1387
W-449	Yankee Doodle Mouse	6-26-43	1460
W-450	The Uninvited Pest	7-17-43	1442
W-451	One Ham's Family	8-14-43	1535
W-452	War Dogs	10-9-43	1598
W-453	Stork's Holiday	10-23-43	1598
W-454	What's Buzzin' Buzzard	11-27-43	1659

SPECIAL RELEASE

Prod. No.	Title	Rel. Date	P.D. Page
X-460	These Are the Men	9-1-43	1498

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
L2-5	No. 5	7-9-43	1430
L2-8	No.	9-17-43	1576

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
L3-1	No. 1	11-12-43	1659

SUPERMAN COLOR CARTOONS
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
W2-4	Superman in the Underground World	8-18-43	1340
W2-5	Superman, Secret Agent	7-30-43	1430

HEADLINERS
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
A2-8	Rationed Rhythm	6-10-43	1390
A2-9	A Revival of Moments of Charm	8-18-43	1430
A2-10	Sing, Helen, Sing	8-6-43	1512
A2-11	Three Bears in a Boat	8-20-43	1535
A2-12	Yours Truly	9-3-43	1578
A2-13	Down with Everything	9-24-43	1817

MADCAP MODELS (Color)
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
U2-8	The Truck That Flew	8-6-43	1430

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
U3-1	Jasper Goes Fishing	10-8-43	1543
U3-2	Goodnight Rusty	12-3-43	1659

POPEYE THE SAILOR
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
E2-8	Ration for the Duration	5-28-43	1374
E2-9	The Hungry Goat	6-25-43	1415
E2-10	Happy Birthdaze	7-16-43	1535
E2-11	Wood Peckin'	8-6-43	1535
E2-12	Cartoons Ain't Human	9-3-43	1543

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
E3-1	Her Honor the Mare	11-26-43	1658
E3-2	Marry Go Round	12-31-43	....

POPULAR SCIENCE (Color)
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
J2-5	No. 5	6-11-43	1390
J2-6	No. 6	8-13-43	1506

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
J3-1	No. 1	10-15-43	1637
J3-2	No. 2	12-10-43	....

SPEAKING OF ANIMALS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
Y2-4	Speaking of Animals at the Cage Door Canteen	6-25-43	1430
Y2-5	Speaking of Animals in the Garden	8-20-43	1543
Y2-6	Speaking of Animals in the Desert	9-24-43	1817

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
Y3-1	Tails of the Border	12-17-43	....

SPORTLIGHTS
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
R2-8	Amphibious Fighters	7-2-43	1390
R2-9	Where Cactus Grows	7-30-43	1430
R2-10	All Sails Set	9-10-43	1506

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
R3-1	Mermaids on Parade	10-22-43	1637
R3-2	Ozark Sportsmen	11-19-43	1637
R3-3	G. I. Fun	12-24-43	....

MUSICAL PARADE

Prod. No.	Title	Rel. Date	P.D. Page
FF3-1	Mardi Gras	10-1-43	1506
FF3-2	Caribbean Romance	12-17-43	1659

LITTLE LULU

Prod. No.	Title	Rel. Date	P.D. Page
D3-1	Eggs Don't Bounce	12-24-43	....

NOVELTOON

Prod. No.	Title	Rel. Date	P.D. Page
P3-1	No Mutton for Nuttin'	11-26-43	....

RKO

WALT DISNEY CARTOONS (Color)
(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
34,106	Victory Vehicles	7-30-43	1430
34,107	Reason and Emotion	8-27-43	1535

Prod. No.	Title	Rel. Date	P.D. Page
34,108	Figaro and Cleo	10-15-43	1597
34,109	The Old Army Game	11-5-43	1637
34,110	Home Defense	11-26-43	1658

SPORTSCOPE

(Average 8 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
34,310	Racing Royalty	7-21-43	1374
34,311	Cloud Chasers	6-18-43	1415
34,312	Champion Maker	7-18-43	1472
34,313	Barnyard Golf	8-13-43	1576

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
44,301	Field Trial Champions	9-10-43	1598
44,302	Joe Kirkwood	10-8-43	1598
44,303	Stars and Strikes		1659

HEADLINER REVIVALS

(Average 19 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
43,201	Harris in the Spring	9-10-43	1543
43,202	Rhythm on the Rampage	10-8-43	1576
43,203	Romancing Along	11-5-43	1658

EDGAR KENNEDY

(Average 17 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
43,401	Not on My Account	9-17-43	1598
43,402	Unlucky Dog	11-12-43	1637

LEON ERROL

(Average 17 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
43,701	Seeing Nellie Home	9-3-43	1598
43,702	Cutie on Duty	10-29-43	1637
43,703	Wedtime Stories	12-24-43	1598

JAMBOREES

(Average 9 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
34,407	Duke Ellington & Orch.	7-9-43	1472

VICTORY SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
34,203	North African Album	6-3-43	1390
34,204	Oil Is Blood	9-23-43	1617

FLICKER FLASH BACKS

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
44,201	No. 1	9-3-43	1535
44,202	No. 2	10-1-43	1576
44,203	No. 3	10-29-43	1606
44,204	No. 4	11-26-43	1659

THIS IS AMERICA

(Average 19 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
33,108	Lieutenant Smith	6-4-43	1365
33,109	Pacific Island No. 43	7-2-43	1415
33,110	Broadway Dim-Out	7-30-43	1472
33,111	Arctic Passage	8-28-43	1522
33,112	Age of Flight	10-1-43	1576
33,113	Children of Mars	10-21-43	1606
.....	Sailors All	11-19-43	1654

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4251	Flying Gunners	9-24-43	1543
4252	Snowland Sentinels	11-19-43	1543
4253	Leathernecks on Parade	1-14-44	....

(Black and White)

Prod. No.	Title	Rel. Date	P.D. Page
4201	Sails Aloft	3-31-44	1659

MAGIC CARPET (Color)

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4151	Mormon Trails	8-20-43	1534
4152	Coast of Strategy	10-15-43	1543
4156	Kingdom of Treasure	12-3543	1658
4154	A Volcano Is Born	12-24-43	....
4153	Steamboat on the River	3-10-44	1659

SPORTS REVIEWS

(Average 9 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
3305	Streamline and Stamina	7-2-43	1535

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
4301	Dog Sense	9-3-43	1543
4302	Sport Stars in War	10-29-43	1576

TERRYTOONS (Technicolor)

(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
3569	The Last Roundup	5-14-43	1340
3570	Mopping Up	6-25-43	....
3571	Pandora's Box	6-11-43	1387
3572	Keep 'Em Growing	5-28-43	1365

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
4501	Mighty Mouse Rides Again	8-6-43	1535
4502	Camouflage	8-27-43	1534
4503	Somewhere in Egypt	9-17-43	1543
4504	Down with Cats	10-7-43	1543
4505	Aladdin's Lamp	10-22-43	1576
4506	Lion and the Mouse	11-12-43	1637
4507	Yokel Duck Makes Good	11-26-43	1659
4508	The Hopeful Donkey	12-17-43	1658
4510	The Helicopter	1-21-44	....
4509	The Butcher of Seville	1-7-44	1658
4511	Wreck of the Hesperus	2-11-44	1658

MARCH OF TIME

(Average 19 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
V9-10.	Show Business at War	5-21-43	1315
V9-11	Invasion	6-18-43	1362
V9-12	Bill Jack vs. Adolf Hitler	7-16-43	1438
V9-13	And Then Japan	8-13-43	1472

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
V10-1	Airways to Peace	9-10-43	1543
V10-2	Portugal—Europe's Crossroads	10-8-43	1576
V10-3	Youth in Crisis	11-5-43	1606
V10-4	Naval Log of Victory	12-3-43	1658

DRIBBLE PUSS PARADE

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
3902	Jungle Land	6-4-43	1387

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
4901	Fuss and Feathers	10-29-43	1617

AMERICA SPEAKS

Prod. No.	Title	Rel. Date	P.D. Page
3852	Women in Blue	7-18-43	1535

UNITED ARTISTS

WORLD IN ACTION

(Two Reels)

Prod. No.	Title	Rel. Date	P.D. Page
....	War for Men's Minds	8-13-43	1512
....	The Labor Front	11-19-43	1658

UNIVERSAL

COLOR CARTUNE

(Average 7 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
7247	Canine Commandos	6-28-43	1430
7248	Ration Bored	7-26-43	1512

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
8237	Meatless Tuesday	12-20-43	1658

SWING SYMPHONIES

(Average 7 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
7235	Pass the Biscuits Mirandy	8-23-43	1512

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
8231	Boogie Woogie Man	9-27-43	1557

PERSON—ODDITIES

(Average 9 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
7380	Tom Thumb in Person	5-24-43	1384
7381	The Armless Dentist	6-26-43	1415
7382	Western Cowgirl	7-19-43	1472
7383	Cactus Artist	8-23-43	1472

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
8371	Wizard of Autos	9-20-43	1557
8372	Farmer Gene Sarazen	10-25-43	1597
8373	Fannie Hurst and Her Pets	11-22-43	1637
8374	World's Youngest Aviator	12-20-43	....

VARIETY VIEWS

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
7360	Mirror of Sub-marine Life	5-31-43	1329
7361	Confusion in India	6-21-43	1365
7362	Any Chicken Today?	7-26-43	1512
7363	Yukon Outpost	8-30-43	1512

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
8351	Who's Next	9-27-43	1535
8352	I-A Dogs	10-18-43	1557
8353	Mister Chimp Raises Cain	11-29-43	1658
8354	Wings in Record Time	12-27-43	....

MUSICALS

(Average 15 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
7130	Russian Revels	6-23-43	1385
7131	Smoke Rings	7-28-43	1472
7132	South Sea Rhythms	8-25-43	1472

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
8121	Hit Tune Serenade	9-29-43	1543
8122	Sweet Jam	10-27-43	1598
8123	Choo-Choo Swing	11-24-43	1658
8124	Radio Melodies	12-29-43	1658

VITAPHONE

TECHNICOLOR SPECIALS

(Average 20 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
8005	Mountain Fighters	8-7-43	1460
8008	Champions Training Champions	6-26-43	1390

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
9001	Women at War	10-2-43	1543
9002	Behind the Big Top	11-27-43	1658
9003	Task Force	12-25-43	....

BROADWAY BREVITIES

(20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8112	Happy Times and Jolly Moments	7-10-43	1442

FEATURETTE

Prod. No.	Title	Rel. Date	P.D. Page
9101	Voice That Thrilled the World	10-16-43	1598
9102	Over the Wall	12-11-43	....

SPORTS PARADE

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8410	Rover's Rangers	5-22-43	1340
8411	Gray, White & Blue	6-19-43	1390
8412	Snow Sports	7-24-43	1460
8413	Dude Ranch Buckaroos	8-14-43	1543

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
9501	Tropical Sportland	10-9-43	1597
9502	Desert Playground	11-13-43	1598
9503	Into the Clouds	1-1-44	....
9504	Baa Baa Blacksheep	1-22-44	....

MELODY MASTER BANDS

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8509	Childhood Days	6-5-43	1390
8510	U. S. Service Bands	7-24-43	1442

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
9601	Hit Parade of the Gay Nineties	9-18-43	1598
9602	Sweetheart Serenade	10-23-43	1598
9603	Cavalcade of the Dance	11-20-43	1598
9604	Freddie Fisher and his Band	12-18-43	1598
9605	Ted Weems and His Merchant Marine Band	1-29-44	....

LOONEY TUNES CARTOONS

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8609	Yankee Doodle Daffy	7-3-43	1460
8610	Scrap Happy Daffy	8-21-43	1535
8611	Porky Pig's Feet	7-17-43	1460
8612	Daffy the Commando	11-20-43	1658
8613	Puss 'N Booty	12-11-43	1658

BLUE RIBBON MERRIE MELODIES

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9301	A Feud There Was	9-11-43	1543
9302	Early Worm Gets the Bird	10-2-43	1576
9303	My Little Buckaroo	11-6-43	1637
9304	Fighting 69½	12-4-43	....
9305	Cross Country Detours	1-15-44	....

MERRIE MELODIES CARTOONS (Color)

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8715	Jack Rabbit and Beanstalk	8-12-43	1390
8718	The Aristo Cat	6-19-43	1390
8717	Tin Pan Alley Cats	7-17-43	1460
8718	Wackiki Wabbit	7-3-43	1460
8719	Hiss and Make Up	9-11-43	1460
8720	Corny Concerto	9-25-43	1535
8721	Fin-n-Catty	10-23-43	1535
8722	Falling Hare	10-30-43	1597
8723	Inki and the Minah Bird	11-13-43	1637
8724	An Itch in Time	12-4-43	1658
8725	Little Red Riding Rabbitt	12-18-43	1659
8726	What's Cookin', Doc?	1-1-44	1659

SANTE FE TRAIL WESTERNS

(Average 20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9107	Oklahoma Outlaws	9-4-43	1543
9108	Wagon Wheels West	10-30-43	1598
9109	Gun to Gun	1-8-44	....

VITAPHONE VARIETIES

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9401	Our Alaskan Frontier	11-13-43	1637
9402	Bees A'Buzzin'	9-18-43	1598
9403	Hunting the Devil Cat	1-22-44	....

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OFFICIAL U. S. VICTORY FILMS

(Distributed by Various Major Exchanges)

Title	P.D. Page
Wings Up	1315
Mission Accomplished	1329
Message from Malta	1387
War Town	1387
Black Marketing	1535
Glamour Girls of 1943	1557
Last Will and Testament of Tom Smith	1576
Day of Battle	1617
Suggestion Box	1617
Chief Neily Reports to the Nation	1659
Brothers in Blood	1659
Family Fued	1659
Food and Magic	1659

BRITISH MINISTRY OF INFORMATION

Title	P.D. Page
Silent Village	1415
In the Drink	1496
These Are the Men	1496
The Last Hazard	1496
Common Cause	1534
Women of Britain	1534

MISCELLANEOUS

Title	P.D. Page
War in the Mediterranean (English Films)	1415

SERIALS

COLUMBIA

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
5120	The Batman (15 episodes)	7-16-43	1415
5160	The Phantom (15 episodes)	12-10-43	....

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
284	Secret Service in Darkest Africa (15 episodes)	7-24-43	1365

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
381	The Masked Marvel (12 episodes)	11-14-43	1576

UNIVERSAL

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
8681-93	Don Winslow of the Coast Guard (13 episodes)	7-6-43	1227
8781-93	Adventures of the Flying Cadets (13 episodes)	9-7-43	1557

SHORT SUBJECTS *reviews and synopses*

NAVAL LOG OF VICTORY (20th-Fox)

March of Time (*V*10-4)

The current issue of March of Time totals the score of naval power to date. Interspersing charts showing the relative strength of the Axis and Allied fleets with shots of the war's naval highlights, the film tells an encouraging story of planning, action and accomplishment. The tremendous defeat at Pearl Harbor, which upset the long-established supremacy of British and American warships in Pacific waters and ultimately threatened the safety of Australia, has been gradually avenged at Midway and the Coral Sea. In the Atlantic, the Nazi submarine threat has been whittled down and the French and Italian fleets are no longer a menace. A huge ship-building program at home has replaced our losses, and more.

Scenes of naval battle—at night in the Pacific, or by day on the route to Murmansk—are dramatic illustrations of the text. German and Japanese films add interest to the forceful presentation.

Release date, December 3, 1943 19½ *minutes*

THE LABOR FRONT (UA)

World in Action

The purpose of this series in providing an international background to world problems is well achieved in its dramatic study of war manpower. Films from Germany and the conquered European nations vie for interest with scenes of Russia, China, Britain and the United States. The point that this is still a war of men in spite of the greater use of machines is illustrated by exciting sequences from the battle fronts. Labor at home is pictured briefly in the period of great unemployment and in the present full use of skills and resources. A sequence from conquered France shows the gathering of slave labor for Nazi machines. Stuart Legg, who edits this series for the National Film Board of Canada, foresees in his commentary a "people's century" after the war to which men will demand the right to make their fullest contribution.

Release date, November 19, 1943 21 *minutes*

BUTCHER OF SEVILLE (20th-Fox)

Terrytoon (4509)

The title recalls the over-worked barber protesting the demands of his customers, but the hero of this musical comedy in the Gilbert and Sullivan manner has a harder life. In spite of shortages and ration points, he manages, however, to thwart the villain and insure the happiness of the milkmaid, all with the aid of a meaty cow.

Release date, January 7, 1943 7 *minutes*

WRECK OF THE HESPERUS (20th-Fox)

Terrytoon (4511)

The story Longfellow told has a new ending with the introduction of Mighty Mouse in the character of a trusty lighthouse keeper. It is he who seens the schooner approaching the reefs and manages to save it from the course of doom. This feat awakens the admiration of the world, and our hero is called away from his lonely post to New York. There a traditional welcoming celebration is held with a shower of confetti and a banquet of cheese.

Release date, February 11, 1943 7 *minutes*

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 1656-1657.

MEATLESS TUESDAY (Univ.)

Color Cartune (8237)

Andy Panda tries to fill out his meagre fare with a bit of fowl. The object of his interest is a plump but agile rooster who leads a merry chase around the barnyard while the hens cluck their delight in the background. Andy retires to his vegetables.

Release date, December 20, 1943 9 *minutes*

DAFFY THE COMMANDO (WB)

Looney Tune (8612)

Daffy Duck is a one-man reconnaissance patrol in No Man's Land who comes face to face with the German General von Vulture. He reacts in thoroughly understandable fashion, and tops off a raid on staff headquarters by announcing his intentions of calling on Adolf.

Release date, November 20, 1943 7 *minutes*

AN ITCH IN TIME (WB)

Merrie Melodies (8724)

Elmer has cautioned his dog that one more scratch means a bath. The pooch is determined to restrain himself, but a pestiferous flea has taken in the whole situation and decides to capitalize on it. The threat of water and soap makes the dog's course difficult, but the teasing insect finally provokes desperate measures.

Release date, December 4, 1943 7 *minutes*

THE HOPEFUL DONKEY (20th-Fox)

Terrytoons (4508)

An aging donkey leaves his home, fearing to be turned out because he can no longer carry on his former duties. His idea is to become a musician in the city. On his way he meets several other animals in similar circumstances and invites them to join. They meet a band of robbers in the forest and rescue the goose that lays the golden eggs.

Release date, December 17, 1943 7 *minutes*

RADIO MELODIES (Univ.)

Musical (8124)

Stan Kenton and his orchestra offer varied musical entertainment with the help of Lillian Cornell, Dolly Mitchell, Betty Reilly and the Leo Diamond Quintet. The songs range from "Spell of the Moon" and "Artistry in Rhythm" to "Ride On" and "Hip, Hip, Hooray."

Release date, December 29, 1943 15 *minutes*

PUSS 'N BOOTY (WB)

Looney Tunes (8613)

Where there had been a cat and a canary, there is left only a cat. The lady comforts herself and delights the grieving cat by purchasing another bird. The cause of the first bird's disappearance is soon evident, but the successor is a bird of another feather entirely.

Release date, December 11, 1943 7 *minutes*

CHOO-CHOO SWING (Univ.)

Musical (8123)

This is jive for the hep-cats as Count Basie plays in his characteristic rhythm, the Delta Rhythm Boys add several vocals and Bobby Brooks lends his voice to the general harmony.

Release date, November 24, 1943 15 *minutes*

ROMANCING ALONG (RKO)

Headliner Revival (43,203)

Another Phil Harris re-issue featuring song and story, this concerns the band leader's visit to his home town and his girl. "Isn't This a Night for Love" and "The Two Soldiers" make up the musical portion.

Release date, November 5, 1943 21 *minutes*

BEHIND THE BIG TOP (WB)

Technicolor Special (9002)

Two very lucky youngsters witness one of the most exciting experiences in a boy's life—the circus in a practice session. They are in the Ringling Brothers-Barnum & Bailey winter quarters along with the elephants, the clowns, the acrobats and performing horses. A new stunt on the aerial trapeze and a man and horse balancing act are highlights.

Release date, November 27, 1943 20 *minutes*

KINGDOM OF TREASURE (20th-Fox)

Magic Carpet (4156)

Hyderabad, said to be the richest of the Indian principalities, was visited by the Thaw Asiatic Expedition and filmed in Cinecolor. Scenes of the splendor of its fabulously wealthy ruler are followed by shots of the cottage weavers, whose fabrics and rugs are turned out on a home factory plan. The diamond mine and the fortress guarding it complete the reel.

Release date, December 3, 1943 9 *minutes*

MISTER CHIMP RAISES CAIN (Univ.)

Variety Views (8353)

The almost human antics of a trained household pet are filmed here for their amusement rather than educational value. Mr. Chimp behaves much like a mischievous child playing practical jokes and raiding the pantry.

Release date, December 27, 1943. 9 *minutes*

HOME DEFENSE (RKO)

Disney Cartoon (34,110)

Donald is an airplane spotter asleep at the post when an airplane gun crew, composed of his three nephews, sends over a toy squadron loosing paper parachutists. The trick works at the cost of their stripes, but an innocent bee caught in the listening device effects their reinstatement.

Release date, November 26, 1943 8 *minutes*

HER HONOR THE MARE (Para.)

Popeye (E3-1)

Popeye has blossomed out in Technicolor with the first issue of the 1943-44 series. His four nephews are back too, this time with an over-age nag with whom they refuse to part. The house is in an uproar until Nature takes care of things in her own fashion.

Release date, November 26, 1943 7 *minutes*

SCREEN SNAPSHOTS, NO. 5 (Col.)

5855

This is a view of some Hollywood personalities who are actively engaged in the war effort. Cesar Romero and Richard Quine are shown at their Coast Guard station. Gig Young and Sabu are in the Army. James Ellison and Bill Henry give their time to a shipyard, while Leo Carillo stages a rodeo for the Red Cross.

Release date, December 17, 1943 9 *minutes*

THIS IS TOMORROW (MGM)

Passing Parade (K-490)

John Nesbitt surveys the industrialization of America with the changes in living geared to a mass production era and the changes in thought patterns and ideals. He sees the present planning for the post-war world filtering out the difficulties in urban civilization and reincorporating some of the advantages of the original rural America.

Release date, November 27, 1943 10 *minutes*

STARS AND STRIKES (RKO)

Sportscope (44,303)

This is a bowling short devoted to the younger fry. Ned Day, a California instructor, gives tips on bowling technique while demonstrating the abilities of a group of youngsters in various stages of proficiency.

Release date, 9 *minutes*

TIPS ON TRIPS (MGM)

Pete Smith (S-473)

One of the quiz reels in which audience participation is desired, this centers around the problems of soldiers making their ways in foreign lands. Traveling, eating and establishing friendly relations with the population are on the agenda.

Release date, November 13, 1943 9 *minutes*

FAMILY FEUD (WAC)

Victory Film

The strained marital relations of Leon Errol and Jane Darwell are used to emphasize the importance of conserving materials and using consideration in the matter of essential services. RKO produced the film which will be handled by Columbia for the WAC.

6 *minutes*

UNUSUAL OCCUPATIONS, NO. 1 (Para.)

L3-1

A doll factory in Sao Paolo, Brazil; the training of falcons for intercepting war messages; a new use for old electric light bulbs and a view of Avenger Field where women are trained in military flying to ferry ships within the borders of the country, make up the reel.

Release date, November 12, 1943 10 *minutes*

CARIBBEAN ROMANCE (Para.)

Musical Parade (FF3-2)

The second of Paramount's two-reel Technicolor musicals has a Latin American background, combining the spirit of fiesta and the rhumba and samba rhythms. It is a romantic story of a young couple on a cruise of Caribbean ports and the efforts made to keep them apart. Jimmie Lydon of "Henry Aldrich" fame and Olga San Juan play the young people, supported by Eric Blore, Mabel Paige and Marie McDonald. Walter MacEwen produced and Lester Fuller directed.

Release date, December 17, 1943 20 *minutes*

IMAGINATION (Col.)

Color Rhapsody (5502)

Along with many other things of the present day, the little girl's toys are showing their wear. She refuses, however, to consider them except as personalities and ascribes their present condition to other circumstances. The doll, for instance, needs a blood transfusion, but her hero is a bit short of sawdust.

Release date, November 19, 1943 8 *minutes*

LITTLE RED RIDING RABBIT (WB)

Merrie Melodies (8725)

Grandma has a job in a defense plant, in this up-to-date version of the old tale, and Red Riding Hood goes over to prepare rabbit for supper. The wolf is, of course, waiting at the corner and persuades the girl to take the long way 'round. When she arrives, he discovers to his utter frustration that the rabbit is Bugs Bunny.

Release date, December 18, 1943 7 *minutes*

'WAY DOWN YONDER IN THE CORN (Col.)

Fox & Crow (5752)

The latest Fleischer cartoon featuring the mortal enemies, Fox and Crow, presents a change of scene. Fox is now a respectable farmer in desperate need of a scarecrow. Someone is making a daily meal of his corn. It's the Crow, of course, and the fun begins.

Release date, November 25, 1943 7½ *minutes*

FLICKER FLASHBACKS, NO. 4 (RKO)

44,204

"Saved from Himself or The Course of the Cigarette" is the first of the silent thrillers telescoped for the latest issue of Pathe's "Flicker Flashbacks." A 1920 bathing beauty pageant and an early Thomas A. Edison production, "A Race for Millions," complete the reel.

Release date, November 26, 1943 10 *minutes*

YOKEL DUCK MAKES GOOD (20th-Fox)

Terrytoons (4507)

A rather unprepossessing goose tries to find a place for himself in the select circle of ducks, geese and swans who inhabit the pond, but is turned down with derision. Just as he is about to give up, he has an opportunity to save a duckling from an attacking vulture and finds himself a hero.

Release date, November 26, 1943 7 *minutes*

WHAT'S COOKIN', DOC? (WB)

Merrie Melodies (8726)

The scene is the annual dinner at which awards are made by the Academy of Motion Picture Arts and Sciences. Bugs Bunny is confidently awaiting his Oscar. When none is forthcoming he puts on a display of temperament and "hamming" that convinces all that justice has been served.

Release date, January 1, 1944 7 *minutes*

CHIEF NEELEY REPORTS TO THE NATION (Col.)

Victory Film

C. P. O. Neely may not have been too much impressed with his new job when he first went to Hunter College to instruct WAVE candidates. But he soon realized they could take over a man's job in many fields—working in Naval hospitals, teaching instrument flying, rigging parachutes, operating radios and performing general office duties.

9½ *minutes*

GOOD NIGHT, RUSTY (Para.)

Madcap Models (U3-2)

The small boy hero of "The Truck That Flew" is back in another adventure of humor and fantasy. This is the story of his first cigar and the visions conjured up in the smoke by a small boy's physical and mental uneasiness.

Release date, December 3, 1943 7½ *minutes*

TENPIN ACES (Col.)

World of Sports (5804)

Bowling—a renewed favorite with the advent of cold weather—makes another sports reel, this one showing some championship form. Frank Benkovic, Sally Twyford and Jimmy Clark, all champions, demonstrate the shots, straight and hooked.

Release date, November 26, 1943 10 *minutes*

STEAMBOAT ON THE RIVER (20th-Fox)

Magic Carpet (4154)

The ports of call of the famed Mississippi steamboats are filmed in Technicolor, displaying much of their individual character and beauty. Charleston, W. Va., starts the trip, with Natchez, Miss., and New Orleans, La., following in order.

Release date, March 10, 1944 9 *minutes*

SAILS ALOFT (20th-Fox)

Movietone Adventures (4254)

This memoralizes the training of the U. S. Coast Guard with pictures of recruits aboard the training ship *Denmark*. Here landlubbers have time and opportunity to get their sea legs before incurring the responsibilities of the service.

Release date, March 31, 1944 10 *minutes*

FOOD AND MAGIC (WB)

Victory Film

Warner Bros., cooperating with the Office of War Information, has engaged the services of Mysto the Magician to bring home a few facts about food and the war effort. The patter covers waste, rationing and price control as articles appear from nowhere and, just as mysteriously, vanish.

10 *minutes*

WHAT'S BUZZIN', BUZZARD? (M-G-M)

Technicolor Cartoon (W-454)

The desert is a trackless waste devoid of prey. Two lone figures wheel and soar surveying the expanse of sand. Suddenly Buzzard Bill and Buzzard Joe reach the same conclusion, eying each other warily and hungrily. One or the other seems definitely slated for the dinner table when a rabbit comes scampering across the scene and both dive together.

Release date, November 27, 1943 9 *minutes*

BROTHERS IN BLOOD (M-G-M)

Victory Film

Carey Wilson, producer of the M-G-M Miniatures, has made a special release for the War Activities Committee to stir interest in blood donations. He traces the history of blood transfusions from the early days when the technique was considered a last resort—and was not generally succesful—to the present day of plasma and bloodbanks, when lives are being saved daily on the battlefronts with the blood of civilians given months before, preserved and transported to the scene of need. Paul Burnford directed the subject.

10 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1942-43 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1656-1657.

Feature Product Including Coming Attractions, listed by Company, in order of release, on page 1647.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	Sept.,'43	90m	May 1,'43	1546	1081	1575
•Action in the North Atlantic	WB	221	Humphrey Bogart-Raymond Massey	June 12,'43	127m	May 22,'43	1325	983	1507
Adventure in Blackmail (British) (formerly Breach of Promise)	English	....	Clive Brook-Judy Campbell	Aug. 5,'43	70m	July 17,'43	1426	....	....
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9,'43	64m	Sept. 25,'43	1553	1530	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1,'43-44	64m	Aug. 21,'43	1547	1471	1617
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	....	....	936	....
Adventures of Tartu	MGM	406	Robert Donat-Valerie Hobson	Oct.,'43	103m	Aug. 7,'43	1546	....	1655
•Alaska Highway	Para.	4227	Richard Arlen-Jean Parker	Block 6	66m	June 26,'43	1387	1192	....
Ali Baba and the 40 Thieves	Univ.	....	Jon Hall-Maria Montez	Not Set	...	....	....	1457	....
Always a Bridesmaid	Univ.	8023	Andrews Sisters-Patric Knowles	Sept. 24,'43	62m	Oct. 2,'43	1566	1192	....
America (color)	MGM	....	Brian Donlevy-Ann Richards	Not Set	....	....	....	1457	....
And the Angels Sing	Para.	....	Fred MacMurray-Dorothy Lamour	Not Set	....	....	....	1555	....
Andy Hardy's Blonde Trouble	MGM	...	Mickey Rooney-Lewis Stone	Not Set	....	....	....	1456	....
•Appointment in Berlin	Col.	4011	George Sanders-Marguerite Chapman	July 15,'43	77m	July 24,'43	1441	1305	1575
Arizona Trail	Univ.	8081	Tex Ritter-Fuzzy Knight	Sept. 24,'43	....	....	....	1545	....
Around the World	RKO	....	Kay Kyser-Joan Davis-Mischa Auer	Block 3	81m	Nov. 27,'43	1645	1457	....
•BACKGROUND to Danger	WB	222	George Raft-Brenda Marshall	July 3,'43	80m	June 12,'43	1361	1058	1507
Banjo on My Knee (Reissue)	20th-Fox	407	Barbara Stanwyck-Joel McCrea	Oct. 29,'43	95m	Dec. 5,'36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1,'43	55m	July 24,'43	1559	....	....
•Bataan	MGM	328	Robert Taylor-Thomas Mitchell	June-Aug.,'43	114m	May 29,'43	1337	1127	1507
Battle of Russia	20th-Fox	414	Documentary	Nov. 5,'43	80m	Nov. 6,'43	1615	....	....
•Behind the Rising Sun	RKO	334	Margo-Tom Neal-Robert Ryan	Block 7	87m	July 17,'43	1425	1362	1655
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	Oct.,'43	94m	July 3,'43	1532	1191	1617
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18,'43	55m	Sept. 11,'43	1529	....	....
•Billy the Kid in Cattle Stampede	PRC	362	Buster Crabbe-Al St. John	Aug. 16,'43	...	....	....	1531	....
•Billy the Kid in The Renegade	PRC	361	Buster Crabbe-Al St. John	July 1,'43	58m	Aug. 28,'43	1506	1305	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15,'43	55m	Aug. 7,'43	1546	1457	....
•Black Market Rustlers	Mono.	....	The Range Busters	Aug. 27,'43	58m	Sept. 4,'43	1522	1391	....
Black Sea Fighters	Artkino	....	Documentary	July 27,'43	64m	July 31,'43	1455	....	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1,'43	....	....	....	1531	....
•Blazing Guns	Mono.	....	Hoot Gibson-Ken Maynard	Oct 8,'43	55m	Sept. 18,'43	1542	1509	....
•Bombardier	RKO	329	Pat O'Brien-Randolph Scott-Anne Shirley	Block 6	99m	May 15,'43	1313	912	1507
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6,'43	70m	July 10,'43	1532	1305	....
•Border Buckaroos	PRC	354	Dave O'Brien-Jim Newill	June 15,'43	59m	Aug. 7,'43	1471	1276	....
•Bordertown Gunfighters	Re.	2313	Bill Elliott-Gabby Hayes	July 8,'43	55m	July 3,'43	1402	1375	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	....	....	....	1599	....
Bridge of San Luis Rey, The	UA	....	Lynn Bari-Louis Calhern	Not Set	....	....	....	1636	....
Broadway Rhythm (color)	MGM	....	George Murphy-Ginny Simms	Not Set	....	....	....	1616	....
Buffalo Bill (color)	20th-Fox	....	Maureen O'Hara-Joel McCrea	Not Set	....	....	....	1531	....
Bullets and Saddles	Mono.	....	Range Busters	Oct. 29,'43	52m	Oct. 9,'43	1573	1531	....
CALLING Dr. Death	Univ.	....	Lon Chaney-Patricia Morison	Dec. 10,'43	....	....	....	1635	....
Campus Rhythm	Mono.	....	Gale Storm-Robert Lowery	Nov. 19,'43	63m	Oct. 9,'43	1574	1545	....
Canterville Ghost, The	MGM	....	Charles Laughton-Margaret O'Brien	Not Set	....	....	....	1635	....
Canyon City	Rep.	364	Don Barry-Helen Talbot	Nov. 29,'43	54m	Nov. 13,'43	1626	1599	....
Career Girl	PRC	....	Frances Langford-Craig Wood	Jan. 4,'44	....	....	....	1634	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26,'43	66m	Oct. 16,'43	1586	1545	....
Charlie Chan in Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Jan. 17,'44	.. .	....	....	1599	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2,'43	55m		....	....	..
City That Stopped Hitler	Para.	4331	Russian Documentary	Sept. 4,'43	58m	Sept. 4,'43	1521	....	1655
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3,'43	91m	Aug. 21,'43	1558	....	1655
Coastal Command (British)	RKO	....	War Documentary	Not Set	60m	Nov. 14,'42	1532	....	
Cobra Woman (color)	Univ.	....	Jon Hall-Maria Montez	Not Set	....	....	....	1457	1655
•Colt Comrades	UA		William Boyd	June 18,'43	67m	June 26,'43	1386	1339	....
•Coney Island (color)	20th-Fox	343	Betty Grable-George Montgomery	June 18,'43	96m	May 22,'43	1325	995	1507
Conflict	WB		Humphrey Bogart-Alexis Smith	Not Set		....	....	1456	....
•Constant Nymph, The	WB	223	Charles Boyer-Joan Fontaine	July 23,'43	112m	July 3,'43	1401	1391	1655
Corvette K-225	Univ.	8007	Randolph Scott-James Brown	Oct. 1,'43	99m	Oct. 2,'43	1565	1240	1655
Cover Girl, The (color)	Col.		Rita Hayworth-Jinx Falkenberg	Not Set				1416	
Cowboy in the Clouds	Col.	....	Charles Starrett-Julie Duncan	Dec. 23,'43	....	....	....	1636	....
Crazy House	Univ.	8005	Olsen and Johnson	Oct. 8,'43	80m	Oct. 23,'43	1595	1531	1655
Crime by Night	WB		Jane Wyman-Jerome Cowan	Not Set	....	....	....	1091	..
•Crime Doctor	Col.	4017	Warner Baxter-Margaret Lindsay	June 22,'43	66m	June 12,'43	1361	1305	....
Crime Doctor's Strangest Case	Col.	....	Warner Baxter-Lynn Merrick	Dec. 9,'43	....	....	....	1654	....
Crime School (Reissue)	WB	327	Humphrey Bogart-Dead End Kids	Dec. 4,'43	86m	May 7,'38	1626	....	....

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Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Cross of Lorraine, The	MGM	....	Pierre Aumont-Gene Kelly	Not Set	90m	Nov. 13,'43	1625	1457	....
Cry "Havoc"	MGM	....	Margaret Sullavan-Ann Sothern	Not Set	97m	Nov. 6,'43	1614	1555	....
Curly	Col.	....	Cary Grant-Janet Blair	Not Set	....	....	....	1616	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19,'43	63m	Oct. 30,'43	1605	1555	....
•Dangerous Blondes	Col.	4016	Evelyn Keyes-Edmund Lowe	Sept. 23,'43	80m	Oct. 23,'43	1594	1509	....
Dangerous Journey	RKO	....	Elsa Lanchester-Gordon Oliver	Not Set	....	....	....	1636	....
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23,'43	59m	July 17,'43	1426	....	....
Day After Day (Russian)	Artkino	....	Documentary	Nov. 15,'43	62m	Nov. 20,'43	1634	....	....
Days of Glory	RKO	....	Tamara Toumanova-Gregory Peck	Not Set	....	....	....	1636	....
Deadline Guns	Col.	....	Russell Hayden-Bob Wills	Not Set	....	....	....	1081	....
Dear Octopus (British)	Gains.-Gen'l	....	Margaret Lockwood-Michael Wilding	Not Set	86m	Sept. 18,'43	1542	....	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25,'43	55m	Aug. 28,'43	1558	1402	....
Death Valley Rangers	Mono.	..	Hoot Gibson-Ken Maynard	Dec. 3,'43	....	....	....	1555	....
Deerslayer, The	Rep.	306	Bruca Kellogg-Jean Parker	Nov. 22,'43	67m	Nov. 6,'43	1615	1599	....
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	....	....	872	....
Destination, Tokyo	WB	....	Cary Grant-John Garfield	Not Set	....	....	....	1530	....
•Destroyer	Col.	4003	Edw. G. Robinson-Marguerite Chapman	Sept.2,'43	99m	Aug. 21,'43	1496	1162	1617
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5,'43	....	....	....	1566	....
•Dixie (color)	Para.	4230	Bing Crosby-Dorothy Lamour	Block 6	89m	June 26,'43	1385	1091	1575
Double Indemnity	Para.	....	Barbara Stanwyck-Fred MacMurray	Not Set	....	....	....	1646	....
Doughboys in Ireland	Col.	5031	Kenny Baker-Jeff Donnell	Oct. 7,'43	61m	Oct. 9,'43	1574	1545	....
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20,'43	....	....	....	1606	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	Nov.,'43	89m	May 8,'43	1546	1192	....
Dr. Paul Joseph Goebbels	Frank	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	....	....	1599	....
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27,'43	68m	Nov. 13,'43	1626	1606	....
•DuBarry Was a Lady (color)	MGM	333	Lucille Ball-Red Skelton	June-Aug.,'43	101m	May 8,'43	1301	1019	1617
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2,'43	62m	....	....	....	....
Eve of St. Mark	20th-Fox	....	Michael O'Shea-Anne Baxter	Not Set	....	....	....	1636	....
•FALCON in Danger, The	RKO	332	Tom Conway-Jean Brooks	Block 7	70m	July 17,'43	1426	1362	....
Falcon and the Coeds, The	RKO	410	Tom Conway-Jean Brooks	Block 2	69m	Nov. 6,'43	1615	1599	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1,'43-44	94m	Aug. 21,'43	1547	1182	....
False Colors	UA	....	William Boyd	Not Set	65m	Nov. 6,'43	1614	1431	....
•Fighting Valley	PRC	355	Dave O'Brien-Jim Newill	Aug. 1,'43	....	....	....	1391	....
Fighting Seabees, The	Rep.	....	John Wayne-Susan Hayward	Not Set	....	....	....	1616	....
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6,'43	55m	Oct. 23,'43	1594	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521	....	....
•First Comes Courage	Col.	4008	Merle Oberon-Brian Aherne	July 29,'43	86m	Sept. 11,'43	1529	1362	1575
Flemish Farm (British)	Two Citias-Gen'l	....	Clive Brook-Clifford Evans	Not Set	82m	Aug. 21,'43	1495	....	....
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29,'43	94m	Sept. 18,'43	1541	1058	1655
•Follies Girl	PRC	306	Wendy Barrie-Gordon Oliver	July 26,'43	74m	Sept. 18,'43	1542	1104	....
Follow the Leader	Mono.	....	East Side Kids	Feb. 28,'44	....	....	....	1606	....
•Footlight Glamour	Col.	4020	Penny Singleton-Arthur Lake	Sept. 30,'43	70m	Oct. 9,'43	1573	1531	....
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	1655
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	Not Set	....	....	....	1416	....
•Frontier Bad Men	Univ.	7011	Diana Barrymore-Robert Paige	Aug. 6,'43	77m	Aug. 7,'43	1470	1375	....
•Frontier Fury	Col.	4205	Charles Starrett-Arthur Hunnicutt	June 24,'43	53m	July 17,'43	1427	1305	....
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5,'43	....	....	....	1606	....
Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1,'43	57m	July 10,'43	1532	1375	....
•GALS, Incorporated	Univ.	7046	Leon Errol-Grace McDonald	July 9,'43	61m	July 10,'43	1414	1375	....
Gang's All Here, The (color)	20th-Fox	416	Alice Faye-Carmen Miranda	Dec. 24,'43	103m	Dec. 4,'43	1653	1530	....
Gangway for Tomorrow	RKO	407	Margo-Robert Ryan-John Carradine	Block 2	69m	Nov. 6,'43	1614	1566	....
•Get Going	Univ.	7045	Grace McDonald-Robert Paige	Juna 25,'43	60m	June 26,'43	1386	1375	....
Ghost Ship, The	RKO	....	Richard Dix-Edith Barrett	Block 3	....	....	....	1646	....
•Ghosts on the Loose	Mono.	....	East Side Kids	July 30,'43	65m	June 19,'43	1374	1351	....
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	62m	Oct. 23,'43	1595	1566	....
•Gildersleeve's Bad Day	RKO	327	Harold Peary-Jane Darwell	Block 6	62m	May 8,'43	1303	1241	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	Nov.,'43	99m	Aug. 7,'43	1558	1191	....
Girl from Monterey	PRC	412	Armida-Edgar Kennedy	Oct. 4,'43	59m	Sept. 25,'43	1554	1509	....
Girls on Probation (Reissue)	WB	328	Jane Bryan-Ronald Reagan	Dec. 4,'43	63m	Oct. 29,'38	1626	....	....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1,'43-44	70m	Aug. 14,'43	1559	1191	....
•Good Luck, Mr. Yates	Col.	4014	Claire Trevor-Edgar Buchanan	June 29,'43	70m	June 19,'43	1374	1351	....
Government Girl	RKO	408	Olivia de Havilland-Sonny Tufts	Block 2	93m	Nov. 6,'43	1614	1416	....
Great Mr. Handel, The (color) (British)	Midfilm	...	Wilfred Lawson-Elizabeth Allan	Sept. 9,'43	89m	Sept. 18,'43	1542	..	
Guadalcanal Diary	20th-Fox	412	Preston Foster-Lloyd Nolan	Nov. 5,'43	93m	Oct. 30,'43	1605	1457	1655
Gung Ho	Univ.	....	Randolph Scott-Grace McDonald	Dec. 31,'43	....	....	....	1599	....
Gunsmoke Mesa	PRC	453	Dave O'Brien-Jim Newill	Jan. 3,'44	....	....	....	1635	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2,'43	56m	....	....	....	....
Guy Named Joe, A	MGM	....	Spencer Tracy-Irene Dunne	Not Set	....	....	....	1431	....
HAIL to the Rangers	Col.	5201	Charles Starrett	Sept. 16,'43	57m	Nov. 27,'43	1646	1055	....
•Hands Across the Border	Rep.	...	Roy Rogers-Ruth Terry	Not Set		......		1545	....
Happy Land	20th-Fox	415	Don Ameche-Frances Dee	Dec. 3,'43	75m	Nov. 13,'43	1625	1555	....
•Harrigan's Kid	MGM	329	Bobby Readick-William Gargan	June-Aug.,'43	80m	Mar. 13,'43	1202	1191	....
Harvest Melody	PRC	402	Rosemary Lana-Johnny Downs	Nov. 22,'43	70m	Oct. 9,'43	1574	1545	....
•Headin' for God's Country	Rep.	224	William Lundigan-Virginia Dale	Aug. 26,'43	78m	July 31,'43	1455	1339	....
Heart of a Nation (French)	A.F.E.	...	Raimu-Michele Morgan	Oct. 13,'43	95m	Apr. 3,'43	1239		....
Heat's On, The	Col.	....	Mae West-Victor Moore	Dec. 2,'43	79m	Dec. 4,'43	1653	1555	....
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tiarney	Aug. 13,'43	112m	July 24,'43	1578	1240	1617
Heavenly Body, The	MGM	....	William Powell-Hady Lamarr	Not Sat	....	....	....	1555	....
Henry Aldrich Haunts a House	Para.	4306	Jimmy Lydon-Charlie Smith	Block 2	72m	Nov. 6,'43	1614	1566	....

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Henry Aldrich Plays Cupid	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	....	1431	....
•Henry Aldrich Swings It	Para.	4226	Jimmy Lydon-Charlie Smith	Block 6	65m	June 26,'43	1386	1104	....
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15,'43	74m	Oct. 16,'43	1585	....	....
•Here Comes Kelly	Mono.	....	Eddie Quillan-Joan Woodbury	Sept. 10,'43	64m	July 31,'43	1456	1391	....
•Hers to Hold	Univ.	7006	Deanna Durbin-Joseph Cotten	July 16,'43	94m	July 17,'43	1425	1375	1617
Hey, Rookie	Col.	....	Ann Miller-Larry Parks	Not Set	....	....	....	1654	....
Hi Diddle Diddle	UA	....	Martha Scott-Adolphe Menjou	Aug. 20,'43	71m	July 31,'43	1559	1375	1617
Higher and Higher	RKO	....	Michele Morgan-Frank Sinatra	Block 3	....	....	....	1616	....
His Butler's Sister	Univ.	8004	Deanna Durbin-Franchot Tone	Nov. 26,'43	93m	Nov. 13,'43	1625	1555	....
•Hit the Ice	Univ.	7003	Abbott and Costello	July 2,'43	82m	July 3,'43	1401	1162	1575
•Hitler's Madman	MGM	334	Patricia Morison-John Carradine	June-Aug.,'43	85m	June 12,'43	1361	1351	1617
Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15,'43	63m	Oct. 9,'43	1574	1531	...
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug. 27,'43	87m	Aug. 28,'43	1547	1431	1655
Home in Indiana (color)	20th-Fox	....	Walter Brennan-Lon McAllister	Not Set	....	....	....	1634	....
•Honeymoon Lodge	Univ.	7047	David Bruce-Harriet Hilliard	July 23,'43	63m	July 31,'43	1455	1375	....
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13,'43	72m	Aug. 28,'43	1547	...	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1,'43-44	88m	Aug. 14,'43	1579	1277	....
Hour Before the Dawn, The	Para.	....	Veronica Lake-Franchot Tone	Not Set	....	....	....	1555	....
•Human Comedy, The	MGM	380	Mickey Rooney-Frank Morgan	June-Aug.,'43	115m	Mar. 6,'43	1190	1019	1432
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	Sept.,'43	102m	July 31,'43	1579	1192	1655
Impostor, The	Univ.	....	Jean Gabin-Allyn Joslyn	Not Set	....	....	....	1616	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29,'43	94m	Jan. 8,'38	1542	....	....
•In Old Monterey (Reissue)	Rep.	2306	Gene Autry	Sept. 1,'43	74m	Aug. 12,'39	1494	....	
In Old Oklahoma	Rep.	....	John Wayne-Martha Scott	Not Set	102m	Oct. 23,'43	1593	....	1655
In Our Time	WB	....	Ida Lupino-Paul Henreid	Not Set	.	....	..	1416	
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23,'43	1593	1555	1655
Is Everybody Happy?	Col.	5016	Ted Lewis-Nan Wynn	Oct. 28,'43	73m	Nov. 27,'43	1646	1545	1655
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15,'43	82m	July 3,'43	1532	1339	1617
It Happened in Gibraltar (French)	Vigor	....	Erich von Stroheim-Viviane Romance	Nov. 15,'43	93m	Nov. 27,'43	1646	....	....
JACK London	UA	....	Michael O'Shea-Susan Hayward	Not Set	94m	Nov. 27,'43	1645	1554	....
Jane Eyre	20th-Fox	....	Orson Welles-Joan Fontaine	Not Set	....	....	....	1240	1655
Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1,'43	85m	Aug. 23,'41	1594	....	....
Jive Junction	PRC	....	Dickie Moore-Tina Thayer	Dec. 20,'43	62m	Nov. 20,'43	1633	1606	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1559	1375	1655
Jungle Terror	PRC	....	Buster Crabbe-Fifi Dorsay	Jan. 18,'44	....	....	....	1634	....
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10,'43	79m	June 19,'43	1547	1182	....
Kismet (color)	MGM	....	Ronald Colman-Marlene Dietrich	Not Set	....	....	....	1635	....
Klondike Kate	Col.	....	Ann Savage-Tom Neal-Glenda Farrell	Dec. 16,'43	....	....	....	1636	....
Knickerbocker Holiday	UA	....	Nelson Eddy-Charles Coburn	Not Set	....	....	....	1635	....
LAD from Our Town	Artkino	....	Russian Feature	Oct. 6,'43	65m	Oct. 16,'43	1586	....	....
Lady in the Dark (color)	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	....	....	1091	....
Lady, Let's Dance	Mono.	....	Belita-James Ellison	Jan. 31,'44	....	....	....	1599	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1,'43-44	86m	Aug. 21,'43	1547	1240	1655
Lamp Still Burns, The (British)	Two Cities-Gen'l	....	Rosamund John-Stewart Granger	Not Set	90m	Nov. 20,'43	1633	....	....
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2,'43	55m	....	....	....	....
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10,'43	64m	Sept. 11,'43	1530	1351	
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	Dec.,'43	90m	Aug. 21,'43	1546	1240	1655
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	....	....	1115	....
•Law Rides Again, The	Mono.	....	Ken Maynard-Hoot Gibson	Aug. 6,'43	58m	Aug. 21,'43	1496	1339	....
Leningrad Music Hall (Rus'n)	Artkino	....	Short Musical Feature	Nov. 15,'43	36m	Nov. 20,'43	1634	....	....
•Leopard Man, The	RKO	328	Dennis O'Keefe-Margo	Block 6	66m	May 8,'43	1303	1241	.
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1,'43-44	76m	Aug. 7,'43	1559	1277	1655
Lifeboat	20th-Fox	....	Tallulah Bankhead-Canada Lee	Not Set	..	....	....	1616	....
Life of Simon Bolivar	Grovas-Mohme	....	Mexican Historical Feature	June 17,'43	152m	June 26,'43	1386	...	....
Lodger, The	20th-Fox	....	George Sanders-Merle Oberon	Not Set	....	....	....	1636	....
•Lone Rider in Law of the Saddle	PRC	367	Bob Livingston-Al St. John	Aug. 28,'43	...	..... .	....	1509	.. .
•Lone Rider in Raiders Red Gap	PRC	368	Bob Livingston-Al St. John	Sept. 30,'43	....	....	....	....	....
•Lone Rider in Wolves of Range	PRC	366	Bob Livingston-Al St. John	June 21,'43	60m	....	....	1362	....
•Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Aug. 6,'43	58m	June 19,'43	1373	1019	....
Lost Angel	MGM	....	Margaret O'Brien-James Craig	Not Set	92m	Nov. 6,'43	1613	1555	....
Love in Jalisco (Mex.)	Clasa-Mohme	....	Jorge Negrete-Maria Elena Marques	Aug. 6,'43	128m	Aug. 21,'43	1496	..	....
Lucky Days	Univ.	....	Allan Jones-June Vincent	Not Set	....	....	....	1654	....
MADAME Curie	MGM	...	Greer Garson-Walter Pidgeon	Not Set	124m	Nov. 20,'43	1633	1416	....
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 12,'43	65m	Oct. 23,'43	1594	1586	....
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	Dec.,'43	103m	Aug. 7,'43	1547	...	....
•Man from Music Mountain	Rep.	257	Roy Rogers	Oct. 30,'43	71m	Sept. 25,'43	1554	1402	...
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18,'43	55m	Oct. 2,'43	1566	....	...
Meet the People	MGM	....	Dick Powell-Lucille Ball	Not Set	....	....	....	1456	.
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27',43	73m	Aug. 7,'43	1559	1339	
•Mexicall Rose (Reissue)	Rep.	2305	Gene Autry	July 15,'43	58m	Apr. 1,'39	1373	....	.
•Mexican Spitfire's Blessed Event	RKO	333	Lupe Velez-Leon Errol	Block 7	63m	July 17,'43	1426	1402	..
Millions Like Us (British)	Gains.-Gen'l	....	Eric Portman-Patricia Roc	Not Set	103m	Oct. 23,'43	1595	....	....
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	68m	Nov. 6,'43	1615	1606	....
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	Not Set	....	....	....	1616	....
Miracle of Morgan's Creek, The	Para.	4309	Eddie Bracken-Betty Hutton	Not Set	....	....	....	1079	....
Moonlight in Vermont	Univ.	....	Gloria Jean-Fay Helm	Dec. 24,'43	....	....	....	1635	....
Mr. Co-ed (color)	MGM	....	Red Skelton-Esther Williams	Not Set	....	....	....	1635	....
•Mr. Lucky	RKO	330	Cary Grant-Laraine Day	Block 6	100m	May 8,'43	1301	1081	1507
Mr. Muggs Steps Out	Mono.	..	East Side Kids	Dec. 10,'43	. ..	....	.	1555	
Mr. Skeffington	WB	....	Bette Davis-Claude Rains	Not Set	....	....	....	1654	....
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18,'43	48m	July 31,'43	1579	....	....

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•My Kingdom for a Cook	Col.	4010	Charles Coburn-Isobel Elsom	Aug. 31,'43	82m	Oct. 23,'43	1593	1391	....
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23,'43	62m	Oct. 23,'43	1594	1586	....
•Mystery of the 13th Guest	Mono.	....	Dick Purcell-Helen Parrish	Nov. 5,'43	60m	Oct. 16,'43	1586	....	....
NEARLY Eighteen	Mono.	....	Gale Storm-Bill Henry	Nov. 12,'43	61m	Oct. 30,'43	1605	1545	....
Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19,'43	60m	Nov. 6,'43	1615	1351	....
•Nobody's Darling	Rep.	227	Mary Lee-Gladys George	Aug. 27,'43	71m	Aug. 14,'43	1481	1431	..
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13,'43	93m	Oct. 23,'43	1593	1471	1655
North Star, The	RKO-Goldwyn	451	Walter Huston-Anne Baxter	Special	105m	Oct. 16,'43	1585	1305	....
No Time for Love	Para.	4309	Claudette Colbert-Fred MacMurray	Block 2	83m	Nov. 13,'43	1625	855	....
OKLAHOMA Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18,'39	1482	....	....
Old Acquaintance	WB	308	Bette Davis-Miriam Hopkins	Nov. 27,'43	110m	Nov. 6,'43	1613	1192	....
•Old Barn Dance, The (Reissue)	Rep.	2307	Gene Autry	Oct. 15,'43	60m	Jan. 15,'38	1574	....	....
O My Darling Clementine	Rep.	....	Frank Albertson-Lorna Gray	Not Set	68m	Dec. 4,'43	1653	1636	....
One More Tomorrow (formerly Animal Kingdom)	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
•Outlaws of Stampede Pass	Mono.	....	Johnny Mack Brown-Raymond Hatton	Oct. 15,'43	55m	Oct. 2,'43	1566	1402	....
Outward Bound	WB	....	John Garfield-Paul Henreid	Not Set	....	....	....	1646	....
Overland Mail Robbery	Rep.	376	Bill Elliott-Anne Jeffreys	Nov. 20,'43	55m	Oct. 23,'43	1594	....	....
PARIS After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15,'43	85m	Oct. 9,'43	1573	1545	....
Passage to Marseilles	WB	....	Humphrey Bogart-Michele Morgan	Not Set	....	....	....	1616	....
•Passport to Suez	Col.	4023	Warren William-Ann Savage	Aug. 19,'43	71m	Oct. 23,'43	1595	1457	....
•Petticoat Larceny	RKO	331	Ruth Warrick-Joan Carroll	Block 7	61m	July 17,'43	1426	1240	....
•Phantom of the Opera (color)	Univ.	7061	Nelson Eddy-Susanna Foster	Aug. 27,'43	91m	Aug. 21,'43	1493	1192	1655
•Pilot No. 5	MGM	332	Franchot Tone-Marsha Hunt	June-Aug.,'43	70m	Apr. 10,'43	1250	971	1432
Pin Up Girl (color)	20th-Fox	....	Betty Grable-Joe E. Brown	Not Set	....	....	....	1531	....
Pistol Packin' Mama	Rep.	....	Ruth Terry-Bob Livingston	Not Set	....	....	....	1654	....
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2,'43	55m	....	....	....	....
•Presenting Lily Mars	MGM	330	Judy Garland-Van Heflin	June-Aug.,'43	104m	May 1,'43	1289	962	1432
Pride of the Plains	Rep.	....	Robert Livingston-Smiley Burnette	Not Set	56m	Dec. 4,'43	1653	....	....
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23,'43	94m	Sept. 25,'43	1553	962	1655
Purple Heart, The	20th-Fox	....	Dana Andrews-Richard Conte	Not Set	....	....	....	1654	....
RAIDERS of Sunset Pass	Rep.	....	John Paul Revere-Smiley Burnette	Not Set	....	....	....	1457	....
Rainbow Island (color)	Para.	....	Dorothy Lamour-Eddie Bracken	Not Set	....	....	....	1654	....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26,'43	95m	Sept. 9,'39	1574	....	....
•Random Harvest	MGM	370	Ronald Colman-Greer Garson	June-Aug.,'43	126m	Nov. 28,'42	1029	796	1280
Rationing	MGM	....	Wallace Beery-Marjorie Main	Not Set	....	....	....	1616	....
Report from the Aleutians	WAC	....	Documentary	July 30,'43	47m	July 31,'43	1456	....	....
Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	Feb. 14,'44	....	....	....	1606	....
Return of the Rangers	PRC	451	Dave O'Brien-Jim Newill	Oct. 26,'43	57m	Oct. 16,'43	1585	1545	....
Return of the Vampire	Col.	....	Bela Lugosi-Michael Duane	Nov. 11,'43	....	....	....	1599	....
•Revenge of the Zombies	Mono.	....	John Carradine-Veda Ann Borg	Sept. 17,'43	61m	Aug. 7,'43	1471	1391	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	89m	Nov. 6,'43	1613	1431	....
•Robin Hood of the Range	Col.	4206	Charles Starrett-Kay Harris	July 29,'43	57m	Aug. 14,'43	1482	1057	....
Roger Touhy, Gangster	20th-Fox	....	Preston Foster-Lois Andrews	Not Set	....	....	....	1362	....
Rookies in Burma	RKO	....	Alan Carney-Wally Brown	Block 3	....	....	....	1646	....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14,'43	97m	Oct. 2,'43	1565	1305	1655
Saint Meets Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillie	July 29,'43	70m	Aug. 7,'43	1558	....	....
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	Sept.,'43	101m	July 31,'43	1579	1057	1655
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
Schweik's New Adventures (British)	Eden-Coronel	....	Lloyd Pearson-Julien Mitchell	Not Set	80m	Sept. 25,'43	1554	....	....
•Scream in the Dark, A	Rep.	229	Robert Lowery-Marie McDonald	Oct. 15,'43	55m	Oct. 30,'43	1605	1531	....
Seeds of Freedom (Russian)	Artkino	....	Revival of "Potemkin"	Aug. 24,'43	69m	Sept. 4,'43	1522	....	....
See Here, Private Hargrave	MGM	....	Robert Walter-Donna Reed	Not Set	....	....	....	1616	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1,'43-44	71m	Aug. 21,'43	1558	1471	....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17,'43	68m	Sept. 11,'43	1529	....	....
She's For Me	Univ.	8041	David Bruce-Grace McDonald	Dec. 17,'43	....	....	....	1635	....
Shine On, Harvest Moon	WB	....	Ann Sheridan-Dennis Morgan	Not Set	....	....	....	1457	....
•Shrine of Victory (British)	20th-Fox	....	Documentary on Greece	Not Set	45m	Aug. 21,'43	1558	....	....
Silver City Raiders	Col.	5202	Russell Hayden-Bob Wills	Nov. 4,'43	55m	Nov. 27,'43	1646	....	....
•Silver Spurs	Rep.	256	Roy Rogers	Aug. 12,'43	68m	July 24,'43	1442	1351	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Not Set	....	....	....	1635	....
•Six-Gun Gospel	Mono.	....	Johnny Mack Brown-Raymond Hatton	Sept. 3,'43	55m	Sept. 4,'43	1521	1391	...
•Sky's the Limit, The	RKO	335	Fred Astaire-Joan Leslie	Block 7	89m	July 17,'43	1425	1162	1617
•Sleepy Lagoon	Rep.	228	Judy Canova-Dennis Day	Sept. 5,'43	65m	Aug. 21,'43	1496	1391	....
Smart Guy	Mono.	....	Rick Vallin-Wanda McKay	Dec. 17,'43	....	....	....	1599	....
•Someone to Remember	Rep	225	Mabel Paige-John Craven	Aug. 21,'43	80m	Aug. 7,'43	1470	1276	...
•So Proudly We Hail	Para.	4228	Claudette Colbert-Paulette Goddard	Block 6	126m	June 26,'43	1385	1104	1655
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1,'43-44	64m	Aug. 21,'43	1558	1471	....
Son of Dracula	Univ.	8013	Louise Allbritton-Lon Chaney	Nov. 5,'43	80m	Nov. 13,'43	1626	1241	....
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Not Set	....	....	....	1416	....
Song of Russia	MGM	...	Robert Taylor-Susan Peters	Not Set	....	....	....	1416	....
Song of the Marimba	Clasa-Mohme	....	Mexican Feature	Aug. 20,'43	131m	Sept. 11,'43	1530	....	....
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2,'43	59m	Apr. 11,'36	1482	....	....
•Souls at Sea (Reissue)	Para.	4254	Gary Cooper-George Raft	Reissue	93m	Aug. 14,'37	1374	....	....
So's Your Uncle	Univ.	8042	Donald Woods-Elyse Knox	Dec. 3,'43	69m	Dec. 4,'43	1654	1635	....
Spotlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1579	1351	....
•Spy Train	Mono.	...	Richard Travis-Catherine Craig	July 9,'43	60m	June 5,'43	1349	1277	....
•Squadron Leader X (British)	RKO	326	Eric Portman-Beatrice Varley	Block 6	100m	Nov. 28,'42	1030	....	..
•Stage Door Canteen	UA	....	Stage and Screen Stars	Special	132m	May 15,'43	1313	1115	1617
Standing Room Only	Para.	....	Paulette Goddard-Fred MacMurray	Not Set	....	....	....	1616	....

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●Stormy Weather	20th-Fox	344	Bill Robinson-Lena Horne	July 16,'43	77m	May 29,'43	1337	1192	1617
Story of Dr. Wassell (color)	Para.	....	Gary Cooper-Laraine Day	Not Set	....	....	....	1530	....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	....	....
●Stranger from Pecos	Mono.	....	Johnny Mack Brown	July 16,'43	56m	July 17,'43	1427	1277	....
●Submarine Alert	Para.	4229	Richard Arlen-Wendy Barrie	Block 6	67m	June 26,'43	1385	772	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	65m	July 10,'43	1532	1305	....
Sullivans, The	20th-Fox	....	Anne Baxter-Thomas Mitchell	Not Set	....	....	....	1636	....
Sultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Dec. 31,'43	....	....	....	1555	....
●Suspected Person (British)	PRC	315	Clifford Evans-Patricia Roc	Nov. 29,'43	....	....	....	....	....
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1,'43	76m	Sept. 25,'43	1553	1305	1655
Sweethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Jan. 7,'44	....	....	....	1586	....
Swing Fever	MGM	....	Kay Kyser-Marilyn Maxwell	Not Set	81m	Nov. 13,'43	1626	1241	....
Swing Out the Blues	Col.	....	Bob Haymes-Lynn Merrick	Dec. 23,'43	....	....	....	1636	....
Swing Shift Maisie	MGM	404	Ann Sothern-James Craig	Oct.,'43	86m	May 8,'43	1546	1191	1617
TAMPICO	20th-Fox	....	Lynn Bari-Edward G. Robinson	Not Set	....	....	....	1636	....
Tarzan's Desert Mystery	RKO	....	Johnny Weissmuller-Nancy Kelly	Block 3	....	....	....	1362	....
Tender Comrade	RKO	....	Ginger Rogers-Robert Ryan	Not Set	....	....	....	1635	....
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26,'43	56m	Nov. 27,'43	1645	1545	....
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25,'43	127m	Aug. 21,'43	1559	1058	1617
That Nazty Nuisance	UA	..	Bobby Watson-Joe Devlin	July 1,'43	43m	June 12,'43	1546	1019	....
There's Something About a Soldier	Col.	5017	Douglass Drake-Tom Neal	Nov. 30,'43	....	....	....	1545	....
They Met in the Dark (British)	Hellman-Gen'l	....	James Mason-Joyce Howard	Not Set	104m	Sept. 4,'43	1522	....	....
●This Is the Army (color)	WB	224	Joan Leslie-George Murphy-Stage Cast	Aug. 14,'43	114m	July 31,'43	1453	1276	1575
This Is the Life (formerly Angela)	Univ.	....	Susanna Foster-Donald O'Connor	Not Set	....	....	....	1416	....
Thousands Cheer (color)	MGM	....	Kathryn Grayson-Gene Kelly	Not Set	126m	Sept. 18,'43	1541	1079	....
Three Cheers for the Boys	Univ.	....	Stage and Screen Entertainers	Not Set	....	....	....	1635	....
Three Russian Girls (formerly Girl from Leningrad)	UA	....	Anna Sten-Kent Smith	Not Set	....	....	....	1457	....
●Thumbs Up	Rep.	223	Brenda Joyce-Richard Fraser	July 5,'43	67m	June 19,'43	1374	1351	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	58m	Sept. 25,'43	1554	1531	....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17,'43	83m	Sept. 18,'43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1,'43-44	80m	Aug. 14,'43	1579	1457	....
●Trail of Terror	PRC	356	Dave O'Brien-Jim Newill	Sept. 14,'43	63m	....	....	....	....
Triumph Over Pain (formerly Great Without Glory)	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	....	912	....
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1,'43-44	94m	Aug. 14,'43	1578	1079	1617
●Two Tickets to London	Univ.	7013	Michele Morgan-Alan Curtis	June 18,'43	78m	June 19,'43	1373	1339	....
UNCERTAIN Glory	WB	....	Errol Flynn-Paul Lukas	Not Set	....	....	....	1636	....
●Underdog, The	PRC	316	Barton MacLane-Charlotte Wynters	Oct. 10,'43	65m	Oct. 9,'43	1574	1509	....
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26,'43	99m	May 9,'36	1574	....	....
Uninvited, The	Para.	....	Ray Milland-Ruth Hussey	Not Set	....	....	....	1416	....
●Union Pacific (Reissue)	Para.	4250	Barbara Stanwyck-Joel McCrea	Reissue	138m	Apr. 29,'39	1374	....	....
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	65m	Aug. 28,'43	1559	....	....
Up in Arms (color)	RKO-Goldwyn	....	Danny Kaye-Dinah Shore	Not Set	....	....	....	1457	....
VICTORY Through Air Power (color)	UA-Disney	....	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1617
Voice in the Wind	UA	....	Francis Lederer-Sigrid Gurie	Not Set	....	....	....	1654	....
●WAGON Tracks West	Rep.	2314	Bill Elliott-Gabby Hayes	Aug. 19,'43	55m	July 31,'43	1455	1391	....
Watch on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4,'43	114m	July 31,'43	1579	986	1617
●West Side Kid	Rep.	226	Donald Barry-Dale Evans	Aug 23,'43	....	....	....	1351	....
Westward Bound	Mono.	....	Ken Maynard-Hoot Gibson	Jan. 10,'44	....	....	....	1599	....
●We've Never Been Licked	Univ.	7064	Richard Quine-Noah Beery, Jr.	July 30,'43	104m	Aug. 7,'43	1469	1115	1617
We Will Come Back (Russian)	Artkino	....	Russian Feature	Oct. 14,'43	93m	Oct. 23,'43	1595	....	....
What a Woman	Col.	....	Rosalind Russell-Brian Aherne	Dec. 28,'43	....	....	....	1635	....
●What's Buzzin', Cousin?	Col.	4015	Ann Miller-John Hubbard	July 8,'43	75m	July 31,'43	1454	1351	....
When Ladies Fly	Univ.	....	Loretta Young-Geraldine Fitzgerald	Not Set	....	....	....	1616	....
Where Are Your Children?	Mono.	....	Jackie Cooper-Patricia Morison	Jan. 24,'44	92m	Nov. 27,'43	1645	1606	....
Whispering Footsteps	Rep.	....	John Hubbard-Rita Quigley	Not Set	....	....	....	1636	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	Dec.,'43	87m	Oct. 2,'43	1565	1431	....
White Cliffs, The	MGM	....	Irene Dunne-Roddy McDowall	Not Set	....	....	....	1586	....
●Wings Over the Pacific	Mono.	....	Inez Cooper-Edward Norris	July 23,'43	60m	June 26,'43	1387	1276	....
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11,'43	1529	1431	1655
Woman of the Town (formerly The Gun Master)	UA	....	Albert Dekker-Claire Trevor	Oct. 29,'43	....	....	....	1531	....
Women in Bondage	Mono.	....	Gail Patrick-Nancy Kelly	Dec. 24,'43	72m	Nov. 20,'43	1634	1554	....
World of Plenty (British)	Rotha	....	Documentary on Food	Not Set	60m	June 19,'43	1373	....	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	....	....	1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	Aug. 6,'43	58m	Mar. 13,'43	1532	1019	....
Yellow Canary (British)	Wilcox-RKO	....	Anna Neagle-Richard Greene	Not Set	98m	Nov. 20,'43	1634	....	....
●Youngest Profession, The	MGM	331	Virginia Weidler-E. Arnold & Guests	June-Aug.,'43	81m	Mar. 6,'43	1189	1081	1575
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	Nov.,'43	77m	July 31,'43	1578	1240	....
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22,'43	64m	Oct. 9,'43	1573	1531	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1647.

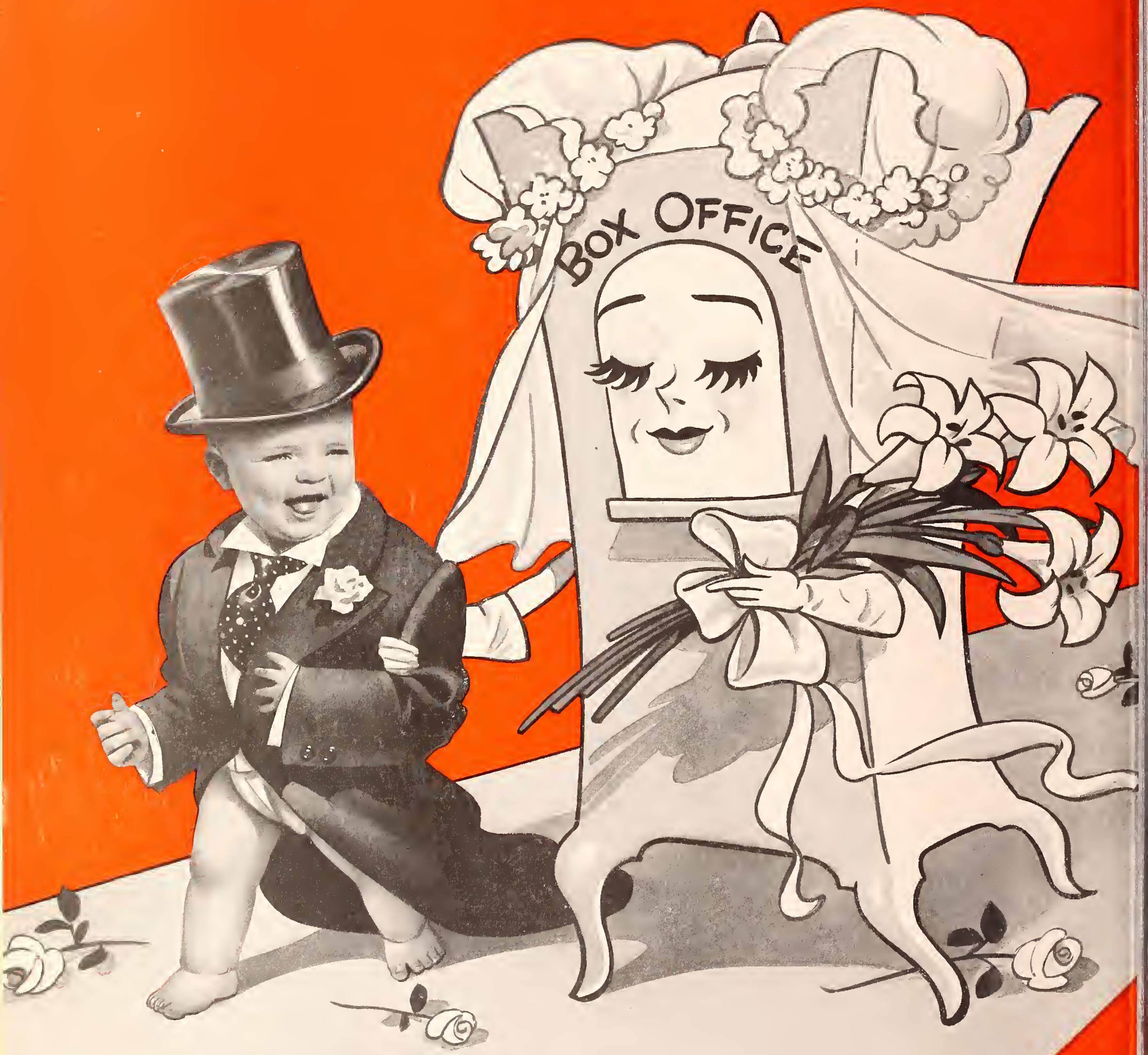
TWO
ALL-TIME HIGHS

WITH millions of feet required by our Armed Forces for training and other military purposes, the total production of Eastman motion picture films has pushed into new high ground. And the all-around quality of this huge output has never been excelled. Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*
Fort Lee Chicago Hollywood

EASTMAN FILMS

The Best Man Won...



The most natural wedding in the world. He, always a good provider. She, filled with those golden qualities that only his loving ministrations can bring out. The Groom, faithful, dependable, hard-working. The Bride, amiable, receptive, quick to respond to good treatment. When he brings a few friends home to dinner (a box office line reaching around the block) she will not be put out. She will be delighted. She loves to have people around her (with cash in their hands). A shotgun wedding? Perish the thought—although if the truth must be told—she married him strictly for money.

Give
WAR BONDS
for
Christmas

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE
HERALD

REVIEWS

(In Product Digest)

Higher and Higher
Hands Across the Border
What a Woman!
She's For Me
Rookies in Burma
Pistol Packin' Mama
Tarzan's Desert Mystery
The Ghost Ship
What a Man

EXHIBITION BUYING POST-WAR SITES

Population shifts basis for real estate deals

REISSUES PROFIT IN WARTIME MARKET

BOB HOPE AGAIN CHAMPION OF RADIO

—in

Better Theatres

Maintenance Guide on Accessory Equipment

VOL. 153, NO. 11 DECEMBER 11, 1943

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SCREEN NEWS HERE AND IN HOLLYWOOD

Dennis O'Keefe Signed for 2 Pictures by Edward Small—3 Films Open Today

Special to THE NEW YORK TIMES.

HOLLYWOOD, Calif., Nov. 24—Dennis O'Keefe has been signed to a two-picture contract by Edward Small, United Artists producer, and will play the male lead in "Up in Mable's Room." In his second picture he will be co-starred with William Bendix in "Waltzing Mathilda," a comedy of American soldiers in Australia, to be based on an original yarn by Fred Chapman and Eddie Seabrook.

Fred MacMurray, whose contract with Paramount expires this summer after "Girls' Town," has signed a term deal with Twentieth Century-Fox calling for two pictures a year. The agreement gives the actor the privilege of doing one film a year for another studio.

Eddie Quillan will have the lead in Universal's "Has Anybody Here Seen Kelly" after his role in "Slightly Terrific" at the studio. Milburn Stone and Samuel Hind also have been set for the former picture. Ricardo Cortez will return to Warners for a part in the Jack Carson-Jane Wyman comedy, "Make Your Own Bed."

Ava Gardner has been assigned to a dramatic role, her most important to date, in "Three Men in White" at Metro. On the same lot, "Maisie Goes to Reno" has been set for the next film in the Ann Sothern series. Fox has named Reginald Gardiner for a top role in the forthcoming mystery picture, "Laura."

Robert Benchley is slated for parts at Paramount in "National Barn Dance" and "The Road to Utopia," the Crosby-Hope-Lamour farce. . . . Russell Hayden has been signed for the second lead in the Pine and Thomas picture, "Gambler's Choice." . . . Jane Jones, night club singer here, will be seen in Paramount's "Incendiary Blonde."

Of Local Origin

Three midtown theatres will p[...] sent new film attractions morning. At the Strand, "Nor Pursuit," a Warner Brothers' cal melodrama, will be the of Errol Flynn is starred in t with Helmut Dantine, Julie John Ridgley and Gene in supporting roles. . . . State, "The Heat's On," bia musical, will be the The cast is headed Moore, William Gaxt West, who returns after an absence of Among the feature Hazel Scott, the p Cugat and his orch Dinehart. . . . "Dancing Masters Century-Fox come Laurel and Olive the new attracti Trudy Marshall, Matt Briggs.

"The North its fourth wee where it is bei day, reserved the Palace, where tinuously. . . . "Clau fourth week today at the City Music Hall, "Sahara" enters a third and final week at the Capitol and "The Great Mr. Handel" continues for a twelfth week at the Fifty-fifth Street Playhouse. . . . "Holy Matrimony" starts a week's stand today at the Trans-Lux, Lexington Avenue at Fifty-second Street. . . . A revival of the French film "Three Waltzes," with Yvonne Printemps and Pierre Fresnay, will begin a five-day run today at the Fifth Avenue Playhouse. . . . "Jitterbugs" heads the all-comedy revival bill, to be shown today through Sunday, at the Laffmovie. . . . Revivals of "His Girl Friday" and "New Wine" are being presented at the Midtown Theatre.

Carmen Amaya, the flamenco dancer, and her troupe will appear in the screen version of "Knickerbocker Holiday," which Harry Joe Brown is producing and directing for United Artists release. The picturization of the Maxwell Anderson play stars Nelson Eddy, Charles Coburn and Constance Dowling. . . . Charles Halton has joined the cast of Columbia's "Address Unknown." . . . Paramount's "The Hitler Gang" has acquired Frank Reicher. . . . Arrivals from the Coast yesterday included Michael O'Shea, who has just completed his role in "The Eve of St. Mark" at Twentieth Century-Fox, and Franz Waxman, composer of the score for Warners' forthcoming film, "Destination, Tokyo."

For Service Men

The New York City Defense Recreation Committee, 99 Park Avenue (at Fortieth Street), member agency of the National War Fund, through the generosity of the entertainment world offers a partial list of free amusements available today. Afternoon tickets from 11 A. M.; evening tickets, 4, 5:30 and 7:30 P. M. Apply 99 Park Avenue for tickets.

Officers apply to the Officers Service Committee at the Hotel Commodore for comparable services at reduced rates.

STAGE PLAYS

Tickets available for matinee and evening performances of many legitimate Broadway plays through the courtesy of the League of New York Theatres.

MOTION PICTURES

Astor
Music Hall
Capitol
Hollywood
Palace
State
Paramount
Roxy
Criterion
Rivoli

PARTIES AND MISCELLANEOUS

Free hotel Thanksgiving dinner invitations will be distributed from 10 A. M. to 9 P. M. at 99 Park Avenue. These are made possible through the cooperation of the Hotel Association of New York. Come and get your invitation. Happy Thanksgiving!

No Passes Required

Sloane House Y. M. C. A., 356 West Thirty-fourth Street, tea dance, 5:30 to 8 P. M.

First Come—First Served

Other amusement news on pages 38, 40

THE SCREEN

The Kay Kyser Show

AROUND THE WORLD, original story and screen play by Ralph Spence; special material by Carl Herzinger; produced and directed by Allen Dwan for RKO Radio Pictures; music and lyrics by Jimmy McHugh and Harold Adamson. At the Globe.

Kay	Kay Kyser
Mischa	Mischa Auer
Joan	Joan Davis
Marcy	Marcy McGuire
Pilot-Clipper	Wally Brown
Joe Gimpus	Alan Carney
Georgia	Georgia Carroll
Harry	Harry Babbitt
Ish	Ish Kabibble
Sully	Sully Mason
Julie	Julie Conway
Diane	Diane Pendleton

and Kay Kyser's band and Little Fred's Football Dogs.

By BOSLEY CROWTHER

Music, gags and slapstick of a sort designed to entertain our troops at their overseas bases fill the hour-and-a-quarter of running-time consumed by the new Kay Kyser picture, "Around the World," which came to the Globe yesterday. And, as strictly camp entertainment by a group of screen and radio "names," it confronts the civilian reviewer with a problem in critical tact. How does one say that the humor dished up by Joan Davis and Mischa Auer is straight off the cob without offending those fellows who will probably think it swell? How does one put, diplomatically, the fact that Georgia Carroll and Marcy McGuire, though nice and attractive young ladies, are a shade on the artificial side? And how does one phrase a well-worn distaste for the jitterbug clowning of Mr. K. so that none his soldier enthusiasts will tak as a personal affront?

Frankly, the problem s so we are reduced to report that "Around th a middling picture a show company's tour Mr. Kyser and his out at least eigh of which are "Roodle-ee-doo lieve Every Miss Davie of an inci somethin And Mis smiles- look hea an

ne,"* to- Saturday.

aybouse and Your Lucky

lcanal Diary."* hara."* Street Playhouse: Mr. Handel."* Carnegie Playhouse.

"True to Life."* n Picture House: "My Flicka," tomorrow. xville: "Thank Your Lucky * tomorrow, Saturday.

Double Features

Sutton Cinema: "Mr. Deeds Goes to Town"* and "When You're In Love,"* tomorrow, Saturday.

Loew's Lexington, Seventy-second Street, Ziegfeld, Eighty-third Street and Olympia: "So Proudly We Hail"* and "Henry Aldrich Swings It."*

Newsreels

*Grand Central.

*Translux: Broadway and Forty-ninth.

*Embassy: Forty-second Park; Forty-seventh and Seventh; 33 West Fiftieth; Broadway and Seventy-second and Newark (N. J.) Newsreel.

*—For age group above 12.

MUSIC NOTES

Tonight's events: "Lucia Lammermoor," Metropolitan O House, 8:30 o'clock; Philhar Symphony Orchestra, Ca Hall, Artur Rodzinski con and Vladimir Horowitz, pi ist.

Yehudi Menuhin, violini play for the men in the v Halloran Hospital, State tonight as a prelude to h in Carnegie Hall on Sund He will play whatever the request, and the affair w formal.

The Choral Group of th Education Committee o York will hold a rehearsal and every Thursday night Broadway, at Fifty-seventh

• BE DISCRIMINATING
Drink America's
UNEXCELLED WHISKEY
MELROSE
BLENDED STRAIGHT Rye WHISKIES
90 Proof
Pay a little more—Drink a little less...Treat yourself to the very best
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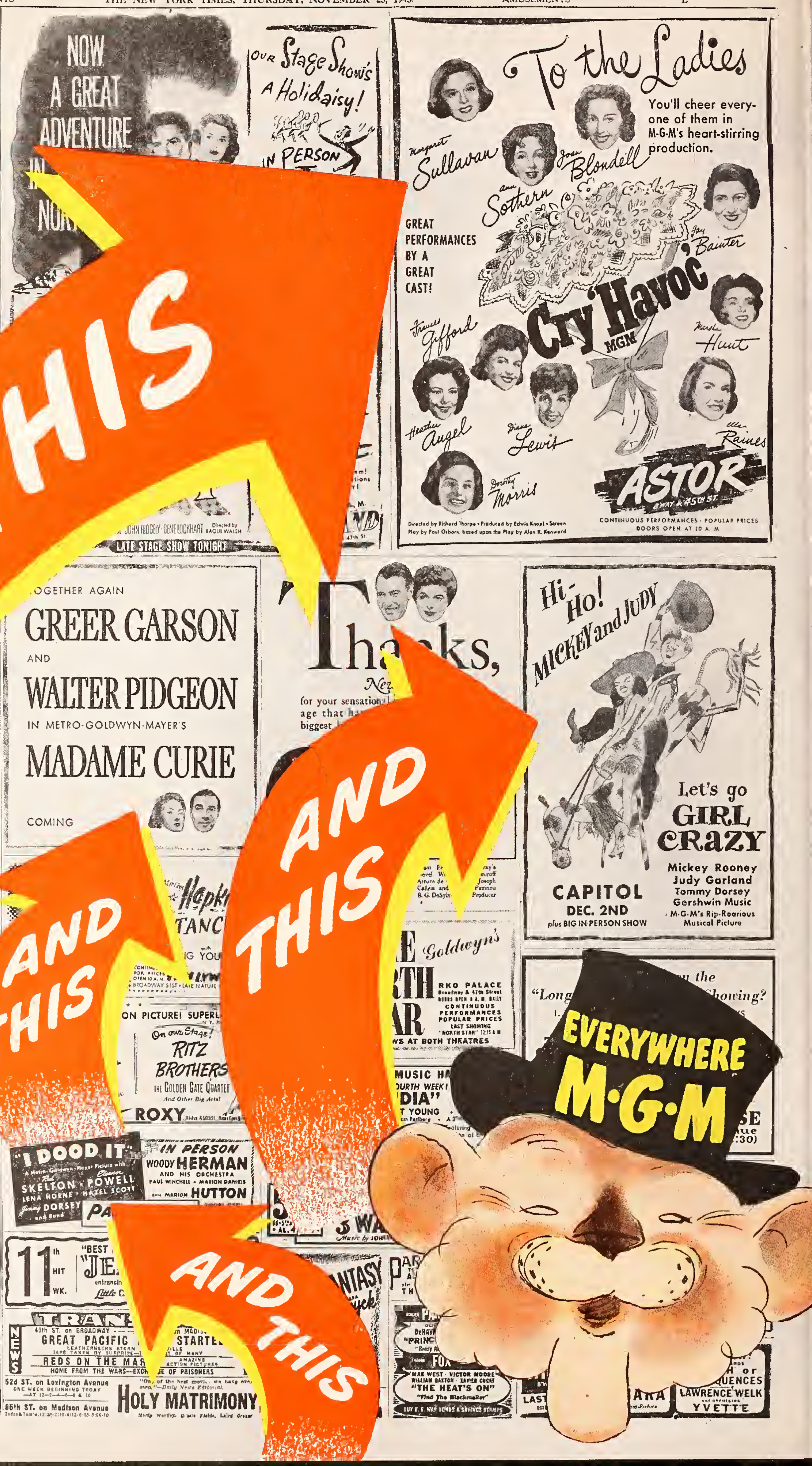
ESTABLISHED 1885
THE STRAIGHT WHISKIES IN THIS PRODUCT ARE 4 YRS OR MORE OLD


THIS
AND THIS
AND THIS
AND THIS
EVERYWHERE M·G·M
NOW A GREAT ADVENTURE
OUR Stage Show's A Holidaisy!
IN PERSON
JOHN RIDGELY · GENE LOCKHART
Directed by RAOUL WALSH
LATE STAGE SHOW TONIGHT
To the Ladies
You'll cheer everyone of them in M-G-M's heart-stirring production.
Margaret Sullavan
Joan Blondell
Ann Sothern
Fay Bainter
GREAT PERFORMANCES BY A GREAT CAST!
Cry 'Havoc'
MGM
Frances Gifford
Marsha Hunt
Heather Angel
Diana Lewis
Ella Raines
Dorothy Morris
ASTOR
B'WAY & 45TH ST.
Directed by Richard Thorpe • Produced by Edwin Knopf • Screen Play by Paul Osborn, based upon the Play by Alan R. Kenward
CONTINUOUS PERFORMANCES · POPULAR PRICES
DOORS OPEN AT 10 A. M.
TOGETHER AGAIN
GREER GARSON
AND
WALTER PIDGEON
IN METRO-GOLDWYN-MAYER'S
MADAME CURIE
COMING
Thanks,
for your sensation
age that h
biggest
Hi-Ho! MICKEY and JUDY
Let's go GIRL CRAZY
Mickey Rooney
Judy Garland
Tommy Dorsey
Gershwin Music
M-G-M's Rip-Roarious Musical Picture
CAPITOL
DEC. 2ND
plus BIG IN PERSON SHOW
Goldwyn's
RKO PALACE
Broadway & 47th Street
CONTINUOUS PERFORMANCES
POPULAR PRICES
LAST SHOWING
On our Stage! RITZ BROTHERS
THE GOLDEN GATE QUARTET
And Other Big Acts!
ROXY
"I DOOD IT"
A Metro-Goldwyn-Mayer Picture with
Red SKELTON · Eleanor POWELL
LENA HORNE · HAZEL SCOTT
Jimmy DORSEY and Band
IN PERSON
WOODY HERMAN
AND HIS ORCHESTRA
PAUL WINCHELL · MARION DANIELS
MARION HUTTON
11th HIT WK.
TRANS-LUX NEWS
49th ST. on BROADWAY
GREAT PACIFIC
REDS ON THE MAR
HOME FROM THE WARS—EXCH E OF PRISONERS
52d ST. on Lexington Avenue
ONE WEEK BEGINNING TODAY
85th ST. on Madison Avenue
HOLY MATRIMONY
Monty Woolley, Gracie Fields, Laird Cregar
LAWRENCE WELK
YVETTE
"THE HEAT'S ON"
BUY U. S. WAR BONDS & SAVINGS STAMPS

ELD OVER!

AND OVER!

AND OVER!

AND OVER!

BETTE DAVIS

MIRIAM HOPKINS

IN

OLD ACQUAINTANCE

with
GIG YOUNG
JOHN LODER • DOLORES MORAN
Directed by VINCENT SHERMAN
Screen Play by John Van Druten & Lenore Coffee
FROM THE STAGE PLAY BY JOHN VAN DRUTEN;
Produced by Dwight Deere Wiman
Produced by HENRY BLANKE

WARNER!

ON DEC. 20TH

TRADESHOW 'DE

Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:00 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:00 P.M.
Buffalo	Paramount Sc. Rm.	464 Franklin St.	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	7:30 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	8:00 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	2:00 P.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:30 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan	1:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Vitagraph Sc. Rm.	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Rm.	362 S. Second St.	11:00 A.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave.	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	10:30 A.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	1:00 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee Ave.	2:00 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Rm.	1220 Vine St.	10:30 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	2:00 P.M.
Portland	Star Screening Room	925 N.W. 19th Ave.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Rm.	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box. Sc. Rm.	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Rm.	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

CARY GRANT • JOHN GARFIELD in "DESTINATION TOKYO" with DANE CLARK • ROBERT HUTTON • WARNER ANDERSON • JOHN RIDGELY

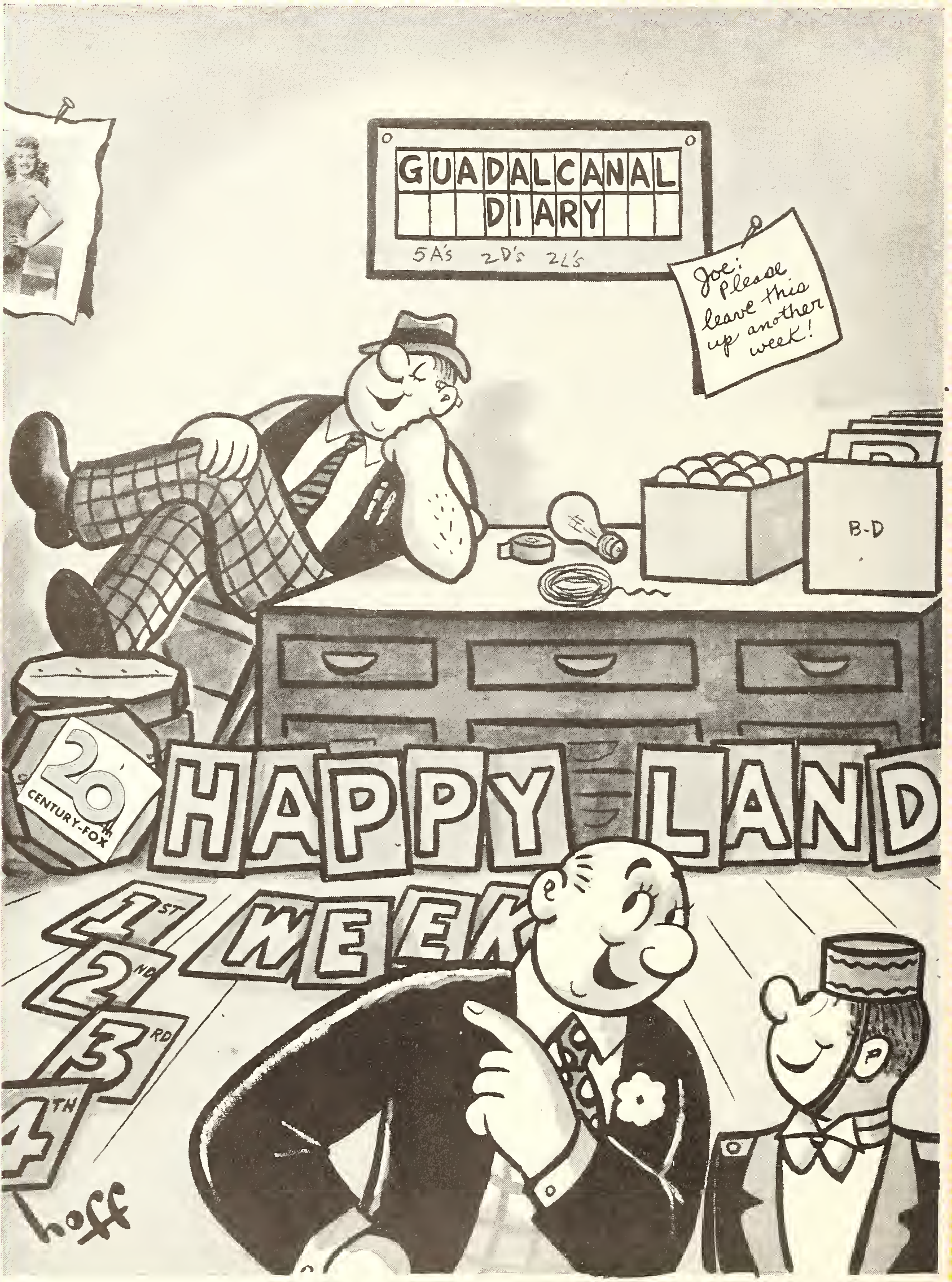
WARNERS WILL

STINATION TOKYO

BE THERE!
BE THERE!
BECAUSE
**NO TRADESHOW
WAS EVER MORE
IMPORTANT TO YOU!**

HALE • WILLIAM PRINCE • Directed by DELMER DAVES • Screen Play by Delmer Daves and Albert Maltz • From an Original Story by Steve Fisher • Music by Franz Waxman • Produced by JERRY WAL

Give War Bonds For Christmas!


GUADALCANAL DIARY
5A's 2D's 2L's
Joe: Please leave this up another week!
B-D
20th CENTURY-FOX
HAPPY LAND
1ST WEEK
2ND
3RD
4TH
hoff

"He's really got the light job around here!"

WAR BONDS FOR CHRISTMAS GIFTS!

MOTION PICTURE HERALD

COLVIN BROWN, Publisher
MARTIN QUIGLEY
President and Editor-in-Chief
TERRY RAMSAYE, Editor
Vol. 153, No. 11
December 11 1943

"UNITY"

WHEN so expert and experienced a practitioner of the art of motion picture distribution as Mr. William F. Rodgers takes the rostrum on trade practices, it is a special occasion. Late last week he assembled the trade press at the Hotel Astor in New York for conversation and remarks. The remark that made the headlines was "Rodgers advocates single exhibitor organization".

"Their [exhibitor organizations] present diversified viewpoints contribute to ineffectual results within the industry and a foolish spectacle outside of it," said Mr. Rodgers.

Exhibition engages maybe about ten thousand showmen in the United States. They are considerably organized into a diversity of associations determined broadly by their state of relation to the sources of pictures. There are two broad classifications, affiliated and independent, with here and there some special subdivisions of those categories. There are also some agglomerations of exhibition and buying power which are in effect small but powerful trade associations in themselves.

This is the inevitable development of a typical American industry. It represents various degrees of enterprise and conditions of competition.

The whole pattern of the rise of the industry indicates that about all that might ever be expected as unanimous in exhibition would be a vote of approval for the motion picture as a medium of entertainment.

Even in the much more compact field of motion picture production there has never been a complete unity represented in a single trade association. Within the industry those "diversified viewpoints" are, it would seem, inevitable consequences of the diversified trading positions of exhibitors. "Outside", which means principally, one would suppose, resorts to legislative endeavours and the courts of law, the manifestations spring from internal problems between those differing positions.

If there were no internal issues, there would be very few external problems, and on those there probably would be decided general agreement. An example is at hand in the external problem of impending new taxation. On that there seems to be entire unity.

The idea of a union of exhibitor organizations returns periodically. Charles C. Pettijohn proposed it in a New York speech in 1918.

△ △ △

MOSCOW SEASON

RUSSIA, today looming larger than ever before in her history, in politics and war, is declaring for a gala winter season of art and the theatre in Moscow. There's to be a Rachmaninoff music festival, and celebrations of the fiftieth anniversary of Tchaikovsky's death and the hundredth anniversary of Rimsky-Korsakoff's birth. Also, to be sure, there will be attention given to the very contemporary Dmitri Shostakovitch, too.

The famed Bolshoi Theatre in Moscow has been all done over in glories of red and gold. Even the desperations of war have not prevented the expenditure of large sums for materials and labour. Incidentally, that theatre is said to require, directly and indirectly, the services of about four thousand persons.

This reminds one of that time, some two years ago, when the show world of the United States heard so much unofficial quotation of a visiting Russian statesman who was indignant at the life and splendours of New York. Russia seems to feel easier now.

Today Russia appears concerned with a program addressed at supporting her new place in the world through the arts and their display, in which the theatre is a predominant instrument.

"The Russian view about exempting public entertainers from military service is realistic," observes a special writer in the New York *Times*. "Every one who does his job as an actor, singer or dancer conscientiously is permitted to carry on, but every troupe is expected to send groups to the front and to the hospitals."

The American entertainer and the industry have gone all the way to the fighting fronts.

△ △ △

DELINQUENCY

SOME aspects of the current discussions of juvenile delinquency and inferences in those Senate sub-committee sessions are reminiscent of the efforts of Dr. William Harrison Short of the Motion Picture Research Council to prove that this is a nation of "movie made children".

It is true enough that juvenile misconduct has been most generally conspicuous in the motion picture theatre. That is because that is where the brats put themselves on display most frequently and continuously.

Scientific research had established a fact known to every parent in an earlier and more simple day: delinquency begins at home. The remedy used to be in the woodshed, and it took no psychiatrist to apply it.

There was a time not so many years ago when every bad boy in trouble got quoted in the papers as saying, "I learned it at the movies". That probably represented really a fashion among cub reporters. It is out of fashion now.

The exhibitor is entitled to refer delinquents to the police or papa, or both.

△ △ △

¶ Among the daily newspaper attentions to the screen which cross this desk there is a conspicuous sprinkling of entirely voluntary and spontaneous editorial expressions from various parts of the land, demanding the freedom of the screen, speaking out against any and every manifestation that might be called censorship, or an inkling of it. This, let us trust, bespeaks a high status for the motion picture in the opinion of the press. It may also indicate that assorted manifestations of the period have been making the press decidedly more conscious of the menace of official censorships. The *News* of Cleveland, Ohio, for instance, remarks: "Hollywood has committed a lot of sins in the past, a fact of which Washington's power-hungry bureaucrats have been quick to take advantage."

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

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THEATRES find reissues are profitable in wartime Page 17

ON THE MARCH — Red Kann discusses product schedules Page 18

RADIO editors again select Bob Hope as champion Page 23

MAJORS pushing top product in South American market Page 24

ILLNESS of Tom Clark delays Consent Decree negotiations Page 25

STORY purchases by producers drop to 27 for October Page 36

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IN PRODUCT DIGEST SECTION

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The Release Chart Page 1668

Mission to U.S.

BARRINGTON GAINES, executive representative of J. Arthur Rank, who controls a motion picture empire in Great Britain, was to leave London for New York this week on a business mission of undisclosed nature.

Film circles in Britain attach much significance to the trip in view of Mr. Rank's known and oft-expressed intentions of attempting to extend his film empire throughout the world, especially in the United States, when peace comes.

Reports, all denied, have been heard from New York that Mr. Rank was negotiating for the purchase of all or part of one of at least half-a-dozen American film companies, among them United Artists, Paramount, RKO, Universal, Alexander Korda's stock in United Artists and others.

Is Sinatra News?

WHAT is a newsreel and what pictures it may include as news were questions which Judge John Knox took under advisement Wednesday in Federal Court at New York at the conclusion of arguments between RKO and the March of Time over the right of the topical reel to include pictures of Frank Sinatra in its December 31 release, "U. S. Music & the War." RKO sought an injunction prohibiting distribution of scenes taken as the crooner sang for the WAVES at the Hunter College training station. It charged they were a violation of RKO's exclusive contract with the star.

Ned E. Depinet, president of RKO Radio Pictures, testified on Monday that RKO was building Sinatra into "the biggest box office attraction since Valentino." The 90 seconds of Sinatra song in the March of Time, he said, would place exhibitors in the position of taking unfair advantage of the motion picture public by billing Sinatra above the March of Time and in competition with theatres exhibiting "Higher and Higher," Sinatra's first feature.

Time, Inc., argued that the pictures were news material, taken with the approval of the Navy Bureau of Public Relations, and as such did not violate Sinatra's RKO contract. It was up to Judge Knox to decide. Time publicity meanwhile omitted any reference to Sinatra, pending a court ruling.

New Army Film

"WAR Department Report," an official film depicting U. S. war production and estimating its effectiveness in a grim balancing against the output of the German and Jap industrial machine was shown to a selected press audience at New York on Tuesday by the Office of Strategic Services.

Commander John Ford, Hollywood director, who heads the OSS film unit, made the picture at the request of the Army's industrial incentive branch. It is a 43-minute combination of captured enemy films, official service pictures and U. S. newsreel footage. Those who saw it at the first screening, and at a special preview for the National Association of Manufacturers convention, called the picture a "hard boiled presentation of the General Staff's estimate of the productive power of the enemy." They made it plain that the effect was not entertainment, but an almost frightening presentation of the work which must precede victory.

Distribution of the picture, according to the Office of Strategic Services, is up to the Army. It was indicated that it will be shown first in war plants under the direction of the industrial branch's film division, headed by Captain Monroe Greenthal, formerly of United Artists. Newspaper reports said also, on Wednesday, that it would be shown in theatres, in abbreviated version, at a later date. The War Activities Committee of the film industry reported that it had not been asked by Stanton Griffis, OWI film chief, to consider the picture as yet. Neither had the Army nor the OSS asked the industry to see the film, or to weigh its suitability for theatre release.

Caveat Emptor

TO the name of Willie Bioff came Sunday, in Hollywood, lustre which advertising auctioneers of that community bestow upon the favored few.

Auctioneer Lewis S. Hart took eleven inches on three columns in the *Times* to announce a sale on Monday of furnishings "from the recent home of Willie Bioff." Illustrating the copy was a photograph captioned "This Magnificent Dining Room Suite Is One of Many Items That Graced His Beautiful Home."

The advertising of an individual's effects for auction is rated in Hollywood a final, indelible certification of distinction.

It is commonly reserved for the dead.

Arch Marches

ARCH A. MERCEY, assistant chief of the motion picture bureau of the Office of War Information, under Stanton Griffis, has resigned, effective January 1. He has obtained a commission in the U. S. Coast Guard Reserve as a lieutenant. For seven years Mr. Mercey has been involved in Government motion picture projects. Coming from Indianapolis, he started service with the film section of the Agriculture Adjustment Administration. Successively he appeared in film projects of the Tennessee Valley Authority, where he assisted Pare Lorentz with "The River;" the United States Motion Picture Service and the U. S. Office of Education. He worked briefly also for the Office of Facts and Figures, which eventually was amalgamated, by executive order, into the OWI.

Tribute

NEW YORK'S mayor, Fiorello LaGuardia, speaking at the unveiling Tuesday noon in Times Square of a service plaque for the 78,808 of the amusement industry in service, and the 135 killed, paid tribute to the industry thus:

"The people of the entertainment world are so much nicer than the people I have to associate with at City Hall. They are just nice, honest, simple folk."

The plaque, sponsored by the National Entertainment Industry Committee, is pictured on page 10.

Fiesta

FLASH from Mexico City: "The Association of Producers and Distributors of Mexican Motion Pictures staged a unique fiesta here, a banquet to celebrate the great increase in their business."

Mickey Abroad

DONALD DUCK and Mickey Mouse are not as international now as they were before the war but they are going to be. A release from the Disney Studio Wednesday announced that the foreign language department was working on Russian, Spanish, Portuguese, Swedish, Italian and French versions of a select list of pictures. According to the publicity, the pictures will follow the Allied flags closely into enemy occupied countries. They include "The Three Caballeros," now in work; "Der Fuehrer's Face," "Bambi," "Saludos Amigos" and several "Goofy" shorts.

International diplomacy will not be a new field to Mickey or his colleagues. He himself was exiled from Roumania five years ago because, it was charged, he was spreading American propaganda.

Other activities also are in prospect. Walt Disney this week was in Toledo, Ohio, conferring with officials of the Owens-Illinois Glass Company on the possibilities of using animated cartoons for the indoctrination, training and entertainment of workers in the post-war industrial world. The meeting coincided with the announcement of the establishment of an industrial films division in the Disney studio.

Etiquette

AMONG efforts by the industry, in all branches, to combat vandalism in theatres, the latest is by National Screen Service, which is issuing a special trailer, which hints to theatregoers that some of their habits may annoy their neighbors. The trailer can be varied to fit the needs of individual theatre owners. The trailer is titled "A Book of Theatre Etiquette." It's a long way from the between reels slide: "Ladies will please remove their hats."

Mrs. Roosevelt Presents

SOLDIERS of the White House guard detail gathered this week in the long corridor which serves as a presidential theatre as guests of Mrs. F. D. Roosevelt at special screenings of the motion picture record of her recent trip to South Pacific fronts. She told her press conference last week that she had asked the boys in after they had expressed interest, through their commanding officer, in the not generally exhibited pictures.

They saw, according to White House correspondents, Technicolor films made by *Yank*, the soldier newspaper, and black and white footage from the Signal Corps. A small portion of this has been released by newsreels. The complete film of Mrs. Roosevelt's trip has been shown hitherto only in the Adjutant General's office, to the National Geographic Society, Walter Reed Hospital and at the Town Hall in Hyde Park as a benefit for soldiers from Mrs. Roosevelt's home town.

Censors clipped backgrounds from the reels brought back by Mrs. Roosevelt, it was reported. Some palm trees and tropic beaches were left as local color. The pictures show soldier boys, in camps, hospitals and review areas chatting with Mrs. Roosevelt or at their military tasks.

The Roosevelt-Churchill-Stalin meeting at Teheran, Iran, last week was photographed in 16mm by Robert Hopkins, son of Harry Hopkins, presidential aide. Robert is a non-com in the Signal Corps. The purpose or ultimate use of his pictures was not disclosed.

Also present at the meeting were Colonel Elliott Roosevelt, son of the president and former radio executive of Texas; and Major John Boettiger, the President's son-in-law, who is publisher of the Seattle *Post-Intelligencer* and a former employee of the Motion Picture Producers and Distributors of America.

Churchill Defense

GRACIE FIELDS, English actress and songstress, who has appeared in numerous American films and shows since the war began, and who recently toured Mediterranean battle areas as an entertainer—was defended last week by Prime Minister of Great Britain Winston Churchill.

The defense was against criticism of the actress by the Eighth Army's battlefront newspaper, *The Eighth Army News*. The newspaper said Miss Fields should have continued her tour. Miss Fields returned to this country and is fulfilling radio and motion picture engagements.

Mr. Churchill is reported to have considered the criticism unfair, and to have asked stricter censorship of articles in the Eighth Army organ.

Miss Fields' most sung song, now well known by American audiences, is "The Biggest Aspidistra in the World." For Americans who still don't know what is an aspidistra, Miss Fields explains that it is the English window box plant, the care of which indicates the character of the housekeeper.

Long, Long Trail

BING CROSBY, Dorothy Lamour, and Bob Hope are at the end of the road; that is, Paramount's road. The company has assigned them to "Road to Utopia," but insists, according to Hollywood report, that this is their last "road" picture as a team. They have appeared in "Road to Zanzibar," "Road to Singapore," and "Road to Morocco."

$39,572,490 Minimum

AS of November 24, roughly two years after its formation, Hollywood's Motion Picture Finance Committee, functioning as an agency of the United States Treasury Department, had managed the recorded purchase of $39,572,490 worth of War Bonds by the people and companies engaged directly and indirectly in the production of motion pictures.

The report of the committee, of which Henry Ginsberg is chairman, breaks down the total to show that major studios accounted for $32,692,311, independent studios for $3,044,572, allied industries for $1,613,106 and the guilds and crafts for the remainder.

Only Bond purchases made through the committee are included in the report. These are by no means a complete indication of Hollywood's buying activity in the War Bond market. In this war period as in the last one, when ranking stars stocked up on supplies of that Fourth Victory Loan paper at the rate of $1,000,000 each (just by way of getting something put by for a rainy day), individuals possessed of large amounts of cash and of some modesty about displaying it in public are doing a part, perhaps the larger part, of their Bond shopping privately. Others are clearing their purchases through more than one agency, some dividing their buys between the Hollywood and the New York committees, possibly others, set up to handle such matters. Plenty of buying's going on.

Federal Take

THE Government has collected $227,525 from its special $100 annual tax on 2,275 slot machines owned by 1,164 operators in Iowa, since July 1st. This is disclosed by Internal Revenue Department records at Des Moines.

Under the laws of the state of Iowa, slot machines are illegal.

Peace

A PERMANENT conciliation machinery for settling disputes between the British exhibitors and distributors was overwhelmingly approved by the first group, at a meeting in London, Wednesday, of the Cinematograph Exhibitors Association.

The proposal for the machinery was made by Sam Eckman, MGM managing director in Great Britain. The CEA and the Kinematograph Renters Society (distributors) will each appoint six members to a committee whose decisions will be binding.

The conciliation process is expected to end the wrangling in the British trade about alleged high rentals and grading of films by distributors.

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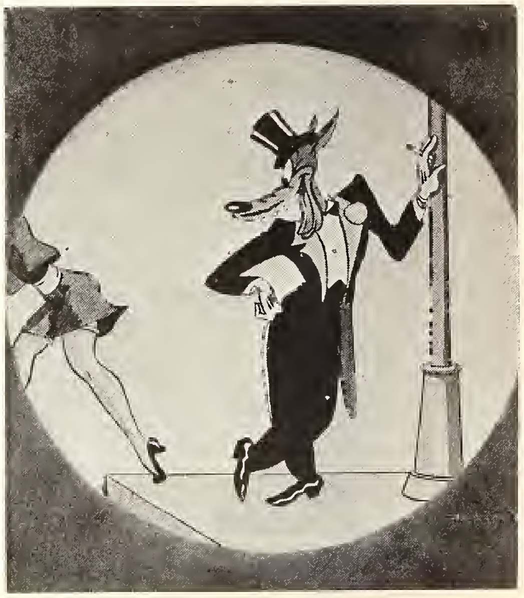
THIS WEEK the Camera reports:

E ENTERTAINMENT INDUST
78808
135
WNY

By Staff Photographer

A REMINDER to the public, of the 78,808 from the entertainment industry who are in service, and of the 135 who have been killed, was unveiled Tuesday noon in New York's Times Square. Gathered around New York Mayor Fiorello Henry LaGuardia, at the microphone, are James Sauter, coordinator of the National Entertainment Industry Council; Lawrence Tibbett, president of the radio and musical artists' unions; Bert Lytell, president of Actors Equity, Harry Brandt, exhibitor leader, and others.



INSIGNIA of the 667th Bombardment Squadron, this scene from MGM's "Red Hot Riding Hood" cartoon was requested by the commandant because "the modernized wolf is so typical of many of our officers".

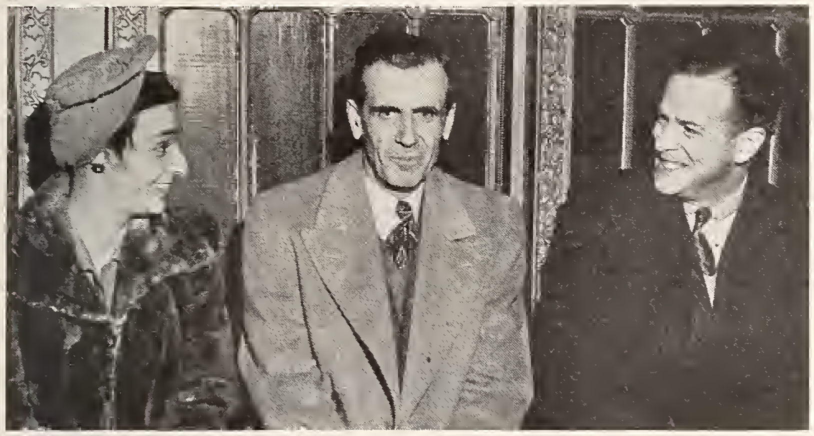
So they may walk again...

GREER GARSON, actress, and Nicholas M. Schenck, chairman of the 1944 March of Dimes drive, discuss the campaign trailer in which Miss Garson will appear. The actress delivered the appeal in last year's trailer. National Screen Service will again distribute it to theatres without charge.

BANQUET, right. At a recent Mexico City banquet for director Fernando de Fuentes, Joseph M. Schenck, 20th-Fox production chief, and Joseph Mullen, the company's manager in Mexico, were honored guests.

By Staff Photographer

ANOTHER PLEA for unity came from William F. Rodgers, MGM sales manager, last week, at a trade press luncheon, during which he also stressed MGM's friendly policy. See page 32. Flanking Mr. Rodgers, above, are James Ivers, Motion Picture Herald news editor, and P. S. ("Pete") Harrison, publisher and producer.



AT THE "SNEAK" preview of 20th Century-Fox's "The Gang's All Here" at the Roxy, New York, last week, James Zabin, Cinema circuit, and Mrs. Zabin flank Ray Moon, 20th Century-Fox New York manager.

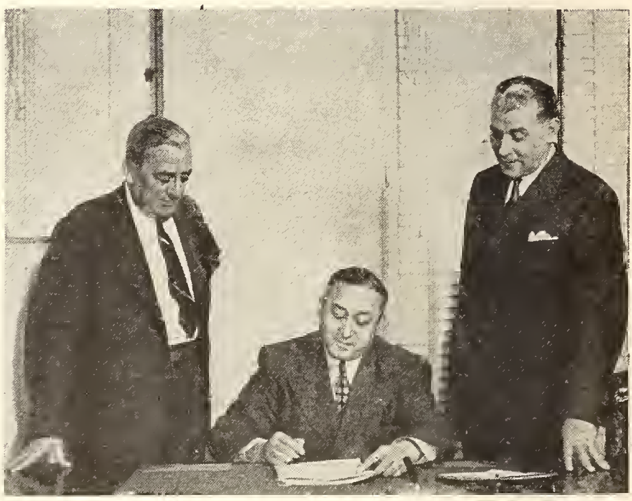
THE KEY to the Maffitt Theatre, St. Louis, is given his wife, who is managing, by James "Bud" Crain, who left last week for the merchant marine. Mrs. Crain received training at the Fanchon and Marco school for managers' wives.

BOND SALESMAN as well as actress is Warners' star and "Oscar" winner, Bette Davis, who is seen above in the War Activities Committee trailer, promoting the buying of War Bonds during the Christmas season under the slogan: "The Present With A Future". The trailer is being distributed without charge to theatres by National Screen Service.

PARTY. To mark the departure for Army service of Lester Green, supervisor, executives of the C. W. Hicks circuit tendered him a party in Baltimore. At the right are, front row, J. Russel Hilderbrand, Louis Appel, Mr. Green, C. W. Hicks, Maurice Hendrick, Oscar Coblentz; rear row, Lee K. Holland, Edward Harnish, Frank Stang, Ferdinand Wolf, Charles Shipp, Herman Parrish, Eugene Meeker, Charles Bachman, Sr., Charles Lord, Robert Pittman.

PARTY II. Bob Johnson, *Memphis Press-Scimitar* amusements editor, now being reformed by the Army, received a sendoff at the Variety Club from associates and local film men. At the right, seated, Harry Martin, Lillard McGee, Mr. Johnson, Arthur Groom, Myron Meyer; standing, Todd Ferguson, Tom Baldridge, Rubel Davis, John McCall, Jim Wagner, Edwin Sapinsley, George Bugbee, Elliott Johnson, Clark Porteous, Hilmon Pinegar.

ELECTION. The Albany Variety Club, Tent 9, has reelected C. J. Latta, seated, chief barker. Grouped around him are Neil Hellman, Nate Winig, Joseph Shure, L. R. Golding, H. L. Ripps, Arthur Newman, Harry Lamont, Charles Smakwitz, and C. G. Eastman. Mr. Ripps is first assistant barker; Mr. Smakwitz, second; Mr. Eastman, treasurer; Mr. Shure, secretary.



SIGNING. A. J. Frey, Republic's Los Angeles manager, and F. A. Bateman, its western district manager, watch while Marco, of Fanchon and Marco, signs the contract for the pre-release run of "In Old Oklahoma" at the Paramount theatres in Los Angeles and Hollywood.

EXHIBITORS BUYING SITES FOR POST-WAR BUILDING

Population Shifts Basis of Purchase by Circuits of Real Estate Parcels

Post-war planning for the exhibition plant of the motion picture business is littering the desks of the real estate departments of the circuits, great and small, with blueprints and maps. Files are filling with figures on population shifts and forecasts of the new patterns of industry which are expected to come with the peace.

This goes on the while in a state of considerable tentativity. Theatre departments have their problems of the immediate today in manpower and material shortages and restrictions. Legal departments have to consider the status, now, and of the tomorrow, of governmental regulation and that Consent Decree clause with that vital, and maybe dire, word expansion. But real estate departments, like branch managers, will be going on in pursuit of business as usual, until they hear from the lawyers and the high command.

Barring interventions, and the unforeseeable, a great program of theatre rehabilitation and theatre construction is ahead.

Population Shifts Arouse Interest of Exhibitors

On the basis of reports from the field, population shifts in various areas of the United States affected by concentration of war industries and development of new war plant centers, have created active exhibitor interest in realty purchases for post-war building, and the reshuffling of market areas since the war has given rise to a prediction of new, potential consumer markets in many sections of the country.

Circuit and independent theatre owners are surveying and purchasing theatre sites now for the post-war period, particularly in the Northwest, west coast, midwest, south and New England.

Paramount, RKO, Fox West Coast and Wilby-Kincy, among other circuits, already have bought lots for post-war theatre construction.

A number of independent exhibitors are seeking desirable locations for neighborhood theatres to be constructed after the war and it has been reported that private invesment companies representing theatre interests are canvassing the possibilities of theatre sites in various areas of the country, according to reports.

Will Follow Development Of Business Areas

Although real estate brokers as well as real estate department heads for the large circuits are reluctant to estimate the exent of theatre property investment at this time, they have indicated the post-war possibility of thousands of war industry workers remaining in war production centers which after the war will return to consumer production. Attention to commercial and factory building sites on the part of brokers and investors also has given rise to the prediction that theatre construction will follow the development of new business sections and will be concentrated in areas where new populations have been shifted as the result of the war economy.

DECREE LIMITS CIRCUIT ACQUISITIONS

Acquisition of new theatre sites by affiliated circuits has been limited by the Consent Decree prohibition against general circuit expansion, although there is no specific provision against land purchases. Affiliated distributors have not been as active as other theatre owners in the acquisition of post-war theatre locations.

This week in Chicago at MGM's three-day mid-season district managers' meeting at the Blackstone Hotel, one of the important topics for discussion was the shift in the nation's population and its effect on distributor-exhibitor operations.

At the Cleveland convention held recently by the National Association of Real Estate Boards and the National Association of Home Builders, it was reported that real estate activity was greater today than in the period just before the war in nearly every state, and that commercial properties, particularly downtown buildings, had found a wider market because of recent tax changes which left other types of investment in a relatively adverse situation and because no new structures were being made available to offer sales competition.

New York Real Estate Deals Show Trend

A straw in the wind, but a husky one, is presented by the fact that only a few monhs ago Joseph P. Kennedy, one time motion picture executive of spectacular performance, and subsequently in high office with the Government, has been going into investment in terms of millions of dollars in business properties in the Twenty-third street and Sixth avenue region of New York City. That was once an area of greater commercial activity; and apparently in Mr. Kennedy's judgment, is to be again. It is also to be noted that Vincent Astor, whose family has never been wrong on metropolitan realty, has been selling out of high priced apartments and going into small business properties—in the suburbs, however. Both experts seem to agree at least that the map is about to be made over.

Analysis of a recent comparative study of population shifts in the country's metropolitan areas shows that cities like Detroit, Dallas, Seattle, Atlanta, Norfolk, Chicago, Charlotte, Cincinnati, New Orleans, St. Louis, Baltimore and Washington have had the greatest increases in population since the war. Conversely, other cities, including New York, Albany, Omaha, Minneapolis, show a decrease.

It has been predicted by Government officials and executives of private industry that some percentage of the movement to new centers set up for war production to which large numbers of workers flocked during the past two years, will become "ghost towns" after the war, but that important centers will continue to maintain a large percentage of workers.

This is particularly true of the large airplane and shipbuilding areas on the West and East coasts, and of the automobile, plastics, radio manufacture and other industries which have converted 90 per cent to war production since 1941, and will resume consumer production after the war.

U. S. Employment Now Is Put at 51,900,000

According to the *Monthly Review*, published December 1 by the Federal Reserve Bank of New York, the total number of persons employed in the U. S., based on Department of Commerce estimates, was 51,900,000 as of October, and the number of unemployed declined "to a new low of 700,000 individuals."

This week, the War Manpower Commission announced that job placements by the U. S. Employment Service during September numbered 909,000, bringing total placements for the first nine months of the year to 6,980,000. The total represented an increase of 39 per cent over the first nine months of 1942. More placements were made in September than in any previous month of this year. New York, California and Ohio accounted for more than one-fourth of all placements, it was said, although in most states, placements tended to approximate the August levels, with Rhode Island reporting a 50 per cent increase.

Urges Exhibitors to Plan For Post-War Era

Urging the need for post-war planning of theatre construction and reconstruction George Schutz, editor of *Better Theatres*, said this week that "the war and resultant shifts of population actually has tended to disrupt normal planning of theatre operations and it is difficult to resume anything like normal planning until there is a more definite indication of population stability in the more important areas." "The difficulty, however," he added, "does not make planning any less necessary.

"Before the war there were certain large areas like the South and Pacific coast where industrial expansion of a very healthy sort had been begun and those are the very areas that have been stimulated by wartime industry. It certainly is safe," Mr. Schutz declared, "for every theatre operator to plan in rather concrete terms for expansion of the exhibition plant in those areas and es-

(*Continued on following page*)

Exhibitors Buy Building Sites

(Continued from preceding page)

pecially for improvement of the existing facilities which were for many years below the national standard.

"As a matter of fact, there is hardly a section of the United States where even many of the new theatres are located which will not need substantial reconditioning and modernization. Some of the older properties, even though unaffected by population shifts, will just have to be replaced and may well have been replaced even if the war did not come to introduce a more lively sense of obsolesence in those things which were already getting old before the war.

Sees Boom in Theatre Materials After War

"There is no reason to hold up planning because of an expectation of some new, miraculous material which war-trained science may eventually produce," Mr. Schutz said. "The sources of architectural materials will be concerned, in their immediate post-war operations, with getting their regular products back on the market. Developments of new materials will come in the normal course of things when the world has been restored to order."

A circuit official in New York this week, conservatively discussing the post-war national economy in terms of its effect upon theatre construction in new or extended market areas. He admitted that reversion to peacetime production of consumer products, the possibility of new consumer commodity production, including television sets for home use, and the extension ofU. S. commodity distribution for reconstruction in post-war Europe, probably would necessitate retaining large numbers of workers in the areas specified as having the greatest population shifts in the past two years, namely sections of the northwest, on the west coast, in the south, midwest and New England.

A study of reported purchases of land for possible theatre sites after the war indicates that building of second run, intermediary and neighborhood houses will exceed that of first runs. According to Alexander Reoch, head of the theatre investment department of the RKO circuit, after the war there will be the greatest period of theatre reconstruction in ten years, for both large and small houses.

Circuit Official Says Buying Is "Spotty"

Mr. Reoch observed that current theatre realty investment in his opinion was "spotty," but added that it was entirely possible that after the war conditions might warrant "increased interest." He remarked that the RKO circuit was interested in a number of properties on the West Coast which might be considered for theatre construction at some future date.

Exhibitors planning for post-war reconditioning have one very real problem confronting them, Mr. Reoch said. Some theatre owners who are contemplating tearing down existing theatres and building new ones to take their place are faced with a five or six-month interim during which they would have no outlet for their existing run. Those exhibitors, he said, will have to weigh the advantages and disadvantages of attempting rebuilding and will have to decide whether a new, modern property eventually would offset the possible loss of theatre receipts while the building is going on.

In the Ballejo area of California, the Fox West Coast circuit several months ago acquired a lot which is close to the Rita theatre and erected a large sign stating that the circuit would build a "new modern deluxe theatre" on that site.

H. F. Kincey, general manager of the Wilby-Kincey circuit, announced recently that the company would erect a theatre in Charlotte, N. C., as soon as the war situation warranted. Mr. Kincey said the new theatre was expected to be the flag ship of the Wilby-Kincey fleet of theatres and added that the structure would be larger than any other in the South.

A corporation, headed by R. M. Kennedy of the Wilby-Kincey circuit in Birmingham, purchased the old post office site in that city about a year ago. It is strategically located in the theatre district, but no announcement has been made of plans. It is now a parking lot.

In Portland, Ore., one of the most active war production centers of the west and one of the metropolitan areas which probably will assume a more important role as a consumer market after the war, a prominent architect of that city, A. D. DeYoung, has reported that he has completed plans of four new theatres which are to be constructed in Portland or a suburb of the city after the war. The first house, of 600 seats, will be situated in a defense area where now there is no theatre within two miles. The second house will seat 400 and will be located on the outskirts of Portland. The fourth project, according to report, will be built after the war by the Whiteside Brothers. The theatre will have 1,000 seats. The location is in the defense area of Corvallis. Construction on the fourth theatre, a 400-seat house, owned by John Randall, will begin within the next two weeks.

In the opinion of Hartford exhibitors, there is sure to be a large theatre building boom in that territory. The increased population of the city, which is estimated at 300,000, eventually will require more theatres, it is said.

News of the reported purchase of an important plot in Hartford by Frank DeNino, restaurant owner, gave rise to speculation concerning future construction plans. The plot, now a parking lot, is one the same block with the Harris circuit State theatre, a 4-200-seat film-vaudeville house, largest in the state.

Exhibitors in St. Louis see no present

(Continued on opposite page)

Wartime Population Shift

Population shifts induced by wartime pressures have increased city and metropolitan area concentrations by two and a half million people, most of them earners and spenders, it is shown by a comparative study of populations based on the 1940 *Federal Census and the Ration Book No.* 2 *registration of March,* 1943. *The figures below, indicating increase or decrease of population in cities in each exchange area, are taken from a study prepared by the J. Walter Thompson Company, advertising agency of New York. The original study was published in* Advertising Age *in terms of* 138 *metropolitan markets.* Motion Picture Herald *presents the indicated changes on the basis of the* 31 *film exchange areas.*

ALBANY	—23,687
ATLANTA	47,344
Birmingham	97,964
Tampa	32,297
Miami	33,261
Nashville	4,743
Chattanooga	15,982
Jacksonville	34,832
Knoxville	10,199
Montgomery	3,930
Columbus	31,644
Macon	14,905
Augusta	10,643
Savannah	27,030
TOTAL	364,774
BOSTON	—127,717
Providence	26,899
Worcester	—34,788
Springfield	—12,830
Fall River	—15,107
Manchester	—8,254
Portland	10,891
TOTAL	—160,906
BUFFALO	8,259
Rochester	—20,757
Syracuse	—25,126
Utica	—20,071
Binghamton	—463
TOTAL	—58,158
CHARLOTTE	—3,172
Winston-Salem	—7,256
Greensboro	3,806
Charleston	35,624
Columbia	11,159
Durham	8,158
Asheville	—8,598
TOTAL	39,721
CHICAGO	95,011
Peoria	—10,635
South Bend	7,223
Evansville	12,896
Rockford	6,795
Decatur	—530
TOTAL	110,760
CINCINNATI	47,704
Columbus	18,659
Dayton	55,825
Charleston, W. Va.	18,836
Huntington	—5,156
Hamilton	7,596
Springfield	9,080
TOTAL	152,544
CLEVELAND	—21,664
Toledo	667
Youngstown	18,369
Akron	26,929
Canton	19,167
TOTAL	43,468
DALLAS	50,651
Houston	78,072
San Antonio	75,472
Fort Worth	—11,557
Beaumont	35,915
Austin	—5,750
El Paso	5,007
Amarillo	9,211
Waco	9,102
Galveston	17,827
Corpus Christie	30,578
TOTAL	294,528
DENVER	28,845
Pueblo	3,084
TOTAL	31,929
DES MOINES	—4,090
Davenport	9,006
Waterloo	—2,443
Cedar Rapids	—1,504
TOTAL	969
DETROIT	370,126
Grand Rapids	—14,074
Flint	—464
Saginaw	—4,302
Kalamazoo	—1,530
Lansing	9,777
TOTAL	359,533

(Continued on opposite page)

Exchange Area Changes

(Continued from opposite page)

INDIANAPOLIS	24,422
Louisville	50,591
Terre Haute	—1,267
Fort Wayne	5,916
TOTAL	79,662
KANSAS CITY	39,087
St. Joseph	—13,954
Springfield	—2,986
Wichita	47,475
Topeka	—5,085
TOTAL	74,707
LOS ANGELES	185,982
San Diego	106,530
Phoenix	20,206
TOTAL	312,718
MEMPHIS	34,301
Little Rock	18,915
TOTAL	53,216
MILWAUKEE	60,182
Racine	—4,776
Madison	9,340
TOTAL	64,746
MINNEAPOLIS	—10,668
Duluth	—25,571
TOTAL	—36,239
NEW HAVEN	1,468
Hartford	26,641
Bridgeport	28,440
TOTAL	56,549
NEW ORLEANS	50,504
Shreveport	—681
Mobile	82,249
Jackson, Miss.	17,285
TOTAL	149,357
N. Y.-N. J.	—442,315
OKLAHOMA CITY	23,342
Tulsa	16,453
TOTAL	39,795
OMAHA	—7,729
Sioux City	—10,516
Lincoln	—860
TOTAL	—19,105
PHILADELPHIA	—24,339
Scranton-Wilkes Barre	—2,105
Allentown-Bethlehem	—6,855
Reading	—16,478
Wilmington	7,387
Lancaster	—8,265
Trenton	—588
Harrisburg	—8,954
Atlantic City	—14,762
York	—729
Total	—75,688
PITTSBURGH	4,120
Wheeling	—12,559
Johnstown	—14,371
Erie	—1,250
Altoona	—10,389
TOTAL	—34,449
PORTLAND, ORE.	74,864
ST. LOUIS	111,276
Springfield	—2,147
TOTAL	109,129
SALT LAKE CITY	28,009
SAN FRANCISCO	236,666
Sacramento	10,585
San Jose	2,199
Fresno	—2,537
Stockton	—608
TOTAL	246,305
SEATTLE	101,865
Tacoma	25,248
Spokane	9,910
TOTAL	137,023
WASHINGTON, D. C.	176,399
Baltimore	105,534
Norfolk	171,860
Richmond	12,397
Roanoke	—5,130
TOTAL	461,060

GRAND TOTAL—indicated increase in civilian population in 31 exchange areas........ 2,424,649

(Continued from opposite page)

need for any new first run theatres in that territory. However, some attention is being given to promising locations for neighborhood theatres. One theatre owner is reported to have an option on a choice site in St. Louis Hills and there have been inquiries about other sites in sections of the city and suburbs which have expanded under war boom conditions.

Recently, it was learned that Frank Rogers and B. B. Garner, officials of the Florida State Theatres, purchased a corner building in Tampa.

Drive-In Houses Planned In Several Sections

From the south, the west and suburban areas of New York State and New England states, have come reports of contemplated construction of drive-in theatres after the war. Recently, Knoxville Theatres, Inc., which owns and operates the Tennessee and Riviera theatres in Knoxville, purchased a site for a drive-in outside the city limits. Two or three exhibitors in the Albany area are considering locations for drive-ins. Sites for outdoor theatres in Massachusetts, Connecticut, California, Oregon and Washington also are being sought, according to reports.

Although real estate activity in the motion picture field in Philadelphia has been great for the past year, with more properties changing hands than in more than a decade, realty interests say that there have been no purchases in the downtown section for post-war theatre construction.

Apart from the fact that there are few suitable sites available, the saturation point in seating has been reached in central Philadelphia, it is said. The few available lots in the downtown theatrical district which have been sold were purchased by buyers not connected with the industry. It is indicated the lots will be used for commercial buildings.

Realtors are of the opinion that any new theatres to be constructed in Philadelphia after the war will be in the outlying sections, depending upon the locations of home building projects. According to some observers, a few lots in the center of the city which were purchased within the last year or so will be used to construct television studios and theatres expressly designed for television.

Warners Plan 15 French Versions of Features

Following the success of the test engagement of "Le Ciel et Toi," French-language version of "All This and Heaven Too," at the Capitol, Montreal, it is announced by Wolfe Cohen, Canadian district manager for Warner Bros., that at least 15 other French versions of Warner product will be available for distribution this season.

Among the next to be released will be the French editions of "The Sea Hawk," "They Drive by Night," "Virginia City," "Till We Meet Again," "Sergeant York" and "Elizabeth and Essex," with others now being prepared in Hollywood under the supervision of Roger Woog, who handled the synchronization of Warner pictures in Paris before the war.

Hamrick-Evergreen Raise Price

The increase of night admissions in the Hamrick-Evergreen circuit of the Portland, Ore., territory to 75 cents, has not caused any drop in attendance, the circuit has reported.

U. S. Rushes Teheran Films

Precedent for quicker release of films on major war news was set this week with the delivery to newsreels, within two weeks of the events, of pictures of the Marine landings on Tarawa and the United Nations conferences in Cairo and Teheran. The South Pacific pictures were in Tuesday newsreel issues, while the pictures of Roosevelt, Churchill, Stalin and Chiang Kai-Shek were sent to theatres on Friday.

Pictures of the Big Four conferences were received by the newsreels on Monday from the Army. They were taken by Signal Corps, Navy, 12th Air Force and Office of Strategic Service camera crews. Representatives of the newsreel pool were barred, and no former professional cameramen were reported among the official photographers.

Newsreel editors in New York said the pictures were adequate but did not come up to the standard of camera coverage of the Casablanca conference. Former newsreel men and pool representatives were permitted to take their own pictures at that time.

Within two weeks of the engagement, the Tarawa films, taken by Navy photographers and by Don Senick of Fox Movietone News, who represented the five major newsreel companies with the invasion forces, reached American screens.

The only scene officially censored, according to newsreel editors, was a shot of a Marine burial ceremony, although several shots, considered "too grim" by the film companies, were voluntarily withheld.

Elmer Davis, director of the Office of War Information, over the weekend praised the work of the Navy Public Relations staff in handling the news and pictures of the Gilbert Islands campaign and said that the newsreel of the Tarawa and Makin Island battle would be "a knockout."

The overseas film bureau of OWI, under direction of Robert Riskin, will make a feature picture of "The Battle of the Pacific," depicting U. S. Naval engagements since Pearl Harbor, it was learned in Hollywood Monday. Phillip Dunne, former Hollywood scenarist now with the OWI, wrote the script and Edward H. Griffith has been assigned to direct.

It is understood that the film will be under the supervision of Secretary of the Navy Frank Knox, with Admiral Ernest J. King assisting. Rear Admiral Harry E. Yarnell will be the narrator. No exhibition of the feature in U. S. theatres is contemplated.

Iowa State Fairs Had Successful Season

Although Iowa district and county fair receipts dropped this year, the disbursements were also down and most of them ended the 1943 season in the best condition since 1929, according to a report of Lloyd Cunningham, secretary of the Iowa State Fair Board.

The 82 fairs operated in the state this year finished with a balance on hand of $121,874. Only five showed deficits, and their combined loss totaled only $674, the remaining 77 fairs all showing a profit.

The local country fairs that drew from restricted areas were the most successful. All cooperated in the war effort by stressing victory garden displays, food preservation and the use of food substitutes.

Garfield Sends Subscriptions

As a result of a campaign by John Garfield, 400 overseas fighting men will receive subscriptions to national magazines with compliments of the cast of Warners "Between Two Worlds." Mr. Garfield personally has ordered 150 yearly subscriptions, with other members of the cast taking the other 250.

MGM Enjoying Greatest Year, Says Rodgers

MGM distribution in the last year "was the greatest in its history," William F. Rodgers, general sales manager, said Monday at the three-day mid-season district managers meeting in Chicago at the Blackstone Hotel. Mr. Rodgers said that the company is "continuously forging ahead, both in production and sales and will keep on serving the industry to the best advantage of all concerned."

MGM's production costs today are twice those of a year ago, Mr. Rodgers told the 150 Chicago exhibitors who attended a luncheon held by the company on Tuesday. Films which under ordinary conditions would have taken seven or eight weeks to make now take from 12 to 13 weeks, he said.

62 Short Subjects Were Announced at Meeting

In discussing the company's sales policy, he said MGM had tried to be fair with all its customers and expects them to be fair with it. "We have never asked for tribute and we have never demanded a bone that is not coming to us, but we expect exhibitors to live with us as they have in the past."

More than 30 division and district managers and home office representatives attended the sessions, which concluded Thursday. A national convention on a regional scale will be held next Monday and Tuesday by district managers in their headquarters cities.

Sixty-two short subjects for 1943-44 were announced at the opening session. The program will include four two-reel specialties to head the series; 12 Fitzpatrick Traveltalks in Technicolor; 10 MGM Miniatures, 16 MGM cartoons, 14 Pete Smith specialties and six John Nesbit "Passing Parade" shorts. "Our Gang" will be represented in one of the Miniatures to keep alive the series which has been identified with MGM for many years.

MGM sales policies and the shift of the nation's population and its effect on distributor-exhibitor operations, were among the other topics of discussion at the Monday session.

Company to Have Twelve Films in Second Block

Announcement was made that Harris P. Wolfberg, MGM district manager for St. Louis, Indianapolis and Cincinnati, was no longer with the company. Distribution of his territory among other district managers was to be announced by Mr. Rodgers Thursday.

In commenting on the company's product, Mr. Rodgers said "our pictures have been greater this year than ever before," and he described "Madame Curie," "America" and "White Cliffs" as "some of the finest films to come out of our studio."

At the Tuesday session it was announced the company would have 12 pictures in its second block, six of which already have been trade shown. "Madame Curie" will be released as one of the 12 and it will be available for first run showings on about January 15. Others in the block are: "Thousands Cheer," "Cross of Lorraine," "Lost Angel," "A Guy Named Joe," "Cry Havoc," "Rationing," "Broadway Rhythm," "See Here, Private Hargrove," "The Heavenly Body," "Song of Russia" and "Swing Fever."

New tradeshow dates for three MGM pictures were announced this week. "The Heavenly Body" and "Song of Russia" will be screened in exchange centers nationally on December 28, and "A Guy Named Joe" will be shown December 30. A new trade show date for "Broadway Rhythm" will be set soon.

Universal Holds Sales Meeting in New York

Universal scheduled a division and district managers' meeting in New York for Saturday and Sunday, December 11 and 12, with William A. Scully, vice-president and general sales manager, presiding. Those who were to attend included E. T. Gomersall, assistant general sales manager; F. J. A. McCarthy, southern and Canadian division manager; Fred Meyers, eastern division manager; A. J. O'Keefe, western division manager, and the following district managers: Barney Rose, Davis Miller, H. D. Graham, C. J. Feldman, M. M. Gottlieb, J. E. Garrison, P. F. Rosian, Samuel Applegate and David Levy.

PRC Increases Budgets On Feature Films

PRC Pictures will increase its budgets for features produced during the remainder of 1943-44, it was reported from Hollywood Monday following weekend studio conferences between Leon Fromkess, vice-president, and Leo J. McCarthy, general sales manager. Mr. McCarthy was appointed last week to the post left vacant by the resignation of Arthur Greenblatt.

The company does not intend to add to its total of announced releases, it was said, but the decision to spend more on those already scheduled indicated efforts to obtain better playing time.

PRC does not contemplate transferring its headquarters to Hollywood, although the studio will exercise greater influence in over-all operations, it was learned.

Paramount's Feature Deals Rise by 31 Per Cent

Neil Agnew, general sales manager for Paramount, announced Wednesday that independent feature deals closed by his company for the first two blocks of 1943-44 were 31 per cent ahead of the number of contracts for the first two blocks of last season for the same period of selling. Mr. Agnew said this was a record increase since the start of Consent Decree selling.

Exclusive of major circuit deals, independent contracts closed as of December 4, total 9,293, as compared with 7,078 for the same period last year.

Mr. Agnew also stated that there had been a 33 per cent increase in the sale of short subjects under the direction of Oscar Morgan, with the comparable figures for this and the same period last year being, respectively, 6,108 and 4,592.

Paramount has closed a deal with Cooperative Theatres of Michigan for the first two blocks of Paramount's product for 1943-44, it was announced this week by Mr. Agnew. Under the deal, the pictures will play more than 100 theatres. The deal was negotiated by Hugh Owen, Paramount eastern division sales manager, with James Sharkey, film buyer for Cooperative, who came to New York for the purpose.

70–30 Deal May Be Set For "Bernadette"

Decision to sell "The Song of Bernadette" on a "Gone With the Wind" policy of a 70 per cent rental against a guarantee on advanced admissions, was made last week in Hollywood by Twentieth Century-Fox distribution and sales executives, according to report. The determining factor in the contemplated 70-30 deal will be public reaction to the Los Angeles run, opening December 25 at the Carthay Circle, and the New York run at the Rivoli, opening sometime in January.

2,415 from 20th-Fox Serving

Twentieth Century-Fox Film Corporation has 2,415 men and women in the armed forces. This includes subsidiaries of the corporation; approximately 30 per cent of this total are abroad.

Leserman Sets United Artists Release Plan

Following United Artists' sales meetings in New York, Chicago and Montreal last week, Carl Leserman, general sales manager, announced at the home office Monday that the company had instituted a new national release system utilizing a backlog of seven completed films and calculated to provide exhibitors with a consistent lineup of product each month.

In previous years, UA policy forced the sales staff to wait until the producers turned over their pictures for distribution, thus preventing establishment of set advance release schedules, Mr. Leserman said. With the new plan in effect, the company will be able to set up national release dates on all forthcoming product.

Mr. Leserman announced dates on seven completed films which will give United Artists at least two and possibly three big features a month from now until June 1. The lineup is as follows:

December 24, "Jack London," Samuel Bronston production now playing pre-release engagements throughout the Loew circuit; December 31, "Woman of the Town," a Harry Sherman picture; January 14, "Three Russian Girls," Gregor Rabinovitch, producer; January 28, "Knickerbocker Holiday," produced by Harry Joe Brown; February 11, "The Bridge of San Luis Rey," Benedict Bogeaus, producer; February 25, "It Happened Tomorrow," Arnold Pressburger production directed by Rene Clair; March 10, "Voice in the Wind," the Ripley-Monter film; "Song of the Open Road," Charles R. Rogers, producer; April 7, "Up in Mabel's Room," Edward Small; April 21, "The Moon Their Mistress," an Angelus production; May 5, "Sensations of 1944, Andrew Stone; May 19, "The Hairy Ape," the Jules Levey film; June 1, "Here Is Your War," Lester Cowan production.

Over the weekend in Chicago at the Blackstone Hotel, UA branch managers, salesmen and bookers from Chicago, Indianapolis, Milwaukee and Minneapolis convened at a district sales meeting. Edward Schnitzer, western and southern sales manager, spoke on the forthcoming releases which were announced last week at the district manager's meeting in New York. Rud Lohrenz, district manager, presided. Branch managers who were present included Sid Rose, Chicago; Dick Frank, Indianapolis; Nat Nathanson, Milwaukee, and Ralph Cramblett, Minneapolis.

Friday and Saturday of this week, UA was to hold a district sales meeting in Columbus at the Neil House, with Jack Goldhar, district manager, presiding. Another district meeting was scheduled for the weekend in New York at the Warwick Hotel for the New York, Philadelphia and Washington exchanges. Sam Lefkowitz, district manager, and Harry Gold, eastern division manager, were to preside.

Those expected to be present included, from New York, Jack Ellis, manager, Dave Burkan, George Jeffrey, William Schutzer, Sam Rifkin, William Moses and Abe Dickstein; from Philadelphia, Harry Bodkin, branch manager; B. Krugman, H. Tyson, Horace Wright and Elizabeth McCaffrey; from Washington, Mark Silver, branch manager; J. Price, H. Hayman, M. Siegel, S. Pike and E. McKinley.

Warner Zone Managers To Meet in New York

Warner Brothers circuit zone managers were planning to meet in New York the latter part of next week for annual product-sales discussions with home office executives. Joseph Bernhard, head of the circuit, was expected to preside.

EXHIBITORS FIND REISSUES PROFITABLE IN WARTIME

Many Showmen Report Big Grosses When Pictures Are Widely Exploited

There's gold in the mass of reissues and revivals now on the market.

But it takes rugged prospecting to dig it out, according to independent exhibitors and circuit officials who recently have started to book the two and three-year-old pictures.

Played at the right time, and at the right price, the reissues are doing "close to colossal" business, many exhibitors report. Often the reissues are doing better business than many of the current pictures. In a few instances they have even surpassed the grosses established on their original runs.

Showmanship Important In Selling Reissues

Showmanship, and careful program buying and planning, are essential to the successful use of the reissues, however, circuit and important independent operators in New York warn. The Loew, RKO, Warner, Comerford, Julius Joelson, Century, Rugoff & Becker and Cinema circuits all have been playing reissue and revival product in the metropolitan area within recent months. These circuits, and others, report that the experiment has been a successful answer to many worries about impending shortages of current product.

Typical of some of the top pictures of yesteryear which are now attracting the customers for a second time are "Oklahoma Kid," "It Happened One Night," "In Old Chicago," "The Rains Came" and "Young in Heart." MOTION PICTURE HERALD on October 30, page 12, listed 36 titles from former years that were available from seven major companies. Not all of the companies have designated the pictures as reissues, however, booking them from exchanges only when prints are still available.

Report 12,000 Contracts on Paramount Features

An indication of the extent of exhibitor interest in reissues was seen in a report from Paramount that "Union Pacific" and "Souls at Sea," released last summer, have brought almost 12,000 separate contracts. The company claims this is a record for reissues. A large percentage of the theatres which originally played the pictures have booked return engagements, and are doing exceptionally well with the pictures, Paramount said.

New entries in the reissue market were announced this week by Paramount and RKO. Paramount will make "Holiday Inn," the Big Crosby, Fred Astaire musical success issued in the Autumn of 1942, available for Christmas bookings. The company described the new dates as "return engagements" rather than formal reissues. RKO will release Walt Disney's "Snow White and the Seven Dwarfs" for the Christmas trade.

Neil Agnew, Paramount general sales manager, said that "Holiday Inn" had been made available again in response to exhibitor demands. It is being sold, according to exhibitors, on percentage terms where percentage was paid previously. Prices, they said, were very close to the original terms.

GILLETTE ARTICLE CITES PROFIT IN REISSUES

The profit in reissues is the principal theme of a piece on the industry which Don Carle Gillette of Warner Brothers has contributed to *Barron's*, an authoritative Wall Street business and financial weekly. In statistical support, Mr. Gillette observes: "Out of 204 different feature pictures shown in Manhattan during a recent week in November, 110, or nearly 54 per cent, were films originally released in 1942 or earlier, and 88, or more than 43 per cent, dated back to 1941 or before. All have been amortized by now and, therefore, they bring in revenue that is chiefly clear profit."

Bookings for the reissues are most frequently for midweek spots. Both circuits and independents seem to favor Tuesday and Wednesday dates with several reporting that reissues have helped to jack up receipts during the normally slow half of split weeks. A few exhibitors, however, have experimented with spotting the reissues in preferred weekend playing time.

Generally, Reissues Shown As Double Bills

Generally theatres keep the reissues together in the double bill package in which they are sold. This has been the case with the Loew, RKO, Skouras, Century and other circuits in the New York area. In single bill territories the reissued pictures are often booked several weeks apart.

Exhibitors report they have generally found business better with a dual bill of old pictures than with a combination of a good old picture and mediocre current release. Additionally the net profit is usually higher, inasmuch as the cost of the old pictures is likely to be substantially less than would be paid for one current and one reissued film.

Advertising and advanced exploitation should make it clear to the public that the bookings are not new pictures, circuit executives agree.

"We always treat these pictures as reissues and never attempt to make the public feel that they are seeing a new picture," a Rugoff and Becker official explained. He said that the identification of reissues in lobby cards, trailers and advertising as "a return engagement," or rebooking in answer to "popular demand" brought back many of the persons who recalled seeing the picture previously.

Current sales terms on the Warner reissues, notably the Cagney-Bogart vehicle, "Oklahoma Kid," the 10 MGM revivals, Paramount's "Holiday Inn" and other return engagements of top flight product from previous seasons are not far from the original asking prices. In some situations it is reported that the returns, on a percentage basis, have topped the original income from particular houses.

Most Reissued Product Sold 20 to 50 Per Cent Under Original

The preponderance of reissued product is sold, however, at from 20 to 50 per cent under the original figures. This is particularly true of the "package" double bill offerings and groups of Westerns or adventure pictures which have been put on the market for the second time.

An important exception is the block of eight Gene Autry films now being distributed by Republic. It is understood that the company is asking approximately the same flat, or percentage, prices, which theatres and circuits paid for the product on its first release.

Clearances and other protection for prior runs is generally maintained at established margins in the case of reissues. A few of the reissues, led by the "Oklahoma Kid" release have played key first run houses, subject to the same protection afforded new pictures. Otherwise the pictures are usually released first through the "B" or moveover downtown houses, then play the circuits and neighborhood release in established sequence.

Warners and MGM officials have said, however, that it is company policy to make the reissued product available as soon as possible to subsequent runs. Accordingly, circuits are urged to make quick decision as to whether they do or do not want available revivals. If rejected by the circuits or early runs they are then made available at once to subsequent bookings.

Extensive Exploitation Often Brings Good Results

In some instances exhibitors have scored close to record grosses with exploitation campaigns and large scale advertising for the reissues. Most of this has been independent, with distributors making little or no cooperative advertising money available.

A half-page ad inserted by one upstate New York exhibitors for a double bill booking of two top features of several years back overshadowed the space taken by first run theatre for new product opening the same day. The exhibitor reported a holdover from two to six days and business surpassing that of the first run houses. A complaint from the first run circuit resulted, however, in a request from the exchange not to "overplay" reissues in advertising, the exhibitor said.

"The Trail of the Lonesome Pine" in Technicolor, and "Island of Lost Souls," both Paramount issues, were revived in New York this week at the Squire theatre, 44th Street and Eighth Avenue, New York. The company was reported considering a general reissue of the pictures.

ON THE MARCH

by **RED KANN**

HOLLYWOOD

SPYROS SKOURAS said the other day 20th Century-Fox will release approximately 25 to 26 attractions in 1943-44. The announced schedule, made when the season was young and frolicsome, called for 39. In other words, an impending slash of almost one-third, this from one major source of product alone and a highly significant commentary on the shape of things immediately to come.

A subsequent inspection of this company's rate of release since August when its season was launched, however, bears witness, perhaps not thoroughly realized, to the condition which has been forming itself gradually. Time was when 20th Century-Fox, long priding itself on the regularity of its product flow, maintained a weekly schedule and never missed a date.

Not so today. Aside from four reissues and the documentary, "The Battle of Russia," the distributor has let go of exactly ten features between August 6 and December 3. "Bomber's Moon" and "Heaven Can Wait" were a week apart and so were "Holy Matrimony" and "Claudia," but between "Heaven Can Wait" and "Holy Matrimony" two weeks intervened. "Wintertime" came along 14 days after "Claudia" and "Sweet Rosie O'Grady" 14 after "Wintertime." In sequence, the two-week span applied to "Paris After Dark." Yet, between this one and "Guadalcanal Diary" were three weeks, followed two weeks later by "Dancing Masters" and another brace of weeks by "Happy Land." Between the latter and "The Gang's All Here," set to bow in December 24, are 21 days.

If the alternating two-week, and then three-week, differential is maintained for the rest of the way, the 25 or 26 for the entire season which Skouras talked about are all that will be possible. Calendars don't stretch.

The Causes That Weave

THE causes which dot the background are not new. But that is no reason why they do not bear a rapid re-play. Those causes weave back and forth from the worrisome problems of production to the pleasant problems of big-league exhibition and apply to most companies. Furthermore, no matter how sliced, the theatre man is in this with a decidedly major stake. He can only get what a distributor releases; therefore, it is to his interest and for his information to learn in additionally accented equations why he is destined to find important product spaced further apart. This is why:

The manpower situation is tightening anew and even in the face of the many optimists and alleged insiders who insist it will be over on the Continent by spring. The dope, of course, drips to them directly from the horse's mouth and, while history may prove them right, the way not to run a business is to run it on blue sky and banjoes on the knee.

Where once Hollywood did its usual expert job of gilding the lily by explaining with care how tough it was to make pictures, cold and relentless facts now supplant the dramatics. Unquestionably, it is more difficult today than yesterday. Undoubtedly, some maintain the troubles they have are without precedent.

There is that well known and frequently aired shortage of leading men. Fine directors are in the armed services. The situation on raw film could change overnight and with little warning. Some of our best stars are having babies. The tax situation and continuing delusions of grandeur on behalf of their clients and by the clients themselves make talent deals increasingly hard to close. Deals are constantly made, naturally, but studio heads bemoan the loss of eye teeth, self-respect and the dignity of man.

Why Today, Not Tomorrow

ON the production side, these are essential reasons why the studios are turning out all the product they can. Right now. Today. Their clear objective is to get the celluloid in the can. They want to get product behind them as rapidly as it can be managed in view of longer shooting schedules on the bigger attractions and the assortment of war-made conditions governing all attractions, big and small. Tomorrow carries a permanent question mark.

What goes on thereafter becomes practically no concern of Hollywood's. Forever more, this is the place that makes 'em and New York is the place that markets 'em. Speed of release, as well as frequency, is something Hollywood knows little or nothing about, refuses to accept responsibility for, declines to worry about.

All of this, obviously enough, wraps the problem, post-production wise, around New York's shoulders. Yet even there, the determination is not focalized. It reaches beyond any fixed decisions which might be voted around an office, spreads into all directions and is conditioned outstandingly by the amazingly sustained power of war-flushed grosses.

There is a bottleneck such as has never been known previously. But the bottleneck is neither the plot nor the creation of the distributor. It cannot be planted at the door of the exhibitor, either. The bottleneck is an outcropping of the war and the incredible performance of the box office which, false by normal standards, has developed into a nation-wide condition of extended runs.

Where The Jam Began

THE bottleneck is a creation of the public—and Heaven preserve it!—its insatiable demand for entertainment on film. It is the public which refuses to let go and, by its dollar refusal, makes it impossible for first runs to clear product fast enough to keep all trailing theatres plentifully supplied unless they, too, lengthen their runs. This is a major, if not the major, reason why reissues and repeats are equaling and outstripping original grosses. The total audience has grown, perhaps to the tune of an additional 20,000,000 to 30,000,000, and that's another reason. Untold numbers never got around to pictures they intended seeing because the playoff was too fast in first runs, and there's a third.

From the angle of the theatre operator in trouble on film, it would be agreeable to expect a distributor to pull an attraction out of a key run while there's life in it, but hardly feasible. It would be equally as visionary to expect first run operators to let go of a hot one merely to accommodate the theatres which follow. Moreover, as the first runs depend upon the distributor to keep them in business, so does it work in reverse. If the distributor does not gather in his peak money from the top houses, he does no gathering. Elementary, but true.

Completing The Circle

THIS makes the traveling a circular affair and transports us and the page back to a conclusion arrived at here some weeks ago. Having written it once, it holds up now:

The five companies—Loew's, Paramount, RKO, 20th Century-Fox, and Warner—tied to, and by, the Consent Decree could be itching mightily for additional key theatres. For purposes of the normal expansion of their business, the decree would allow the reaching. But here are involved considerations of definition, interpretation and the all-important matter of business deportment.

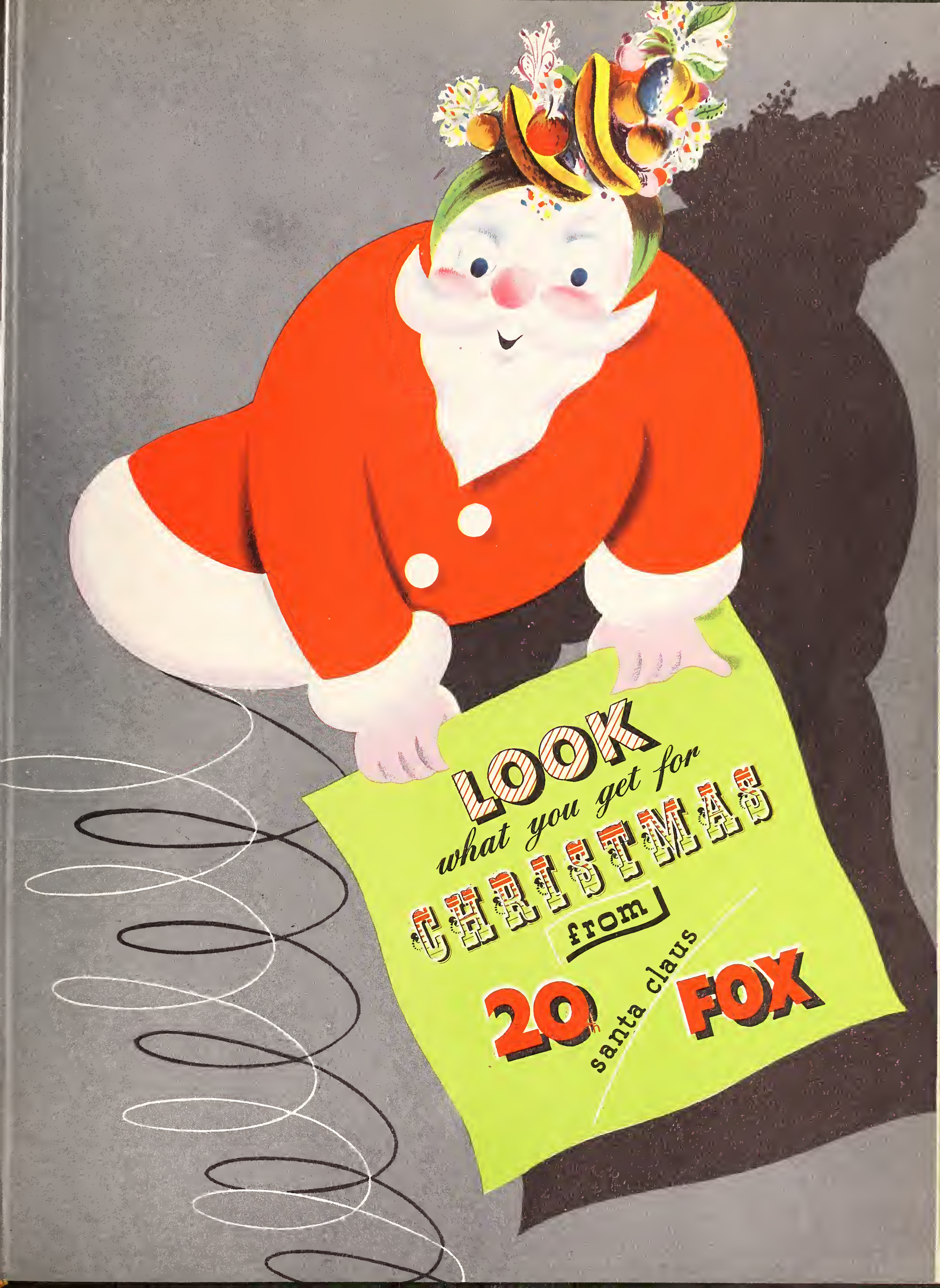
Thus, with their frequency of release dictated by extended playing time and substantially the same number of key runs in which to play, these distributors face the circumstance of not being able to deliver what the contracts within the calendar boundaries of the one season call for. They will have the film to release, yet may not be in position to clear their top engagements fast enough.

Therefore, contracted product for 1943-44 may tide over to an extent not calculable now until the following season.

Therefore, the mass of theatres beyond first run may face a shortage after all.

The story of how bookings have extended is an interesting part of this and a chapter all by its own. Actually, it has been running week in and week out in the HERALD's "Picture Grosses" department and reveals much. Totals and a conclusion or so are in shape, now that the adding machine has calmed to a quiet sizzle.

Later, on that.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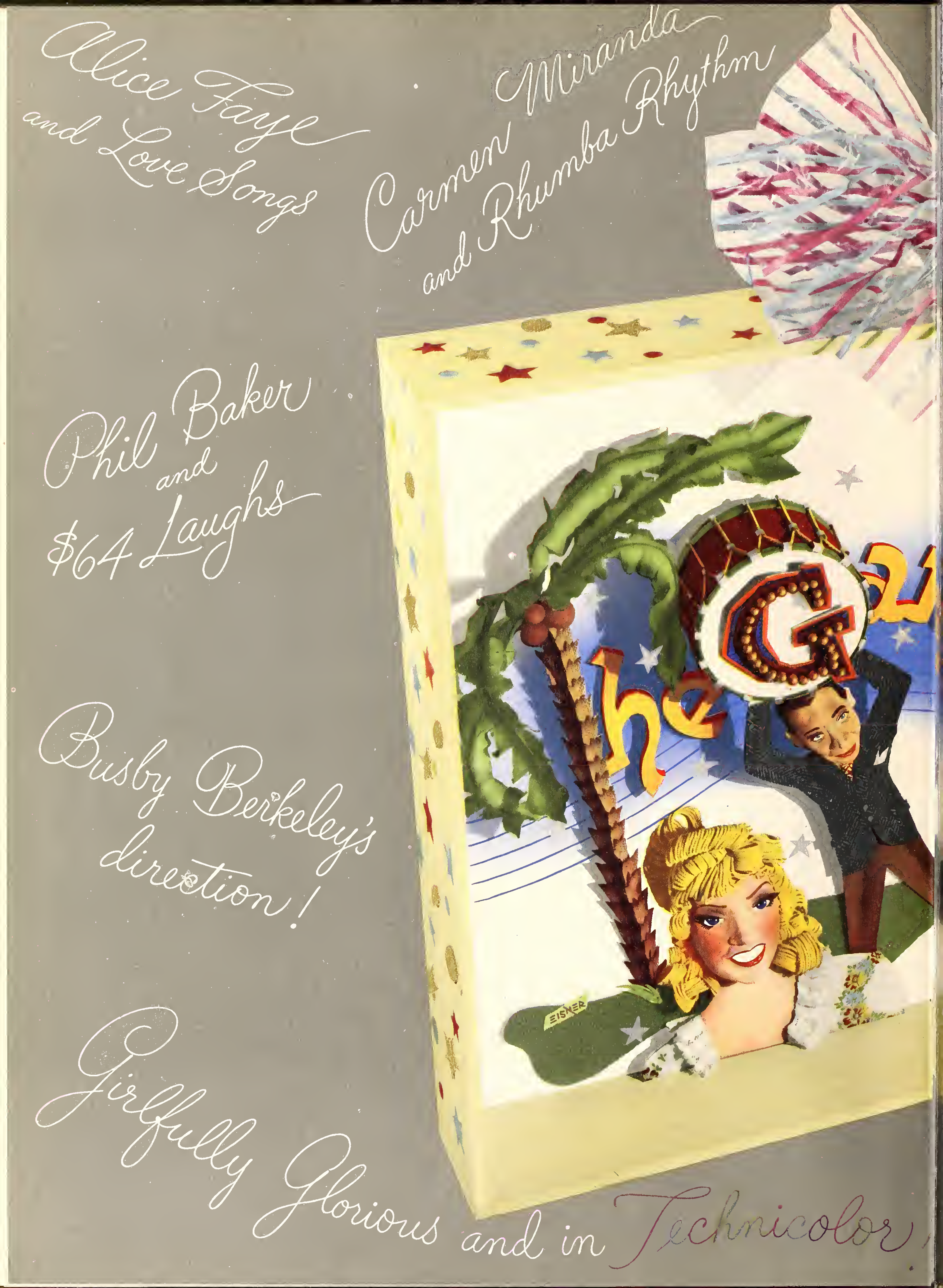
Alice Faye
and Love Songs
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direction!
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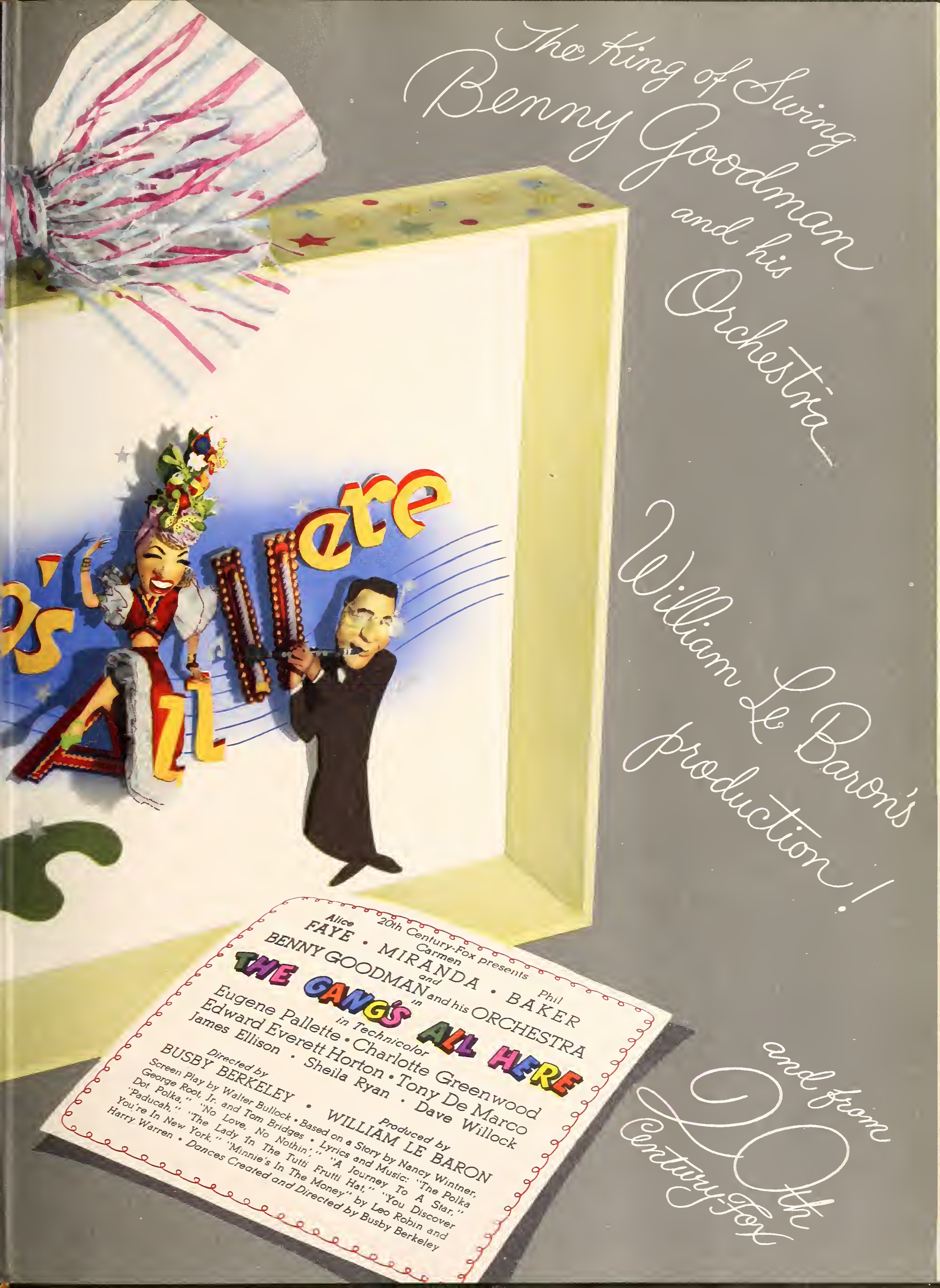
EISNER
Girlfully Glorious and in Technicolor


The King of Swing
Benny Goodman
and his
Orchestra
William Le Baron's
production!
and from
20th
Century-Fox
's All Here

20th Century-Fox presents

Alice **FAYE** • Carmen **MIRANDA** • Phil **BAKER**

and

BENNY GOODMAN and his **ORCHESTRA**

in

THE GANG'S ALL HERE

in Technicolor

Eugene Pallette • Charlotte Greenwood
Edward Everett Horton • Tony De Marco
James Ellison • Sheila Ryan • Dave Willock

Directed by **BUSBY BERKELEY** • Produced by **WILLIAM LE BARON**

Screen Play by Walter Bullock • Based on a Story by Nancy Wintner, George Root, Jr. and Tom Bridges • Lyrics and Music: "The Polka Dot Polka," "No Love, No Nothin'," "A Journey To A Star," "Paducah," "The Lady In The Tutti Frutti Hat," "You Discover You're In New York," "Minnie's In The Money" by Leo Robin and Harry Warren • *Dances Created and Directed by Busby Berkeley*

HAPPY NEW YEAR

and a

happy new Year

with

HAPPY LAND
LIFEBOAT
THE LODGER
JANE EYRE
THE PURPLE HEART
BUFFALO BILL
FOUR JILLS in a JEEP

from the happy hit makers

20th CENTURY-FOX

RADIO EDITORS AGAIN ELECT BOB HOPE AS CHAMPION

Also Voted Best Comedian; Joan Davis Supplants Fanny Brice in Poll

Bob Hope, for the third successive year, has been named the "Champion of Champions," in the annual radio poll conducted by *Motion Picture Daily* for *Fame*. The double-barrelled comedian of the ether waves and the sound tracks thus becomes the second radio personality to win top honors three times. More than 600 newspaper editors and columnists in the United States and Canada named Mr. Hope in the *Motion Picture Daily's* eighth annual poll. First to gain the honor of leading radio's lists of personalities three times were Edgar Bergen and his acrimonious, wise-cracking dummy, Charlie McCarthy.

Mr. Hope also received two other top mentions: as having the best Comedy Show, the Pepsodent Program, over NBC, and as being radio's leading comedian. Runner-up as Champion of Champions was Jack Benny, who has twice won the top honors.

Bob Hope's sometime screen partner, Bing Crosby, ran off with two top honors, as the best master of ceremonies and as the leading male vocalist. He was third choice for Champion of Champions.

Joan Davis Selection Was Surprise

The surprise of the balloting proved to be Joan Davis, who won over Fanny Brice, named second best, and Gracie Allen as Best Comedienne. Miss Brice gave way to Miss Davis after many years as the leader in her field.

Dick Haymes, vocalist of the program, "Here's to Romance," was named the Most Promising Star of Tomorrow. Frank Sinatra of the swooner-crooner school of rendition came in second best as vocalist to Mr. Crosby, with Mr. Haymes and Dennis Day dividing third place honors.

The voters' choice for Best News Commentator was Raymond Gram Swing, with H. V. Kaltenborn in second place, appearing precisely in the same positions they held last year. Leading the Newscasters was Lowell Thomas. Dorothy Thompson was named Best Woman Commentator.

Fibber McGee and Molly Best Comedy Team

Dinah Shore headed the list of the Best Popular Female Vocalists, Fibber McGee and Molly were voted the Best Comedy Team, and Don Ameche was named the Most Effective Film Player on the air, with Lionel Barrymore second and Bing Crosby third.

Arturo Toscanini again was acclaimed the Best Symphonic Conductor of radio, but his NBC Symphony won second place to the New York Philharmonic as the leading Symphonic Orchestra, with the Boston Symphony placing third. Gladys Swarthout and John Charles Thomas won as Best Classical Vocalists.

BOB HOPE

The Best Educational Programs on the air were found to be in the programs of the University of Chicago Round Table. Best Commercial War Program on the air, according to the editors, was "The Man Behind the Gun," and the Best Government War Program "The Army Hour."

The vote appears to have given an accent to the preference for light radio fare. Most of the personalities who placed in two or more categories last year pretty well held their own.

The complete list of winners in each classification follows:

CHAMPION OF CHAMPIONS
Bob Hope
Jack Benny
Bing Crosby

PROMISING STAR OF TOMORROW
Dick Haymes
Garry Moore
Jack Douglas

COMEDIANS
Bob Hope
Jack Benny
Fred Allen

COMEDIENNES
Joan Davis
Fanny Brice
Gracie Allen

COMEDY TEAMS
Fibber McGee and Molly
Burns and Allen
Abbott and Costello

MASTER OF CEREMONIES
Bing Crosby
Don Ameche
Milton J. Cross

FILM PLAYERS ON AIR
Don Ameche
Lionel Barrymore
Bing Crosby

MALE VOCALIST (Popular)
Bing Crosby
Frank Sinatra
Dennis Day*
Dick Haymes*

MALE VOCALIST (Classical)
John Charles Thomas
Richard Crooks
James Melton

FEMALE VOCALIST (Popular)
Dinah Shore
Kate Smith
Ginny Simms

STUDIO ANNOUNCERS
Don Wilson
Milton J. Cross
Ken Carpenter*
Harry Von Zell*

COMMENTATORS
Raymond Gram Swing
H. V. Kaltenborn
Fulton Lewis, Jr.

NEWSCASTERS
Lowell Thomas
Walter Winchell
George Putnam

SPORTS ANNOUNCERS
Bill Stern
Red Barber
Ted Husing

WOMEN COMMENTATORS
Dorothy Thompson
Kate Smith
Sheelah Carter

SYMPHONIC CONDUCTORS
Arturo Toscanini
Frank Black
Leopold Stokowski

SYMPHONIC ORCHESTRAS
New York Philharmonic
NBC Symphony
Boston Symphony

DANCE BANDS (Sweet)
Guy Lombardo
Fred Waring
Sammy Kaye

DANCE BANDS (Swing)
Harry James
Tommy Dorsey
Benny Goodman

MORNING PROGRAMS
Breakfast Club
Breakfast at Sardi's
Hollywood Theatre of the Air

DAYTIME SERIALS
Vic and Sade
The Goldbergs
Life Can Be Beautiful

DRAMATIC SERIES
One Man's Family
The Aldrich Family
Mr. District Attorney

DRAMATIC PROGRAMS
Lux Radio Theatre
Screen Guild Players
Cavalcade of America

VARIETY PROGRAMS
Kraft Music Hall
What's New
Kate Smith Hour

FEMALE VOCALIST (Classical)
Gladys Swarthout
Lily Pons
Marian Anderson

PROGRAMS FOR CHILDREN
Let's Pretend
Lone Ranger
Coast to Coast on a Bus

COMEDY SHOWS
Bob Hope
Jack Benny
Fibber McGee and Molly

QUIZ SHOWS
Information Please
Truth or Consequences
Quiz Kids

MUSICAL SHOWS
Pause That Refreshes on the Air
American Album of Familiar Music
Hour of Charm

EDUCATIONAL PROGRAMS
University of Chicago Round Table
Town Meeting of the Air
American School of the Air

NEWS JOB BY RADIO IN 1943
CBS—All Around War Coverage
NBC—All Around War Coverage

COMMERCIAL WAR PROGRAMS
The Man Behind the Gun
Stage Door Canteen
Cavalcade of America

GOVERNMENT WAR PROGRAMS
The Army Hour (NBC, Sunday, 3:30-4:30 p.m.)
Treasury Star Parade (Presented locally)
This Is Our Enemy

NETWORK PUBLICITY DEPARTMENT
NBC, John McKay, director
CBS, George Crandall, director
Blue, Earl Mullin, manager

INDIVIDUAL PUBLICITY OFFICE
Earl Ferris
Tom Fizdale, Inc.
J. Walter Thompson, Inc.

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*Signifies a tie.

Pushing Top Product In South America

Aim to Offset Competition in Market from Mexico, Argentine and England

High budget productions, particularly spectacle films and Technicolor musicals, will be pushed in the South American market during the rest of the war and in the post-war period in order to offset anticipated competition from Mexican, Argentine, British and Spanish product, it was learned in New York this week.

According to a home office foreign department executive, U. S. companies are of the opinion that Hollywood films will continue to get the greater portion of screening time in Latin America "because the industry is the only one in the world equipped to produce pictures in number and quality and because we can fear no competition from either source in the production of large scale musicals and Technicolor spectacles."

Walter Gould of United Artists indicated, however, that Hollywood faced a decrease in screening time for "B" pictures and perhaps Westerns which would be replaced by native Latin American films, productions from Spain and from Britain.

That England expects to go after South America in its post-war plans for world markets, was seen this week in the report that J. Arthur Rank, British producer-distributor, has prepared Spanish and Portuguese subtitles for films to be sold to South American exhibitors at "the lowest possible terms."

The Rank interests would offer British productions at the most attractive rentals for theatre owners below the Rio Grande "in order to gain a footing in the market," an RKO foreign department executive said.

Reconditioning of existing theatres and the building of new film houses in important areas is forecast by industry officials who pointed out that the birth of native film industries would create a wider market for Mexican and Argentine films as well as for American pictures.

In the past two years, new theatres have opened in Havana, Mexico City, Rio and other key cities. According to Joseph Seidleman, vice-president in charge of foreign distribution for Universal, American companies will not go in for any large-scale building in Latin America.

No General Expansion Policy Apparent

Although Warners and Loew's, among other U. S. circuits, have acquired property below the Rio Grande since the war, it is believed that further acquisition will not be predicated on an expansion policy but rather to protect existing circuit outlets in certain areas.

That distributors may expect to engage in contract scrambles for product deals below the Rio Grande after the war was suggested by another home office foreign department head. The first run situation in Mexico City, Havana, Rio de Janeiro, Buenos Aires, Lima and Santiago are fairly well controlled but the second run and neighborhood houses still present and will continue to present heavy competition, he said.

An important exhibition center after the war, according to foreign department officials, will be Panama City, a territory which has had a tremendous increase in population since the war, principally comprising men in the U. S. armed forces. The building of defenses, however, caused the influx of native and U. S. workers and it is believed a certain portion of the new population will remain in the area after the war. Panama City has several first run theatres and it is reported that a few neighborhood houses are contemplated.

Believe Coordinator's Work Of Considerable Value

Despite the recent attack by Senator Butler on the program of the Coordinator of Inter-American affairs, distributor representatives believe that CIAA activities have made an important contribution not only in counteracting Nazi propaganda but in developing potential film audiences in sections of South America where motion pictures were never before exhibited. How much of this audience will be serviced with new theatres showing either 16mm or 35mm films, could not be forecast at this time, it was said.

Since the war, Russian film distribution in Latin America has increased 100 per cent, considering pictures from the USSR before 1941 numbered but one a year in most countries and now total about 10 a year per country. An RKO official pointed out that Russian films, particularly war documentaries, had been very popular in Mexico, Cuba, Venezuela and Argentina. Paraguay and Chile never lifted their bans on Russian films, which were imposed years before the war. Several months ago Artkino Pictures, Inc., U. S. distributors of Soviet product, in planning expansion of its distribution, appointed Duncan Haymes as its South American representative.

More Exhibitors Line Up for "Dimes" Drive

Organization of the 1944 March of Dimes industry drive is being completed in record-breaking time, with 37 of 45 states already responding with wire acceptance of state chairmanships, according to headquarters of the national committee. C. C. Moskowitz, committee member, said in New York this week that the "promptness and enthusiasm of the acceptances being received from leading exhibitors who will serve as state chairman in the campaign is indicative of the constantly increasing interest in this worthy cause."

Paramount Plans "Stork Club"

Paramount has completed negotiations for rights to produce a film built around the Stork Club, New York night cafe, it has been announced by B. G. De Sylva, executive producer. The picture will be called "Stork Club" and will be a musical with Betty Hutton playing the feminine starring role.

Loew's Seeks to Extend Holiday Bonuses

David Bernstein, treasurer of Loew's, Inc., last Friday announced that the company had made application to the War Labor Board for permission to extend the usual Christmas bonus to include employes receiving over $40 and up to $50 per week. This would affect an additional 350 Loew workers. For several years Loew's has awarded a holiday bonus of two weeks' pay, not exceeding a total of $50, to employees with the company over one year and receiving up to $40 per week salary; and one week's salary, but not over $25, to employees making up to $40 per week and with the company over six months but less than a year.

The board of directors of Radio-Keith-Orpheum Corporation at a meeting in New York Monday authorized application to the appropriate salary stabilization units of the Federal Government for permission to pay a Christmas bonus of one week's salary to home office employees earning $60 or less and to field employees of theatres and branch exchanges earning $30 per week or less.

Film Classics Sets Product Plans at Meeting

Production plans of Film Classics, Inc., were set at a series of conferences of franchise holders held in New York, it was announced last week by George A. Hirliman, president.

At the conferences were Albert Swerdlove, Boston; Sam Wheeler, Washington; John Jones, Chicago; Robert Snyder, Cleveland; Albert Dezel, Detroit; Louis Krieger, Pittsburgh, and J. Francis White, Charlotte.

Mr. Hirliman will leave for the Coast about the middle of January to line up studio space, technical crew and writers. Upon his return, sometime in February, Film Classics will hold its first national convention. The tentative production plans call for 36 films.

Hollywood Guilds May Seek International Affiliation

The Screen Publicists Guild authorization of its executive committee to seek affiliation with an international union, was seen by Hollywood observers this week as a possible forecast of such action by other independent Hollywood guilds.

The resolution of authorization did not specify any international union, and it was a question at midweek whether the trend would be toward CIO or AFL.

SOEG Asks for U. S. Referee In Contract Negotiations

A difference of opinion regarding a reopening clause in the contract being negotiated between distributors and the Screen Office Employees Guild, has resulted in the Guild asking for the appointment of a U. S. conciliator. The SOEG has requested a 15 per cent raise under the "Little Steel Formula," but agreed to accept a proffered 10 per cent raise provided a reopening clause was included against the possibility of a wage-increase ceiling being raised any time next year. The present contract expired October 19.

Grauman's Chinese Theatre Site of Academy Awards

The 16th annual awards for the best efforts in each motion picture category will be held at the Grauman's Chinese theatre, Hollywood, the Academy of Motion Picture Arts and Sciences has voted.

The presentations will be made March 2nd. There will be no banquet, for the first time.

Approximately 700 of the theatre's seats will be offered the public, at a price not yet set. Rules for voting on the awards as drawn up by the Academy's board will be disclosed shortly.

Illness of Tom Clark Halts Negotiations on Decree

Negotiations for the revision of the Consent Decree continued to mark time this week, halted by the illness of Assistant Attorney General Tom C. Clark. Mr. Clark is a victim of a mild form of influenza which has reached epidemic proportions in Washington. Two other members of his family also are ill.

The influenza, which was still spreading this week, has reached the extent of the epidemic which swept the nation in 1918, when hundreds of thousands of deaths were reported from it, but is not of a lethal character and has occasioned only mild concern among medical authorities in the Capital. It has, however, kept many people away from theatres and other public places.

As a result of Mr. Clark's illness, a projected meeting with Loyd Wright, attorney for the Society of Independent Motion Picture Producers, was deferred last Friday. The conference with the distributors, at which their latest draft of decree proposals was to be reviewed, likewise had to be postponed.

Mr. Clark planned to get from Mr. Wright the details of a complaint that the independent producers could not get distribution through the major companies, with a view to determining whether changes in the decree should be asked to correct this situation. He had requested the distributors to hold up submission of their rewritten proposals until he could investigate the independent producers' situation.

Detroit Strikers Back on Jobs

The film shippers and inspectresses who left their jobs in all major and independent exchanges in Detroit last Friday in a strike for higher wages, returned to work Monday for a 10-day trial period, during which the distributors will seek National Labor Relations Board approval of an increase promised the workers.

With salesmen and others pitching in to help, there was no stoppage of shipments at the weekend as a result of the walkout.

The walkout was followed by a meeting in a film exchange projection room, during which employees were addressed by Roger M. Kennedy, IATSE international vice-president. The workers' quarrel is with the WLB for having failed to authorize an increase in wages.

In Hollywood studios are being threatened with a strike of 700 electricians. A strike-vote resolution was forwarded to the NLRB, the WLB and the Labor Department last weekend, by the International Brotherhood of Electrical Workers, which has as members, besides the 700 electricians in the studios, some 100 in allied industries.

The union seeks a 10 per cent wage increase, retroactive to July 1, 1941, under provisions of the basic agreement. In its resolution to take a strike vote within 30 days, the union is the first in the industry to act since the passage of the Smith-Connolly Act.

Theatre Wins Suit

Judgment for the defendant has been ordered in Hartford by Superior Court Judge William H. Comley in the suit of John Atashian of New Britain, Conn., against Peter Perakos, of the Palace theatre. Mr. Atashian asked damages for injuries he claimed he received last February 27, when an usher, rushing two boys out of the theatre's balcony collided with him, throwing him downstairs.

Boston Racing Ends

The dog and horse tracks in and around Boston closed for the season November 27. Theatre men, a report from the city states, are in hopes that some part of the more than a million dollars that went into racing will go into box offices. Next spring it is expected that at least one and possibly two new tracks will be opened.

Republic Plans Elaborate Campaign on "Seabees"

James R. Grainger, President of Republic Pictures, this week announced that the company, prompted by the success of its promotion on "In Old Oklahoma," based on Thomson Burtis' story, "War of the Wildcats," will give similar treatment to its new film, "The Fighting Seebees," with more than $250,000 allocated for advertising and publicity campaigns in branch-city pre-release engagements, and an additional $100,000 set aside for campaigns in subordinate key cities.

Radio spot announcements, billboard advertising through the use of both 24-sheets in outdoor locations and one-sheets on subways and elevated platforms, as well as American Railway Express trucks, and increased newspaper advertising space will be utilized in the campaigns.

The advertising campaigns in key city runs will be handled by Charles Reed Jones, director of advertising; and Steve Edwards, director of publicity, will supervise the publicity campaigns in the pre-release engagements.

Paramount Officers Will Be Examined in Cooper Suit

Attorneys for Joseph Cooper, Colorado circuit owner, are to examine Paramount executives, under an order signed last week in New York Federal Court by Judge Murray Hulbert.

The examinations are in connection with a suit by the company to determine ownership of the J. H. Cooper Enterprises of Colorado, the Interstate Theatres Corporation, and the Rialto, Inc.

The company asserts it entered an agreement with Mr. Cooper for joint acquisition of the three circuits, and that all of the stock of the corporations was placed in Mr. Cooper's name. Mr. Cooper denies Paramount's claims of ownership.

Studio Officials Meet On Gasoline Problem

Y. Frank Freeman, president of the Association of Motion Picture Producers in Hollywood, met this week with studio union officials and local Office of Price Administration heads to discuss methods of gasoline conservation which will not cripple studio operation. The studios face the threat of further curtailment of the gasoline supply in the west. Further meetings will be held.

Postpone Trust Replies, Set New Crescent Date

Extra time in which to answer the anti-trust charges brought by the Rosyl Amusement Corporation, operators of the Cameo theatre, Jersey City, was requested in Federal Court, New York, this week by 20 of the defendant distributors and exhibitors. Two defendants filed their answers, and one asked dismissal of the case.

Denial of all allegations was filed by the Rosewelt Realty Corporation and its director, Leon Rosenblatt. Manhattan Playhouses, Inc., sought dismissal on the ground that while all other defendants are engaged in the distribution or exhibition of pictures, they are merely the owners of theatre property leased to Skouras Theatres Corporation, a co-defendant. Twentieth Century-Fox Corporation, also a defendant, owns and controls Manhattan Playhouses.

The defendants who sought an extension of time for their replies included Warner Bros. Pictures, Inc., Warner Bros. Theatres, Inc., Warner Bros. Circuit Management Corp., Stanley Co. of America, Paramount Pictures, Inc., Paramount Distributing Co. Inc., Loew's Inc., MGM, RKO Radio Pictures, Inc., United Artists Corp., Universal Pictures Co., Inc., Universal Corp., Universal Film Exchanges, Inc., Columbia Pictures Corp., Monogram Pictures, Republic Pictures Corp., Big 'U' Film Exchange, Inc., and Motion Pictures Producers and Distributors of America Inc.

The complaint charged a monopoly to restrain trade and conspiracy in pooling arrangements in New Jersey aimed at the elimination of competition. Triple damages and injunctive relief are sought.

Trial of the anti-trust complaint of the Pickwick theatre, Greenwich, Conn., against the major distributors has been advanced to March 7, 1944. Federal Judge Carroll C. Hincks made the special assignment of the case to the U. S. District Court calendar at New Haven, Conn., on application of William A. Kelly, Stamford attorney for the complainant, Prefect Theatres, Inc., operator of the Pickwick.

In Nashville Judge Elmer D. Davies has extended the time for completing and transmitting records in the Government's anti-trust suit against Crescent Amusement Co. and affiliates for the Supreme Court hearing at Washington, D. C., from December 7 until February 7. This postpones for two months the earliest date after which the high court may review the case.

William D. Waller, of Armistead, Waller, Davis and Lansden, is preparing the appeal for the defense, based on an assignment of errors, lack of clarification in the court's decree, possible loss of jurisdiction by Judge Davies on the Government's second appeal, and claims that penalties are not justified.

The Government's appeal which asked solely for a provision in the decree requiring the District Court to review any theatre acquisition by the defendants in competitive situations, is being assembled and prepared by Department of Justice attorneys.

Skouras Donates $5,000 to War Fund; Century, $2,500

The National War Fund was last weekend enriched by a contribution of $5,000 from Skouras Theatres and $2,500, a Century Circuit gift, according to Harold H. Holm, vice-chairman of New York City's campaign for the fund.

Theatre Raises Prices

The Newington theatre, Newington, Conn., has increased adult admissions from 33 to 40 cents. Several other theatres in the Hartford territory also have raised admissions.

Chicago Union Leaders Quit Under Fire

Leaders of the Chicago projectionists' union resigned Friday in the climax of a long and stormy membership meeting which aired charges by the rank and file of Local 110, IATSE, that they had permitted George Browne and Willie Bioff, and members of the Capone gang who are on trial in New York for extortion, to dictate rule of the union and to stall wage increases.

Nominations for new officers will be held in January and elections in February.

Richard Walsh, president of the parent International Alliance of Theatrical Stage Employees, presided at the Chicago meeting. He said that the state of emergency which he declared three weeks ago would continue under the International's supervision until the Chicago union is run to the satisfaction of the membership.

The officers and three board members who quit under fire Friday were Peter Shayne, president; Glenn Sweeney, vice-president; Clarence Jalas, secretary-treasurer; John P. Smith, business agent, and Joseph Bernstein, James Cisco and George Karg, board members.

Government attorneys in New York charged Smith and other union officials with kicking back half of their salary to Bioff and Nick Circella. At the Friday meeting these charges, along with the allegation that members had been forced to work at less than scale were discussed by the membership.

It was not immediately indicated whether the $5,000,000 suit for wages which members of the Chicago union claimed to have lost through an alleged conspiracy among union officers, exhibitors and "members of the Capone mob" would be withdrawn.

The resigned officers in a contention filed last week, however, argued that a court of equity had no right to interfeer with the internal management of a union.

The defendants in the Chicago suit answering the charges were John P. Smith, Clarence A. Jalas and Glenn Sweeney. They admitted two operators were removed from their jobs, but denied the men were threatened.

The defendants said that every available remedy within the union must be exhausted before the aid of the court might be invoked. The union's constitution and by-laws are said to provide for impeachment of any officer for violation of oath of office by an appeal to the president of the IATSE.

Exhibitor defendants who were named in the suit for back wages were granted until December 20 to file answers. They include Balaban and Katz Corporation, Paramount, Publix-Great States, RKO, Warner Bros. Theatres, Inc., United Artists, H. Schoenstadt & Sons, Essaness Theatres and Allied Theatres of Illinois.

Folsom, Recent Navy Chief, Named RCA Vice-President

David Sarnoff, president of the Radio Corporation of America, last Saturday announced that Frank M. Folsom, who until the first of this month served as head of the Procurement Branch of the Navy Department, had been named vice-president and a director of RCA, in charge of the company's manufacturing division of RCA Victor.

Cummings Joins RKO

Marc Cummings has disposed of his interests in Lobby Displays, Inc., Cincinnati, to his associate, Reuben Shore, to join RKO as Columbus, Ohio, salesman, replacing Al Sugarman, who has accepted a similar post with Columbia.

Academy Cites Cameramen For Best Still Photographs

Award winners in the annual Academy of Motion Picture Arts and Science best still photography competition were announced late last week by Walter Wanger, Academy president. The winners include: Hal McAlpin, Frank Tanner, Clarence Bull, Floyd McCarty, Ray Jones, Robert Coburn, Henry Waxman, Alexander Kahle, Gene Kornman, J. C. Milligan, Stax Graves, Jack Woods, Bert Six, Mickey Marigold, Ernest Bachrach, Fred Hendrickson, A. White Schaefer and Frank Bjerring.

Subjects of the winning photographs are Linda Darnell, Jane Wyman, Ramsey Ames, Toumanova, Patricia Press, Gloria Holden and Gregory Peck.

There were no awards for color photography, but more than 100 were exhibited. The display is to go from Hollywood to Chicago, in January to New York, on to other cities in America, and then to England and Australia on a film industry good will tour.

New York Theatres Recruit 36,437 Blood Donors

A total of 36,437 blood donors has been sent to the blood banks of the Red Cross by New York City's motion picture theatres since the start of their campaign to recruit plasma volunteers, it was announced last week by Eddie Dowden, War Activities Committee New York chairman for the drive.

In announcing this total, Mr. Dowden pointed out that the figure meant an average monthly recruitment of over 3,600 donors. "With only four or five theatres participating each week, these results should be most gratifying to all exhibitors who have taken part in the drive to date," Mr. Dowden said.

Theatres which participated for the week ending November 15, adding 1,171 volunteers to the previous total, were: the Sheriden, 58th Street, Stoddard and New Amsterdam.

Warner Club Children's Party December 18

The annual Christmas children's party, given by the Warner Club for the children, grandchildren and juvenile brothers and sisters of club members, has been set for December 18 at 10:30 A.M. in the Brooklyn Strand. In addition to distribution of gifts, there will be an entertainment program of special appeal to children. The committee for the affair includes Martin F. Bennett, club president; Bernard R. Goodman, Harry Mayer, Morris Schiff and Joseph Englander.

Newspapers Will Continue Drive to Conserve Paper

Newspapers of the country will continue their promotions for conservation of paper, Erwin S. Friendly, chairman of the American Newspaper Publishers Association, announced last week in New York. It is hoped to increase waste paper salvage from 6,000,000 to 8,000,000 tons per year. The newspapers will continue to devote news and advertising space voluntarily, as in the past. McCann Erickson, advertising agency, will prepare the advertising and promotion material.

Edwards Resigns New England Warner Sales Post

Sol Edwards late last week announced his resignation from his sales post with Warner Brothers in the New England territory. Mr. Edwards is a member of the Boston Variety Club, and formerly was sales manager for Educational Pictures and circuit sales manager for Twentieth Century-Fox with headquarters in Chicago. He said he would announce his future plans shortly and added that he did not intend to leave New England.

Tells Extortion Jury of Role of "Murder, Inc."

Louis "Lepke" Buchalter, gunman and killer for Murder, Inc., was hired as a bodyguard for union officials at the national IATSE convention in 1934.

Harry Sherman, ex-president of the New York Local, 306, under cross examination at the trial in New York of the "boys from Chicago," who are accused of aiding the extortions of Willie Bioff and George E. Browne, said he had hired Lepke because he feared for his life at the convention. He denied, however, that Lepke had been an associate of defendant Louis Kaufman, business agent of the Newark local, 244, of the operators' union.

The witness was one of several union officials called during the week by the defense to refute the Government charges that the Chicago gangsters had engineered the election of Browne and Bioff. Other witnesses included Harry S. Oppenheimer, recording secretary of the Newark local; Frank N. Phelps, Warner Bros. labor representative; Clarence Wilson and Henry Richards, Newark union members, and Louis Marciante, president of the New Jersey Federation of Labor.

Mr. Phelps contradicted testimony from Willie Bioff that Louis Kaufman had demanded payments from Warners. Mr. Oppenheimer said that neither he nor Kaufman had been associated with the defendants as alleged by Bioff.

On Thursday Andrew J. Roach, member of the Newark union, and a Government witness, was held on perjury charges after he had been recalled to the stand as a defense witness. Judge Bright ordered him held by the U. S. Attorney after defense counsel challenged his story that he had gone to Chicago for Kaufman to deliver a mysterious, and valuable, package to gang leaders. The defense charged he had actually gone to see a girl. Roach was held in $3,000 bail.

The trial was recessed Tuesday when John Rosselli and Paul de Lucia, defendants, were stricken ill. Wednesday Judge Bright asked the defense counsel to secure waivers to permit the defense to conclude its testimony in their absence.

Soviet Friendship Group Aids Red Film Showings

The National Council of American-Soviet Friendship has advised its local councils in various cities to cooperate with exhibitors in the promotion of the Paramount release, "The City That Stopped Hitler—Heroic Stalingrad," an official Red Army film.

Members of the local chapters are advised of the theatre playdates and are urged to cooperate with exhibitors in promoting the picture. The New York Council lent its promotional hand to the showing of the film at the Victoria theatre, where it ran for six weeks, establishing a record for Soviet films.

Orpheus, Halifax Theatre, Wins Victory Drive Award

A pennant adorned by three stars and a huge "V" has been awarded the Orpheus theatre of the Famous Players circuit, Halifax, N. S., for having been named second highest percentage Bond holder among business firms of Halifax. Employees of the theatre subscribed to the Fifth Victory Loan 163 per cent of their objective and are personally pledged to the purchase of $2,450 in Bonds to be fully paid for within 25 weeks. The theatre's quota was $1,500. Every employee, many of whom are part time workers, subscribed to the loan. Manager of the Orpheus is Freeman Skinner.

U. S. Rules Stars In Uniform May Make Films

Government consent for film stars in service to appear in motion pictures was extended conditionally to Hollywood players by the War Department, it was learned in Hollywood Monday when Y. Frank Freeman, president of the Association of Motion Picture Producers, read a communication from Adjutant General J. A. Ulio at a board meeting of the AMPP.

Since Pearl Harbor, talent groups and producers have been hoping that the Army would follow the example of England and Russia in permitting screen stars in military service to make films. Relaxing of the War Department orders prohibiting this, had been expected for several months, but General Ulio's letter was the first evidence of a partial reversal of the Government's position in this matter.

According to the rules forwarded by General Ulio, any soldier on furlough may accept a part in a motion picture as an extra, featured player or star, providing War Department approval is given. No furloughs will be given, the letter stressed, for the specific purposes of appearing in pictures, as is done in England. A soldier working in a film is subject to recall to active service at his commanding officer's discretion, was another condition set forth.

Although no detailed interpretation of the order was made available, the General's letter indicated that such stars as Clark Gable and James Stewart could play in pictures while on furlough if it was practical to match studio schedules with the period of their availability.

Standing regulations governing the use of uniforms continue unchanged and War Department approval of subject and treatment of the picture is mandatory.

Sinatra, On Tour, Headed For Film Starring Role

RKO Radio has announced that Frank Sinatra, currently on display behind footlights, will soon return to Hollywood for a solo starring role. The singer's personal appearances are being made in Pittsburgh and Philadelphia. He recently closed a three-week engagement in the Wedgewood Room of the Waldorf Astoria, New York.

When Sinatra appears at Warners' Earle theatre in Philadelphia the week of December 17, the house will make a change in its box office policy. In order to allow for complete changeovers with each show, no admittance will be permitted while a stage performance is in progress, with tickets sold only between the six and seven daily shows on schedule. The singer with split 50-50 with the house from the first dollar, against a guarantee of $15,000. With a complete change over for each sell out show, the Earle expects to gross $52,000 for the six-day week.

On his tour he is singing numbers from his picture, "Higher and Higher," in which he was co-starred with Michele Morgan and Jack Haley.

McGuinness On Metro Board

Metro-Goldwyn-Mayer has given James K. McGuinness, screen writer and producer since 1927, a long term contract as a member of the executive board, headed by Louis B. Mayer and E. J. Mannix.

Wolk Elected Commander

Edward H. Wolk, theatre equipment dealer in Chicago, has been elected Commander of the Sergeant Sam Dreeben Post No. 238, Jewish War Veterans of the United States, in Chicago.

John Hicks To Advise OWI Overseas Film Unit

John W. Hicks, vice-president in charge of foreign distribution for Paramount, will serve as consultant to the overseas film division of the Office of War Information, it was learned in New York Monday. Mr. Hicks will advise the OWI unit on distribution matters concerning American films prepared for the liberated countries. Mr. Hicks agreed to serve in this capacity following a request by Robert Riskin, director of the overseas film division, to Carl Milliken, in charge of foreign relations of the Motion Picture Producers and Distributors of America. The Paramount foreign department head will continue in his Paramount post.

Finds Violations In Toronto Fire

Drastic proposals affecting the Ontario film business were handed down by a coroner's jury in Toronto, hearing testimony at the inquest on the death of Herbert Naiman in the Film Exchange fire in that city. The proposals, made known early this week, require that films be kept in metal containers, despite war metal shortages, and as provided in the Theatres and Cinematographs Act; that film exchanges each be in a building of not more than two stories above street level; that buildings housing exchanges must not contain other offices or any projection rooms, and that such buildings be located outside the city.

To provide against locked doors that would bar exits in an emergency, Fire Chairman O. J. Silverthorne of the inspection branch of the Ontario Government has placed a ban against screenings in film exchange theatres after 6 P.M., when offices are generally unoccupied and the buildings closed for the night.

At the weekend the jury rendered a verdict finding "marked negligence in not carrying out sections 72A and 72B of the (Theatres) act by allowing a quantity of uncanned films to be stored in vaults at Regal Films Corporation." The jury also asked for more stringent inspections by government officials and that copies of the underwriters' reports be forwarded to the Ontario fire marshal's office. A. S. Dickinson of the Motion Picture Producers and Distributors of America will consult with Col. John A. Cooper, chairman of the Canadian distributors association, on the recommendations.

New York Managers Warned To Observe Fire Laws

New York theatre managers and owners were cautioned to observe fire regulations more carefully, by Commissioner of Licenses Paul Moss, at a special emergency meeting last Friday morning, at Loew's Ziegfeld theatre. Mr. Moss noted recent fires at the Victoria, Criterion, and Trans Lux theatres in the Broadway district, and cited the need for stringent observance. He stressed inspection of extinguishers, and training of house personnel.

Gross Gets Rivoli Post

Montague Salmon, managing director of the Rivoli theatre, on Broadway, announced Tuesday that Sydney Gross, feature writer and assistant film and drama critic of the *Bronx Home News,* had been named to the post of publicity director of the Rivoli. He succeeds Phil Laufer, who has joined the publicity staff at United Artists in New York.

To Reopen Theatre

Wilmer & Vincent's State theatre, Allentown, Pa., closed last month for a complete renovation, is expected to be ready for reopening in Christmas Day.

Disney Favors Education with Entertainment

"Educate through entertainment." That is the belief of Walt Disney, this week viewing the industry's prospects for 1944. "Motion pictures will be a great means of education, and it is only a matter of time before they will be shown in every classroom in the world. Their real worth, however, will be established only when leading educators join with producers in presenting their thoughts and their teachings in a way that will hold their classes—in other words, educate through entertainment," he said.

Mr. Disney is currently producing educational films. He is of the opinion that pictures will never replace the text book entirely, but will supplement the written word.

He spoke of an "ample evidence of the potency of the screen as a source of education," using training films for men of the armed services as an example. His own educational program, developed from a single reeler on flush-riveting, exceeds the amount of entertainment footage produced at the studio. Some of it is confidential, for the Army and Navy. But he is also at work on pictures for the Office of the Coordinator of Inter-American Affairs, films dealing principally with health and sanitation. The program is being enlarged to include films on literacy and nutrition.

The present program is designed primarily for Latin-American audiences, but will be available also for non-theatrical audiences in the United States through channels set up by the Office of the Coordinator.

Looking ahead, Mr. Disney sees no specific technical developments in the industry, but believes there will be gradual improvements.

"Third dimension will be too expensive a proposition," he said, pointing out that "with present equipment we can obtain all the illusion of third dimension on the screen."

He believes we can expect great strides to be made in color, and is of the opinion that the day will come when all pictures will be made in color. "This will come about when a single film is developed that will record natural color, and steps are now being taken in this direction."

Speaking of television, he believes it has been held back by the war, but states that right now "developments in this field are taking place which are certain to bring motion pictures . . . right into the home."

Mr. Disney also announced that his 1944 schedule would include 40 productions, some of them, destined for the armed forces, "restricted" or "confidential." By the first of the year 13 of his entertainment shorts will be before the cameras, with an additional 10 in story preparation.

Detroit Theatre Withdraws Some Run Arbitration

The Grand Theatre, Detroit, operated by Consolidated Theatres, Inc., has withdrawn its some run arbitration complaint against Twentieth Century-Fox. It was the 15th case. In the complaint, Sam Carver, owner of the theatre, charged that the distributor had refused to sell certain pictures on preferred playing time, licensing the Rosedale instead. It was reported that the case was settled by a division of product prior to the arbitration hearing.

Mary Gaffney to Center

Mary Gaffney, member of the Radio City Music Hall publicity department since 1932, has been appointed special press representative assisting Charles Washburn, publicity director, for the Center theatre show, "Stars on Ice." The appointment was made by G. S. Eyssell, managing director of both theatres.

Censors in Eire Concentrate on Keeping Neutral

The versatile, whimsical Irish are probably the world's best customers of American motion pictures, and at the same time Eire, officially, is the screen's sharpest and most unpredictable critic in censorship.

That is the judgment of Martin Quigley, Jr., of the staff of the Motion Picture Producers and Distributors of America, newly returned from a five-month sojourn in Eire, stated to a press audience at the Hays Office in New York Monday.

Mr. Quigley went to Eire in behalf of American pictures generally, and most specifically to study the operations of the censorship. Eire is banning completely about 50 pictures a year and makes radical cuts in about twice as many more.

Preponderantly the censorship is in behalf of the neutrality of Eire. Mr. Quigley described the curious and limited nature of that neutrality, which appears to be entirely a formalized stand controlling such visible externals as the screen and press but interposing no discernable objection to the individual participation of Irishmen in the war, notably in the British armies and air forces.

"The people, who are generally amply militant and articulate, are entirely in accord with anything that the government says is in behalf of the neutrality," he observed.

The unpatterned nature of the censorship was illustrated by comparison of the fate of "Yank in the RAF," banned utterly, after having been shown to big audiences in Dublin, and "Crash Dive," another war film of equal vigor, passed with eclat and continued in exhibition. "The difference seemed to be," observed Mr. Quigley, "that some one objected to 'Yank,' and one objection from any member of the government is enough. But there chanced to be no objection to 'Crash Dive.'

American Pictures Still Dominate Eire Screen

"There is no appeal from censorship in behalf of neutrality, but on the other hand there is appeal from censorship on moral issues. There are very few eliminations these days on moral grounds, and the appeals from them have generally won. The neutrality censorship inevitably affects many American pictures of major rank as attractions, and for that reason opposition and objection has been had from the trade organization, the Theatre and Cinema Association. But having no public backing it has been of no effect.

"The American picture dominates the screen of Eire quite as completely as it does in the United States," he noted. British pictures win little attention. Russian pictures are barred entirely. One German picture got limited showings at "little art cinemas" of which Eire has about six.

"The people of Eire are devoted to the pictures, probably more intensely and generally than any other people. It is of interest that Dublin has one of the biggest picture theatres in the world, the Royal, with four thousand seats.

"The situation is somewhat affected by the fact that the leaders and the governmental officials are generally highly mature men. They did not grow up with the motion picture and it is to them generally pleasantly interesting but incidental, and alien in its nature. They do not have the same viewpoint as the eager younger people of the land.

"Eire has also a successful and growing development of the 16mm picture for special audiences, served mostly by itinerant portable shows. They are being conducted by the Muintir na Tire, an organization working in behalf of country life, cultural and agricultural. They charge admissions and reach many people in the lesser towns and country districts. There the people have no motor cars and to be five miles out of town is to be a long way from a show."

Fayette W. Allport, European manager for the MPPDA, currently at the home office, presided at the Eire interview session. Arthur DeBra of the staff of Carl E. Milliken, in whose office foreign affairs of the organization now center, was also in attendance.

USE FILMS TO INSTRUCT ARMY IN MEXICO

Pictures are being used for the first time in Mexico to instruct the Federal Army in actual war conditions. These films, official prints and privately produced documentaries, features and shorts, most of them American, some Mexican and a few British, are being exhibited regularly by the Ministry of National Defense at the leading barracks of Mexico. These exhibitions are giving excellent results, the Ministry says.

Three Elected RKO Officers

At a regular meeting Monday of this week the board of directors of RKO Radio Pictures elected three new officers: Malcolm Kingsberg, vice-president and director; William H. Clark, treasurer, and Kenneth B. Umbreit, assistant secretary.

On Tuesday the board of directors of Keith-Albee-Orpheum Corporation declared a dividend, out of operating surplus of $1.75 per share on the 7 per cent cumulative convertible preferred stock for the quarter ending December 31, 1943, and payable on January 3, 1944, to stockholders of record December 20, 1943.

Arrangements whereby RKO Theatre obligations in the aggregate amount of $9,500,000 may be refunded are being discussed between RKO and the First National Bank of Boston, it has been reported. Discussions involve a new financial arrangement carrying lower rates for RKO, with the rates of the present obligation averaging from four to four and one-quarter per cent, and new money rates being set at three per cent. The discussions do not include existing credit arrangements of RKO and the First National Bank entered into last year.

Monogram Shows 13-Week Profit of $54,057

W. Ray Johnston, president of Monogram Pictures Corporation, on Tuesday announced that his company for the 13-week period ending September 25, showed a net profit of $54,057.25 after provision for employees bonus and Federal income taxes. The figure compares with a net profit of $30,739 for the first quarter of last year. The gross profit on the current report was $115,835, compared with the previous figure of $63,620.

Loew Sets Dividend

Directors of Loew's, Inc., have declared a dividend of 50 cents and an extra dividend of $1.50 per share on the outstanding common stock, both payable December 31, 1943, to stockholders of record December 17, 1943, according to the announcement.

Rodgers Again Pleads for Unity; Defends Policies

Another plea for national exhibitor unity, a reaffirmation of MGM's friendly sales policy, and an insistence upon designation of pictures as a logical policy, were delivered to the industry last week by William F. Rodgers, MGM general sales manager, at a luncheon for the trade press.

Mr. Rodgers last Thursday was host to the trade press executives at luncheon and cocktails in the Hotel Astor, New York, during the course of which he noted the excellence of product coming from his company's studio, which he had previewed on a visit there; and during the course of which he replied at length to questions on varied phases of his company's operation.

Mr. Rodgers, asserting he would not again head a unity movement, pleaded for it as an aid in facing people outside the industry, especially legislators.

Of MGM's advertised friendliness, Mr. Rodgers pointed out that the firm repeatedly makes adjustments, believes in cancellation, and even, in its exploiteer caravans, helps an exhibitor's business to the point of aiding the theatre owner to make money on pictures of other companies. MGM, Mr. Rodgers remarked, wants the exhibitor to stay in business; if he stays in business, he remains a customer.

Answering a question on MGM's price designations, Mr. Rodgers said the only way for a company to learn how a picture would do was by trial engagements. Once the value of the picture is established, he pointed out, the company feels it is entitled to ask terms in accordance. The policy to a certain extent removes classification of a picture by cost. Some pictures of even small cost do extremely well, and the company has found small market for others of great cost. Mr. Rodgers noted that in the latter instances, the company had not asked terms in accordance with that great cost, but with what the company thought the picture would do in theatres.

Especially commended product coming from MGM studios included "The White Cliffs of Dover," "A Guy Named Joe," "America," "See Here, Private Hargrove," "The Song of Russia," and a new Andy Hardy picture. The first named, Mr. Rodgers believes, may be to the studio what "The Big Parade" was.

General Theatres Bonds Are Offered Public

Public offering was made last week of $500,000 first mortgage bonds, series A of the Central Theatres Investment Company, Limited, the issue divided equally between $250,000 series 3 per cent and 3½ per cent bonds maturing December 1, 1944-48, and $250,000 4½ per cent sinking fund bonds maturing December 1, 1955. Both issues are priced at par and accrued interest.

RCA Declares Dividends

Following a meeting of the board of directors of Radio Corporation of America, David Sarnoff, president, announced the declaration of a dividend of 87½ cents per share on the outstanding shares of first preferred stock for the period from October 1, 1943, to December 31, 1943, payable January 1, 1944, to holders on record December 31. A dividend of 20 cents per share on the common stock also was declared, payable January 26, 1944, to holders on record December 17, 1943.

The Message
of the
Metro-Goldwyn-Mayer
Convention in Chicago
this week:

"THANKS TO OUR FRIENDLY CUSTOMERS"

"Not for just a day, not for just a season, but ALWAYS!"

Senate Group Pushing Work On Tax Bill

Washington Bureau

The Senate Finance Committee this week had under consideration the question of taxes, with the possibility that the Treasury's program to raise $10,500,000,000 in new revenue may be streamlined even below the $2,140,000,000 measure passed by the House of Representatives last month.

Tuesday the possibility of change in admission rates was raised when the Senate committee passed over that portion of the bill to dispose of "non-controversial items." The deferment of action on the admission tax was seen as a certainty that it will be a subject of discussion. Members of the committee gave no indication of their position on the proposed levy, but indicated they would take exhibitor protests under consideration.

Little likelihood was seen of the Senate committee adding new levies to the House bill, but there were probabilities that some of the House-approved taxes might be eliminated, notably those on postal rates, and there were even some indications that the doubling of the tax on admissions might not stay in the measure if some satisfactory alternative method of raising the $163,000,000 it would provide could be developed.

The fight on the postal taxes, to be imposed in the shape of higher rates for various services, was led by hard-hitting Postmaster General Frank Walker, former Comerford Circuit head, who told the committee that the history of the department had been that when the rate for a service was increased the use of that service fell off to the point where actually less revenue was obtained than before.

At the same time, Mr. Walker pointed out that a scientific cost ascertainment study was being completed this month and that shortly after the turn of the year the department would recommend changes in various rates designed to put the several services on a self-supporting basis. He agreed with members of the committee that the Post Office Department is a service agency and never should be made into a profit-making organization.

Exhibitors Attack Doubled Admission Tax

The doubled admission tax was the subject of attack by a score of exhibitor representatives who appeared before the committee in person last week or submitted their views by mail. Without exception, all of the other excise tax changes proposed by the House, also were attacked, leading members of the committee to express doubt whether the schedule should be retained in the bill.

With Congress striving to complete its work so that it may adjourn before Christmas, not to return until the opening of the new session January 3, the Finance Committee is working fast in the hope of getting the measure finally worked out and sent to the White House for signature by December 20, which would permit the new levies to go into effect in Jannary.

A. R. Johnson, owner of the Granada theatre, Sioux Falls, S. D., expressed his opinion of the threatened admission tax in a letter to his Senator, Joseph H. Ball. Mr. Johnson warned that the power of the screen was greater than the power of the press, and: "So let us assume that we would use the power of the screen (it is estimated that one hundred million persons attend movies each week, which is greater than the number of newspaper readers) and inform our patrons thus: 'Blame Your Senators and Representatives—Do Not Blame Us for This 100 Per Cent Tax Increase.'"

WLB Specifies New York Salary Increase Range

The Regional War Labor Board on Monday approved schedules of possible wage increases applicable to several thousand workers in home offices, circuits and theatres in New York and Northern New Jersey. Terming the scales, for some 70 job classes, "approvable increases," the WLB made it clear that application for specific increases must still be made to the WLB.

The schedules set salary ranges, based on regional living costs, which the board is likely to approve for the New York area. They cover wage groups ranging from $18 to $70 per week.

Motion Picture Office Employees Union, Local 23169, AFL, and the Screen Office and Professional Employees Guild, CIO, praised the board ruling. They said the scales were close to the increases sought in contract negotiations now under way with major film companies.

Openings Set on Several Films

Premiere dates of top budget 1943-44 product were announced this week by several companies. "Tender Comrade," RKO Radio's film starring Ginger Rogers, will have its world premiere on December 29 in a day-and-date engagement at the Hillstreet and Pantages theatres in Los Angeles.

Decision to pre-release the picture in Los Angeles, although the national release date is scheduled for next March, was made by RKO in order to qualify the production as an entrant for the 1943 Academy awards, according to a company announcement.

"Higher and Higher," RKO's Frank Sinatra film, will be available as a New Year's Day holiday attraction to first runs nationally.

Warner Bros. Technicolor musical "The Desert Song," starring Dennis Morgan and Irene Manning, will open at the Hollywood theatre, New York, December 17.

Marking the 108th anniversary of Mark Twain's birth, a special preview of the Warner production, "The Adventures of Mark Twain," was held at the Orpheum theatre, Hannibal, Mo., over last weekend.

Max Milder, managing director for Warners in England, announced this week that the British film premiere of Irving Berlin's "This Is the Army" has been set for New Year's Eve at the Warner theatre in London.

"Happy Land," the Twentieth Century-Fox film version of MacKinlay Kantor's novel, had a state-wide premiere in 61 Iowa theatres last Thursday. At the same time, the film was shown gratis to members of the Iowa Regiment stationed with the 5th Army somewhere on the Italian front.

Levy on Rentals Pressed By Iowa Tax Officials

Tax officials of Iowa, contending that no income tax on the portion of the box office receipts turned back to the distributors has been paid for the past 10 years, are pressing plans to collect. The alleged back taxes and penalties would amount to approximately $220,000. According to the report, the action resulted from an offer by a tax consultant firm, Mayor and Associates of Louisville, Ky., to assist the State of Iowa in any action taken to collect the tax.

Repeat Bookings High

Warner Brothers report a demand for repeat bookings of several early 1942-43 releases, notably "Casablanca." Repeat engagements for the picture already total more than 4,600, the playdate department reports, placing it next to "Sergeant York" and equal to "Yankee Doodle Dandy" in number of repeat bookings to date.

WAC Committee To Aid Theatres On Manpower

A special committee of the War Activities Committee at New York will aid exhibitors in critical labor shortage areas to obtain War Manpower Commission recognition of theatre operation as a "locally needed" activity.

Lou Metzger, executive of the WAC in charge of manpower problems, was to speak at the first meeting of the new committee on Thursday. Composed of New York theatre men, the group was formed primarily to study the manpower situation in the metropolitan area. It also will advise exhibitors in other territories and may form the pattern for similar groups in critically short-handed districts.

Last week Motion Picture Herald in an exclusive interview with officials of the War Manpower Commission explained how the "locally needed" designation could ease theatre hiring problems. The rating gives an industry, in its own area, virtually the same status as an essential activity.

Sam Rinzler and Fred Schwartz, New York co-chairmen, head the WAC manpower committee. Other exhibitors from the area on the board are Charles Moskowitz, vice-president of Loew's, Inc.: Major Leslie Thompson, RKO labor official; William White, general manager of Skouras Theatres, and Harry Brandt, New York exhibitor.

Mr. Metzger disclosed Monday that theatres in San Diego and Seattle had been recognized by area manpower directors as "locally needed," and granted the same hiring and job stabilization privileges afforded Los Angeles theatres. That city was the first in which theatres received recognition as semi-essential services. Applications are pending in Portland, Ore., and San Francisco.

Akron, Hartford and Detroit have been placed on the critical labor supply list by the WMC, with Cleveland and Buffalo expected to follow. Exhibitors in these territories are making plans to establish cooperation with the area manpower directors.

Film exchanges, it was learned this week, have turned to the United States Employment Service for assistance in filling staff vacancies in many film centers. Home office executives in charge of exchange operations explained that the increasing draft of fathers had stepped up the drain on their staffs of inspectors, salesmen and bookers and that announced Selective Service needs indicated that the need for replacements would continue for some time.

Hiring through the USES, they said, facilitated classification of applicants for shipping, office, sales or inspection jobs at exchanges. Also it provides an additional insurance that new workers possess the necessary releases and certificates of availability to fill jobs in a non-essential industry.

Two Additional Areas Go Over to 48-Hour Week

In Illinois, the Springfield-Decatur area and in Wisconsin the Milwaukee and Kenosha areas have been ordered to observe a 48-hour minimum work week by the regional director of the War Manpower Commission, William H. Spencer. The order is effective immediately, but those affected by the order have until January 16 to comply or obtain exemption.

Bookers' Party December 17

The Chicago Bookers Club will hold a party at the Variety Club rooms December 17. The Club entertainment committee includes Joseph Abramson, Russ Uswetsky, Jerry Frost and Leo Schauer.

New Dates For Previously Postponed
M-G-M TRADE SHOWINGS

			DAY, DATE AND HOURS OF SCREENING	
CITY	PLACE	ADDRESS	(A) THE SONG OF RUSSIA (B) THE HEAVENLY BODY	(C) A GUY NAMED JOE
ALBANY	20th-Fox Screen Room	1052 Broadway	TUES. 12/28 8 P.M.	THURS. 12/30 8 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N.W.	TUES. 12/28 10:30 A.M.	THURS. 12/30 10:30 A.M.
BOSTON	M-G-M Screen Room	46 Church St.	TUES. 12/28 10 A.M. & 2:15 P.M.	THURS. 12/30 10 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin St.	TUES. 12/28 7:45 P.M.	THURS. 12/30 8 P.M.
CHARLOTTE	20th-Fox Screen Room	308 South Church St.	TUES. 12/28 1:30 P.M.	THURS. 12/30 1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	TUES. 12/28 1 P.M.	THURS. 12/30 1 P.M.
CINCINNATI	RKO Screen Room	16 East Sixth Street	TUES. 12/28 7 P.M.	THURS. 12/30 7 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	TUES. 12/28 1 P.M.	THURS. 12/30 1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	TUES. 12/28 (B) 10:30 A.M. (A) 2:30 P.M.	THURS. 12/30 2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	TUES. 12/28 2 P.M.	THURS. 12/30 2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	TUES. 12/28 1 P.M.	THURS. 12/30 1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	TUES. 12/28 1:30 P.M.	THURS. 12/30 1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois Street	TUES. 12/28 10 A.M.	THURS. 12/30 10 A.M.
KANSAS CITY	Vogue Theatre	3444 Broadway	TUES. 12/28 1 P.M.	THURS. 12/30 1 P.M.
LOS ANGELES	Boulevard Theatre	1615 W. Washington Blvd.	TUES. 12/28 (B) 10:30 A.M. (A) 2:30 P.M.	THURS. 12/30 2:30 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	TUES. 12/28 1 P.M.	THURS. 12/30 1 P.M.
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	TUES. 12/28 1:30 P.M.	THURS. 12/30 1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	TUES. 12/28 1 P.M.	THURS. 12/30 1 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting St.	TUES. 12/28 10 A.M.	THURS. 12/30 10 A.M.
NEW ORLEANS	20th-Fox Screen Room	200 South Liberty	TUES. 12/28 1:30 P.M.	THURS. 12/30 1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room	630 Ninth Avenue	TUES. 12/28 9:30 A.M. & 1:30 P.M.	THURS. 12/30 10:30 A.M. & 2:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room	10 North Lee Street	TUES. 12/28 (A) 10 A.M. (B) 1 P.M.	THURS. 12/30 10 A.M.
OMAHA	20th-Fox Screen Room	1502 Davenport	TUES. 12/28 1:15 P.M.	THURS. 12/30 1:15 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	TUES. 12/28 (B) 11 A.M. (A) 2 P.M.	THURS. 12/30 11 A.M.
PITTSBURGH	20th-Fox Screen Room	1715 Blvd. of Allies	TUES. 12/28 1 P.M.	THURS. 12/30 2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N.W. Kearney St.	TUES. 12/28 1 P.M.	THURS. 12/30 1 P.M.
ST. LOUIS	S'Renco Screen Room	3143 Olive St.	TUES. 12/28 1 P.M.	THURS. 12/30 1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 East First St., South	TUES. 12/28 1 P.M.	THURS. 12/30 1 P.M.
S. FRANCISCO	20th-Fox Screen Room	245 Hyde Street	TUES. 12/28 1:30 P.M.	THURS. 12/30 1:30 P.M.
SEATTLE	Jewel Box Preview Theatre	2318 Second Avenue	TUES. 12/28 1 P.M.	THURS. 12/30 1 P.M.
WASH., D. C.	20th-Fox Screen Room	932 New Jersey, N.W.	TUES. 12/28 1 P.M.	THURS. 12/30 1 P.M.

"The Song of Russia" *Robert Taylor, Susan Peters* • "The Heavenly Body"—*William Powell, Hedy Lamarr*
"A Guy Named Joe"—*Spencer Tracy, Irene Dunne*

Story Buys Drop to 27 for October

Compares with September List of 46; 17 Originals Among Acquisitions

Story purchases by producers for October dipped far below last year's acquisitions for the same month, only 27 having been bought as compared to 46. The October purchases included 17 originals, three plays, three books, two magazine stories and two songs. The properties are listed alphabetically below:

Acquacade, original by Frank Bentwick Wisbar, purchased by Monogram.

An Errand for Uncle, new play by Clifford Odets, purchased by Warners.

Autumn Crocus, play by Dodie Smith, acquired by Warners as a vehicle for Bette Davis.

Baby Wore Gloves, original, bought by Republic. Film player Don "Red" Barry, wrote the story.

Back for Christmas, magazine story by John Collier, published in *New Yorker*. Acquired by Republic.

Original Is Purchased as Olsen, Johnson Vehicle

Candle Manor, original by Elizabeth Meehan, bought by Republic. To be produced and directed by George Sherman.

Confidentially Yours, original purchased by Republic for a Robert North musical to be known as "Tell It to a Star."

Cornza Poppin', original by Howard Snyder and Hugh Wedlock bought by Universal, to feature Olsen and Johnson.

Count on Two Days, novel by Mannix Walker, which Charles R. Rogers will produce for United Artists release.

Crocus Hill, original by Eleanor Griffith, purchased by Twentieth Century-Fox.

Good Enough to Eat, original by Paul Gangline and Colbert Clark, purchased by Republic as an adventure story.

Ground Forces, a Warner acquisition which Hal B. Wallis will produce.

Has Anybody Here Seen Kelly, song title for which original was written by Bart Lytton, bought by Universal.

Charles Rogers Plans Film On Chauncey Olcott

Kitty, novel by Rosamund Marshall published last month. Purchased by Paramount.

Lady on the Train, original by Leslie Charteris, acquired by Universal.

Laredo, original by Richard Davis, purchased by Twentieth Century-Fox.

Make Your Own Bed, original bought by Warners and to star Jack Carson and Jane Wyman with Alex Gottlieb producing.

Moon Over Las Vegas, original by George Jeske, purchased by Universal.

My Wild Irish Rose, song title acquired by Charles R. Rogers with original story based on life of Chauncey Olcott, for release through United Artists.

Night Action, Norman Krasna story, purchased by Warners to star Helmut Dantine. Screenplay is by George Sklar.

Nob Hill, original by Eleanor Griffith, purchased by Twentieth Century-Fox.

The Fabulous Invalid, Moss Hart and George Kaufman play produced by Jed Harris, purchased by RKO-Radio. It was first seen on Broadway in 1938.

The Great Alaskan Mystery, original by George H. Plympton, acquired by Universal.

The Girl from Rectors, magazine story appearing in *Saturday Evening Post* in 1927, acquired by Metro-Goldwyn-Mayer. George Rector wrote the article.

To Have and to Have Not, Ernest Hemingway novel, purchased by Warners as possible vehicle for Humphrey Bogart.

Torch Song, original by Milton Holmes, purchased by Paramount.

United We Sing, original by Dorothy Bennett and Brenda Weisberg, acquired by Universal.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Total
November, 1942	12	12(a)	1	25
December	17	8(b)	.	25
January, 1943	10	6(c)	1	17
February	32	5(d)	1	38
March	23	10(e)	5	38
April	18	13(f)	4	35
May	24	10(g)	.	34
June	24	7(h)	.	31
July	17	16(i)	4	37
August	21	6(j)	2	29
September	23	5(k)	1	29
October	17	7(l)	3	27
TOTALS FOR 12 MONTHS	238	105(m)	22	365

(a) Including 2 novelettes
(b) Including 2 magazine stories
(c) Including 2 magazine stories
(d) Including 3 magazine stories
(e) Including 1 magazine story and 1 song
(f) Including 3 magazine stories and 1 song
(g) Including 2 magazine stories and 1 comic strip
(h) Including 3 magazine stories
(i) Including 3 magazine stories and 1 radio script
(j) Including 2 magazine stories and 1 radio script
(k) Including 2 magazine stories 1 novelette and 1 film
(l) Including 2 magazine stories and 2 songs
(m) Including 25 magazine stories 4 musical compositions 2 radio scripts 3 novelettes 1 newspaper comic strip and 1 film

Senate Probe Of Delinquency To Be Studied

Washington Bureau

A mass of conflicting testimony as to the cause and cure of juvenile delinquency was under study this week by a Senate sub-committee headed by Senator Claude Pepper of Florida, with no indication of the ultimate conclusions which may be reached.

The sub-committee began its study of the evidence after four days of hearings at which motion pictures were criticised as contributing to delinquency and highly commended for their efforts to combat it. Throughout the hearings the same divergence of opinion was manifest on practically every point raised, evidence of the confusion which the growth of juvenile delinquency has occasioned.

During the course of the hearings, the sub-committee viewed several pictures put out by as many companies, dealing with the question under study, eliciting from Chairman Pepper a statement which, while by no means clearing up the question of delinquency, commended the industry for what it was doing.

"I am a great believer in the power of public influence and education by means of the sound picture," Senator Pepper said. "Not since the beginning of time has anything been invented which is so effective in influencing public opinion as the sound picture, and I hope that it will come to be even more influential in the dissemination of knowledge and in the stimulation and development of culture than it is today. I want to see it more extensively used in the school systems as a means of instruction than it is today, for example.

"The war has brought out most effectively its incomparable excellence as a training feature, the means of training the armed forces; for example, I understand that in the War Department and Navy Department, within a few hours after many battles, scenes are shown our men in the various screening rooms so that in the formation and direction of the general strategy of war, reliance is heavily placed upon this means of information," Senator Pepper said.

The sub-committee's investigation did not go into detailed study of vandalism, such as has created a serious problem for exhibitors in many cities, but was confined largely to the broad phases of the situation as a whole, but most of the witnesses expressed the view that parents are largely to blame for the spread of delinquency, while communities on the whole have had little success in dealing with the subject.

Senator Pepper declined to suggest what his sub-committee might recommend to meet the problem, but said it would act as a fact-finding agency to reach conclusions. On the basis of those conclusions, it is possible that consideration would be given to the use of Federal funds in assisting the states and cities to keep an eye on their youthful populations and develop recreations and activities which will draw their attention to legitimate pursuits.

Among those who had been called to give testimony at the hearing last week were Frank Donovan, writer and director of RKO's "Children of Mars," recent short in the "This Is America" series, which was screened for the committee; Dame May Whitty, stage and screen star, and Dr. Katherine Lenroot, head of the U. S. Children's Bureau.

Boston's Stage Door Canteen To Reopen by Christmas

According to reports from Boston the city's Stage Door Canteen will reopen before Christmas in a huge club house adjoining the Hotel Touraine in the heart of the theatrical section and almost across from Boston Common.

NEW YORK'S MOST THRILLING NEW YEAR'S EVE!..

500,000 PEOPLE CELEBRATING GALA CITY-WIDE PREMIERE OF

SINATRA SHOW

• GIVE WAR BONDS FOR CHRISTMAS • • •

THE SINATR

THE GREATEST AUDIENCE ON RECORD FOR NEW YORK'S BIGGEST THEATRE PARTY!..

FIFTY RKO houses throughout the Metropolitan area playing from dark to dawn of New Year's Eve only, at $1.10 minimum..as 1944's most sensational attraction is launched in the thrilling manner you've come to expect from "The Showmanship Company"!..Additional spectacular openings set in cities Coast to Coast! . .

HAP

GIVE WAR BONDS FOR CHRISTMAS . . .

A SHOW!

Michele
MORGAN

Jack
HALEY

Frank
SINATRA

Higher and Higher

with **LEON ERROL • MARCY McGUIRE • Paul and Grace HARTMAN • BARBARA HALE • DOOLEY WILSON**

Produced and Directed by Tim Whelan

Screen Play by Jay Dratler and Ralph Spence

Additional Dialogue by William Bowers and Howard Harris

HOLIDAYS, SHOWMEN OF AMERICA!

THE *HOLLYWOOD SCENE*

From HOLLYWOOD BUREAU

Warners, Paramount in Peak Production

At midweek the Warner and Paramount studios were at peak production with 18 pictures—nine for each—in the shooting stage. Both studios have operated for years on a policy of keeping the backlog well stocked with product. Both have substantial backlogs now. The continuing rate of production adds to previously reported evidence indicating that Hollywood has no intention of being caught without adequate volume and variety of product with which to meet the requirements of whatever kind of show world the tomorrows may bring.

With seven pictures already on its stages, the Warner plant on Tuesday started filming "Make Your Own Bed," with Jack Carson, Jane Wyman, Irene Manning and Alan Hale, an Alex Gottlieb production with Peter Godfrey directing. On Wednesday it started "Cinderella Jones," another Gottlieb project, presenting Joan Leslie, Robert Alda and Julie Bishop under the direction of Busby Berkeley.

Paramount Starts Another Crosby-Hope Picture

The seven Warner properties already well along the camera road are "Between Two Worlds," "My Reputation," "Hollywood Canteen," "Mr. Skeffington," "The Horn Blows at Midnight," "The Mask of Dimitrios" and "Rhapsody in Blue."

Paramount's additions this week to a well rounded battery of productions-in-work are "The Road to Utopia," fourth in the Bing Crosby-Bob Hope-Dorothy Lamour series of travel comedies, and "Gambler's Choice," co-starring Chester Morris and Nancy Kelly. Paul Jones, who produced the first three, is producing the Crosby-Hope-Lamour picture, with Hal Walker directing. "Gambler's Choice" is a William Pine-William Thomas production directed by Frank McDonald.

Other Paramount pictures in shooting stage are "I Love a Soldier," "Give Us This Day," "The Hitler Gang," "Incendiary Blonde," "National Barn Dance," "You Can't Ration Love" and "Till We Meet Again."

Disney Sets Production Record for 1943

With prospects of doing somewhat better next year, if that's conceivable, the Walt Disney studio discloses a 1943 production record outstripping its 1942 mark, expressed in terms of footage, by a ratio of 10 to one.

The Disney operations for the year have been conducted under circumstances favorable to production but unfavorable from the publicity point of view. Something like 90 per cent of the film turned out by the Disney plant has been produced for military purposes, and for a great variety of these, wherefore the details about most of it are not for publication. The schedule of entertainment films is no secret, however.

By the end of December, according to the studio, 13 entertainment shorts will be in actual production, 10 more in the story department in preparation for filming.

Among the shorts in active production, for release by RKO Radio between New Year and September, are "How to Be a Sailor," with Goofy; "Trombone Trouble," a Donald Duck vehicle; "How to Play Golf," an entry in the "How" series; "Donald Duck and the Gorilla," "Contrary Condors," "Commando Duck," "Springtime for Pluto," "First Aiders," "The Good Samaritan," "Plastic Inventors," "Tiger Trouble," and "Dog Watch."

By way of keeping the world aware of the fact that the Disney plant also turns out feature-length attractions, "Snow White and the Seven Dwarfs" is to be reissued on a world wide scale in the December-January period, to be followed at some undesignated time by "The Three Caballeros."

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55 Features Shooting

The start of camera operations on 10 features, offset by the completion of but two, sent the production level to 55, a high point for this or any other season.

Columbia started three: "At Night We Dream" co-stars Paul Muni and Merle Oberon, under direction of Charles Vidor, with Lou Edelman producing; "Jam Session" is an Irving Briskin production, directed by Charles Barton, presenting Ann Miller and Jeff Barker, and "Sailor's Holiday" presents Arthur Lake, away from his "Blondie" series role, with Jane Lawrence, William Berke directing for producer Wallace MacDonald.

MGM started the Pandro Berman production, "Seventh Cross", starring Spencer Tracy, with Signe Hasso, Hume Cronyn and Steve Geray in support, Fred Zinneman directing.

Monogram began "Johnny Doesn't Live Here Any More", a King Brothers production, starring Simone Simon, James Ellison and Bill Terry, directed by Joe May.

"Men On Her Mind", with Mary Beth Hughes, Ted North and Edward Morris, is an Alexander Stern production, directed by Wallace Fox, for PRC.

"Beneath Western Skies" is a Republic offering of Bob Livingstone and Smiley Burnette, Lou Gray producing and Spencer Bennett directing.

Universal launched "Slightly Terrific", produced by Alexis Thurn-Taxis and directed by Edward Keane, with Leon Errol, Ann Rooney and Eddie Quillan.

Warners put in work its long-scheduled Jack Benny picture, "The Horn Blows at Midnight", with Alexis Smith and Dolores Moran heading the support; Mark Hellinger is producing, Raoul Walsh directing. "The Mask of Dimitrios", second of the new Warner undertakings, is a Henry Blanke production, directed by Jean Negulesco, with Zachary Scott, Nancy Coleman, Peter Lorre and others.

The state of production at the weekend:

COMPLETED

Paramount
Take It Big
Double Indemnity

Warners
Horn Blows at Midnight
Mask of Dimitrios

STARTED

Columbia
Jam Session
Sailor's Holiday
At Night We Dream

MGM
Seventh Cross

Monogram
Johnny Doesn't Live Here Any More

PRC
Men on Her Mind

Republic
Beneath Western Skies

Universal
Slightly Terrific

SHOOTING

Columbia
Address Unknown
Yes Sir, That's My Baby
Nine Girls

MGM
Three Men in White
Dragon Seed
Two Sisters and a Sailor
Kismet
Mr. Co-Ed
Canterville Ghost

Monogram
Outlaw Trail
Hot Rhythm

Paramount
National Barn Dance
You Can't Ration Love
Incendiary Blonde
Till We Meet Again*
Hitler Gang
Rainbow Island
I Love a Soldier

RKO Radio
Marine Raiders
Seven Days Ashore
Are These Our Children?
Gildersleeve's Ghost
Show Business
International Zone

Republic
Rosie the Riveter
Fighting Seabees

20th Century-Fox
Wilson
Greenwich Village
Four Jills and a Jeep
Purple Heart
Home in Indiana

UA
It Happened Tomorrow (Arnold)
Knickerbocker Holiday (PCA)
Song of the Open Road (Rogers)
Up in Mabel's Room (Small)
Since You Went Away (Vanguard)

Universal
Christmas Holiday
Three Cheers for the Boys
Gypsy Wildcat

Warners
Hollywood Canteen
Between Two Worlds
Mr. Skeffington
My Reputation

---

*Formerly" Tomorrow's Harvest"

Frank to Preview Film

W. R. Frank, exhibitor-producer of "The Private Life of Dr. Paul Joseph Goebbels," recently completed under the title, "Dr. Paul Joseph Goebbels, His Life and Loves," will preview the feature at his State theatre in Owatonna, Wis., before showing it to the press or closing a deal with a distributor for its general release, for the purpose of possible eleventh-hour editing.

Officers' Stock Trading Light

Operations of officers and directors of film corporations in the stocks of their companies continued light through October, with transactions reported in only four companies in the monthly summary issued Thursday by the Securities and Exchange Commission in Philadelphia.

In Paramount Pictures, Henry Ginsberg, studio executive, reported the purchase of 500 shares of common stock, giving him a total of 1,400 shares, and Stanton Griffis, executive committee chairman, now on leave and with the Office of War Information, reported the disposition by gift of 120 shares, leaving him with 5,880 shares.

The only other large transaction was in Trans Lux Corporation, where Robert L. Daine reported the sale of 500 shares of common stock, leaving him with 2,000 shares.

The other transactions were the disposition, by gift, of 100 Universal Pictures common voting trust certificate warrants by Charles D. Prutzman, general counsel, leaving him with 11,900, and the purchase by Loew's, Inc., of 48 shares of Loew's Boston Theatres common stock, giving the company a total of 120,058 shares.

Reports of persons becoming officers or directors of registered corporations showed that Arthur C. Bromberg, Atlanta, held no Monogram Pictures securities direct but held 15,777 shares of common through Monogram Southern Exchange, Inc., when he became a director October 21.

Patriotic Films Warner Policy

At a preview showing of "Task Force," two-reel subject sponsored by the U. S. Coast Guard at the Warner Brothers home office projection room, Harry M. Warner said that his company would continue to pursue a policy of producing and releasing "pictures that instill patriotic pride and promote national unity, in addition to providing good entertainment . . . even after the war is won."

Mr. Warner explained that "Task Force," which his company produced in cooperation with the Coast Guard, was to be released to exhibitors in connection with local drives to enlist SPARS. He pointed out that Warners first made patriotic shorts well before the outbreak of the war, and since had made such programs a company policy.

At the preview Mr. Warner, Major Albert Warner and Norman H. Moray, short subject sales manager, played host to U. S. Navy and Coast Guard officers and men and SPARS, as well as members of the trade press.

"Pistol Packin' Mama" Soon To Be Released by Republic

The Al Dexter song hit, "Pistol Packin' Mama," recently transformed into screen fare by Republic Pictures, will be released December 15. Ruth Terry appears as the Mama packin' a pistol. The song has scored on the "Hit Parade" listings for the past 15 weeks.

Government Seizes More Enemy Film Patents

Several hundred additional enemy patents, among them five on films, have been taken by the Alien Property Custodian, it was disclosed in Washington last week. The five patents cover projection, development and cameras.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 27—Actual war scenes of capture of Tarawa. . . . Gripsholm brings Americans home from Japan. . . . Five-year-old Barbara Lou Erlichman joins Coast Guard Spars. . . . St. Joseph's Hospital is dedicated at Burbank. . . . Healthiest 4-H boys and girls win U. S. honors.

MOVIETONE NEWS—Vol. 26, No. 28.—First pictures of Cairo and Teheran conferences. . . . Secretary Morgenthau explains need for higher taxes now. . . . News flashes in the war. . . . Fun for the Army. . . . Sports: basketball and bowling.

NEWS OF THE DAY—Vol. 15, No. 225—Epic battle of Tarawa. . . . New Marine Commander named. . . . Allied War Council sidelights. . . . Five-year-old girl joins Spars.

NEWS OF THE DAY—Vol. 15, No. 226—First films of Big Four parleys at Cairo and Teheran. . . . U. S. trains and equips French invasion army. . . . Deadly cannon for U. S. bombers. . . . Hula interlude for the Yanks. . . . Football Giants win. 14 to 10.

PARAMOUNT NEWS — No. 28 — This war's rough riders. . . . Lt. Gen. Vandegrift new Marine Corps chief. . . . Bob Hope referees boxing match for war workers' children. . . . Picture-analysis of Egypt meeting of Roosevelt, Churchill and Chiang-Kai-shek. . . . First pictures of fight at Tarawa.

PARAMOUNT NEWS—No. 29—Pro Giants upset Redskins. . . . Army flashes. . . . Pictures of Cairo conference. . . . Film Bulletin—Save waste paper.

RKO PATHE NEWS—Vol. 15, No. 30—First pictures of the battle of Tarawa.

RKO PATHE NEWS—Vol. 15, No. 31—Historic Allied meetings at Cairo and Teheran. . . . Gary Cooper in front line tour. . . . Giants win over Redskins 14-10.

UNIVERSAL NEWSREEL—Vol. 16, No. 247—Film record of capture of Tarawa. . . . Gripsholm arrives in New York. . . . 4-H health champions. . . . Vandegrift new Marine head. . . . Canadian daredevill dispatch riders. . . . Five-year-old girl sworn in as Spar mascot. . . . Xmas spirit in Manhattan.

UNIVERSAL NEWSREEL—Vol. 16, No. 248—Allies meet in Cairo and Teheran. . . . Allies advance in Italy. . . . B25 bomber gets 75mm gun. . . . Xmas trees on way from Seattle. . . . J. P. Morgan's art collection goes on sale in New York. . . . All good news from South Pacific. . . . Giants win over Redskins 14-10.

ALL AMERICAN NEWS — Vol. 2, No. 59 — Harlem welcomes its Service Men. . . . Bar Association convenes in Baltimore. . . .Richmond, Va., high school teams battle for grid championship. . . . Negro high school boy, Wendell Phillips, plays in Chicago football classic. . . . First pictures of troops in South Pacific.

Britannica Buys Erpi Classroom Films

Further indication of post-war potentialities of the educational film field about which Motion Picture Herald has reported in the past year, was seen this week in the reported acquisition of Erpi Classroom Films, Inc., from Western Electric by Encyclopedia Britannica, Inc. Announcement of the purchase was made over the weekend by William Benton, chairman of the board of Britannica and vice-president of the University of Chicago, owner of the encyclopedia publishing company.

Negatives and prints of Classroom Films, complete production of more than 200 educational subjects in 16 fields of knowledge were included in the transfer. It has been described as one of the largest producers and distributors of instructional sound films in the world.

E. E. Shumaker, president and chief executive of Erpi Classroom Films, will remain as president and chief executive, Mr. Benton said, and the policies and personnel will be retained by the new owner. Sales will continue to be handled under the direction of H. C. Grubbs.

Circuits Book Monogram

Additional circuits have booked the Monogram 1943-44 product, according to an announcement by Samuel Broidy, vice-president and general sales manager. Jefferson Amusement Company and East Texas Theatres, operating 74 houses, all in Texas, have signed for the season's output, and a similar deal has been closed with the Essaness Theatres Corporation, with 29 situations in Illinois.

Post-War Status Is Altec Topic

Approximately 50 field executives attended an Altec Service Corporation convention at the Park Central Hotel, New York, last Wednesday, Thursday and Friday. They heard executives of the company report on the company's position in the theatre and war fields, and discussed problems which will face the company after the war.

The meeting was presided over by M. L. Conrow, president, and George Carrington, vice-president. Among the speakers were Harold M. Bessey, secretary-treasurer; E. O. Wilschke, Altec-Lansing executive; Hewitt Morris, merchandise manager; Martin Bender, systems engineer; Stanley Hand, advertising manager; Paul Thomas, general credit manager; C. S. Perkin, electronic division, and John K. Hilliard, chief engineer of the Altec Lansing radar and motion picture division.

Mr. Conrow asked his men to take the confidence shown in Altec by exhibitors as a "public trust," and remarked that such a trust had increased "since long before Pearl Harbor." He added that Altec "will be called upon for a greater enlargement of our technical usefulness to the motion picture industry, as a result of the knowledge we have gained in the work we are doing for the armed forces."

A guest speaker at a luncheon Friday was Allen G. Smith, chief of the War Production Board's amusement section, who discussed priority regulations as they affected the servicing of theatre sound and projection equipment.

Sees Television As "Established"

C. L. Menser, vice-president in charge of television programs for the National Broadcasting Company, declared in a talk before the Public Relations Clinic of the United States Savings and Loan League at the Palmer House in Chicago last week, that television was an "established fact," and that improvement in both the quality and the quantity of current television programs is currently in progress. Mr. Menser also said that the success of television depends largely on the right given broadcasters to choose programs in accordance with public interests.

"Two things are worthy of note," he said. "The ultimate success of television, like that of radio, will be dependent upon public acceptance. . . . And it cannot have that acceptance unless the public is given the right to choose its programs and the broadcasters are given the freedom to respect the public choice.

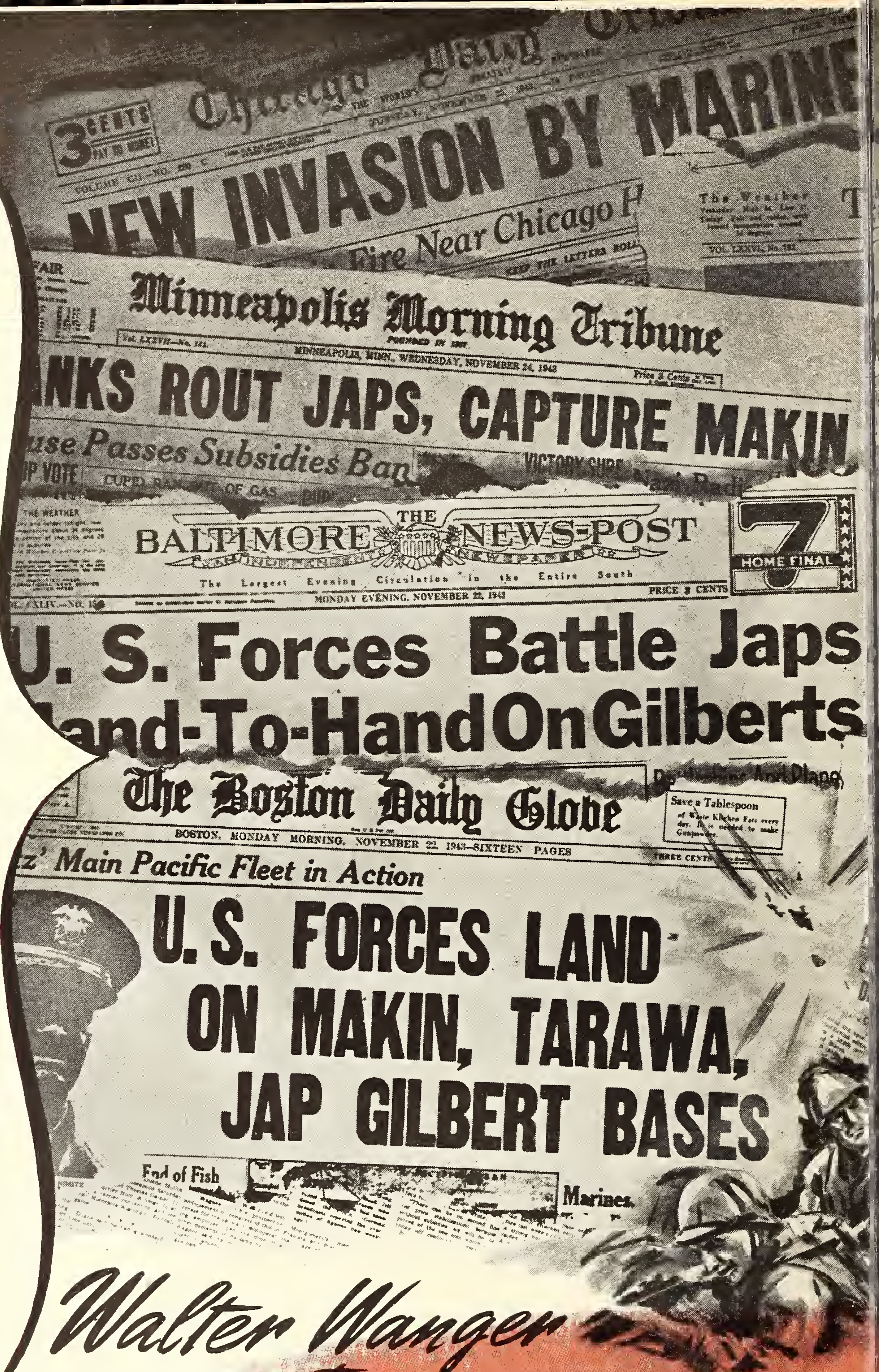
"The second thing worthy of note is that television like radio, will find its great fulfillment in the home . . . it will complement and fortify, rather than oppose or nullify, those contributions to the home life of America which have been made by radio."

Legion of Decency Reviews Twelve New Pictures

Of 12 new pictures reviewed and classified by the National Legion of Decency for the current week, six were approved for general patronage, and four for adults, while two were classified as objectionable in part. The classifications follow: Class A-1, Unobjectionable for General Patronage—"Destination Tokyo," "Gunsmoke Mesa," "Lucky Days," "Pride of the Plains," "Tarzan's Desert Mystery," "The Vigilantes Ride." Class A-2, Unobjectionable for Adults—"Swing Fever," "What a Woman," "Where Are Your Children?" "Whispering Footsteps." Objectionable in Part—"The Cross of Lorraine," "The Ghost Ship."

PRE-SOLD!

Daily Eye-Witness Stories in Every Newspaper in America by Staff Correspondents and Feature Writers...

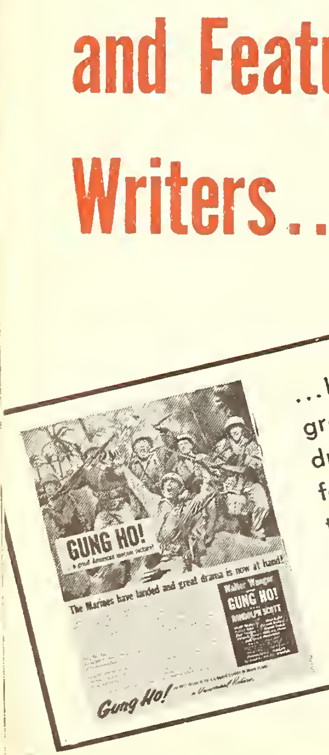

Chicago Daily Tribune
3 CENTS
NEW INVASION BY MARINE
Fire Near Chicago H
Minneapolis Morning Tribune
MINNEAPOLIS, MINN., WEDNESDAY, NOVEMBER 24, 1943
NKS ROUT JAPS, CAPTURE MAKIN
use Passes Subsidies Ban
THE BALTIMORE NEWS-POST
The Largest Evening Circulation in the Entire South
MONDAY EVENING, NOVEMBER 22, 1943
PRICE 3 CENTS
7 HOME FINAL
U. S. Forces Battle Japs
Hand-To-Hand On Gilberts
The Boston Daily Globe
BOSTON, MONDAY MORNING, NOVEMBER 22, 1943—SIXTEEN PAGES
Save a Tablespoon
z' Main Pacific Fleet in Action
U. S. FORCES LAND ON MAKIN, TARAWA, JAP GILBERT BASES
End of Fish
Marines

Walter Wanger
presents

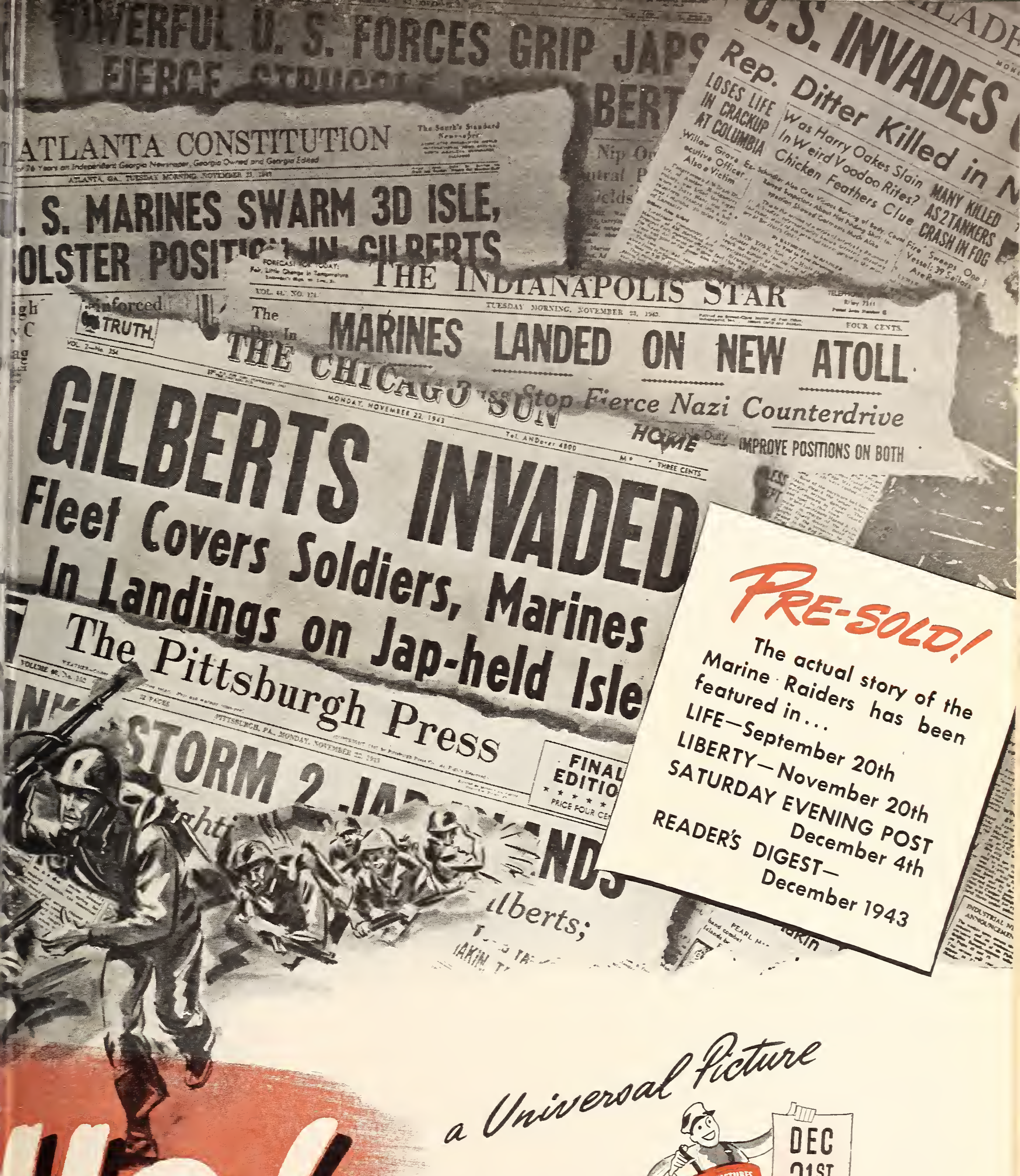
GUNG

...battle-cry of the Marine Raid

THE PICTURE EVERY AMERICA


GUNG HO!
The Marines have landed and great drama is now at hand!
Walter Wanger
GUNG HO!
RANDOLPH SCOTT
Gung Ho!

...big enough...
great enough...
dramatic enough
for Universal to
tell the public
about it in full-
page newspa-
per ads like this!


POWERFUL U. S. FORCES GRIP JAPS
ATLANTA CONSTITUTION
U. S. MARINES SWARM 3D ISLE, BOLSTER POSITION IN GILBERTS
U.S. INVADES
Rep. Ditter Killed in
LOSES LIFE IN CRACKUP AT COLUMBIA
Was Harry Oakes Slain In Weird Voodoo Rites? Chicken Feathers Clue
MANY KILLED AS 2 TANKERS CRASH IN FOG
THE INDIANAPOLIS STAR
MARINES LANDED ON NEW ATOLL
THE CHICAGO SUN
Stop Fierce Nazi Counterdrive
IMPROVE POSITIONS ON BOTH
TRUTH
GILBERTS INVADED
Fleet Covers Soldiers, Marines In Landings on Jap-held Isle
The Pittsburgh Press
FINAL EDITION
STORM 2 JAP ISLANDS
Gilberts;
Makin

PRE-SOLD!

The actual story of the Marine Raiders has been featured in...
LIFE—September 20th
LIBERTY—November 20th
SATURDAY EVENING POST December 4th
READER'S DIGEST— December 1943

HO!

Makin Island!

WILL WANT TO SEE!

a Universal Picture

Released DEC 31ST

UNIVERSAL PICTURES

while its story is hottest!

THE PRESENT WITH A FUTURE. WAR BONDS FOR CHRIST

"WHAT THE PICTURE DID FOR ME"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.

Columbia

CALLING WILD BILL ELLIOTT: Bill Elliott, Gabby Hayes—This star combination is good in my town. Always do good business and please my weekend fans. This Western is about average for this team. Played Friday, Saturday, Nov. 19, 20.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

COMMANDOS STRIKE AT DAWN: Paul Muni, Lillian Gish—This picture is rather old now, but my patrons still thought well enough of it to see it again. Great picture; it has everything. Played Tuesday-Thursday, Oct. 12-14.—M. L. London, Gem Theatre, East Boston, Mass.

DANGEROUS BLONDES: Evelyn Keyes, Edmund Lowe—Unusual and mysterious. Patrons appeared to enjoy it very much. Played Monday, Nov. 1.—F. A. Falle, F-S Theatre No. 1, B & G School, Jarvis, Ont., Canada.

DANGEROUS BLONDES: Evelyn Keyes, Edmund Lowe—Fair to middling puzzle show. Needed more comedy to lift the dull spots. Doubled with "Shantytown." Played Sunday, Nov. 7.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

DANGEROUS BLONDES: Evelyn Keyes, Edmund Lowe—Fair comedy that copies the "Thin Man" series —but poorly. Fair business.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

FIRST COMES COURAGE: Merle Oberon, Brian Aherne—My patrons liked this picture very much. Different from other war pictures. Business very good. Played Monday, Tuesday, Nov. 8, 9.—J. H. Bustin, Imperial Theatre, Windsor, N. S. Small town patronage.

HAIL TO THE RANGERS: Charles Starrett—Good action show. Good business.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

INVADERS, THE: Leslie Howard, Raymond Massey—War melodrama. U-boat survivors hunted across Canada. A top notch adventure story. Packed with action. Very good. Played Saturday, Sunday, Nov. 6, 7.—A. W. Bates, Director, Florida State Prison, Raiford, Fla.

LOST HORIZON: Ronald Colman, Jane Wyatt—A reissue and a very good one. Everyone appeared to enjoy this picture. Intend to have several more reissues shown at this theatre. Played Wednesday, Nov. 10.—F. A. Falle, F-S Theatre No. 1, B & G School, Jarvis, Ont., Canada.

REVEILLE WITH BEVERLY: Ann Miller, William Wright—Doubled this with "Alaska Highway" and what a turnout. Everyone was there and I believe it is safe to say that there wasn't a dissatisfied customer. The last scene was really swell. In fact, the whole picture was really swell. Played Saturday, Sunday, Nov. 6, 7.—J. A. Blossom, Movie-tone Theatre, Fairfield, Mont. Rural and small town patronage.

SAHARA: Humphrey Bogart, Bruce Bennett—Enjoyed by all. Humphrey Bogart is one of the airmen's favorite actors. Played Sunday, Nov. 7.—F. A. Falle, F-S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

SHE HAS WHAT IT TAKES: Jinx Falkenberg, Tom Neal—And she did have what it takes to please. Nothing big, but these musical comedies are well received.—F. R. Crist, Crist Theatre, Loveland, Ohio.

SPIRIT OF STANFORD, THE: Frankie Albert, Marguerite Chapman—If you need a timely football picture, book this one. It's old, but very good. Enjoyed by all who came. It is all entertainment. Played Friday, Saturday, Oct. 1, 2.—M. L. London, Gem Theatre, East Boston, Mass.

TWO SENORITAS FROM CHICAGO: Jinx Falkenberg, Joan Davis—Nice little show for the top half of a double bill. Joan Davis sparks this all the way. From now on I believe this comic is going to get a lot more attention.—L. V. Bergtold, Westby Theatre, Westby, Wis.

WHAT'S BUZZIN', COUSIN: Ann Miller, John Hubbard—Such stuff we can well do without. Not even our high school youngsters go for it.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

Metro-Goldwyn-Mayer

ANDY HARDY'S DOUBLE LIFE: Mickey Rooney, Lewis Stone—We had to push this off time and again. Finally, we ran it. Good, too. Business above average for midweek. Many laughs and nice comments. Played Wednesday, Thursday, Nov. 10, 11.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

ASSIGNMENT IN BRITTANY: Pierre Aumont, Susan Petters—This film was well made and the acting of Aumont was superb. The fact that we did no business is no reflection on the picture as only an outstanding production can draw here midweek. Played Wednesday, Thursday, Nov. 17, 18.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

BATAAN: Robert Taylor, Thomas Mitchell—Taylor was very good in this picture, but young Walker almost stole the show. The picture was very good in every way and the youngsters really had a field day as the Japs were mowed down. The public as a whole must have felt, however, that this was too realistic, as business was off. Played Sunday, Monday, Nov. 21, 22.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

BEST FOOT FORWARD: Lucille Ball, William Gaxton—A comedy without comedians. I thought it missed fire. Color helped it out a lot. The high school girls enjoyed it. Business fair.—F. R. Crist, Crist Theatre, Loveland, Ohio.

CABIN IN THE SKY: Rochester, Ethel Waters—Not a very good picture for the price I paid. Advertise it well, otherwise you might have a flop on your hands.—Ralph Raspa, State Theatre, Rivesville, W. Va.

DR. GILLESPIE'S CRIMINAL CASE: Lionel Barrymore, Van Johnson—Very good entertainment. Not much of a story behind it, yet everyone appeared to enjoy it. Played Friday, Nov. 12.—F. A. Falle, F-S Theatre No. 1, B & G School, Jarvis, Ont., Canada.

HARRIGAN'S KID: Bobby Readick, William Gargan—Very nice little race horse picture for a double bill.—F. R. Crist, Crist Theatre, Loveland, Ohio.

PIERRE OF THE PLAINS: John Carroll, Ruth Hussey—This is a class Western, enjoyed by the ladies, but not so much by the men and boys. Not rough enough for my patrons. Played Tuesday-Thursdsay, Sept. 28-30.—M. L. London, Gem Theatre, East Boston, Mass.

PILOT NO. 5: Franchot Tone, Marsha Hunt—Not enough action for our weekend patronage, all the action coming in for the last five minutes of its 70 minute running time. Well handled flashback type of continuity. Folks liked it fairly well. Coupled with "Colt Comrades," this pulled fairly well. Played Friday, Saturday, Nov. 5, 6.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

PRESENTING LILY MARS: Judy Garland, Van Heflin—One of MGM's top bracket pictures. Splendid entertainment for those who like good singing and good music. Could recommend it as good entertainment for the family. Played Saturday, Nov. 30.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

RANDOM HARVEST: Greer Garson, Ronald Colman—Just a fair picture; too long. My patrons have never cared for Ronald Colman, but Greer Garson—well, that's different. Slow in parts. Played Saturday-Monday, Nov. 6-8.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla. Small town patronage.

STRANGER IN TOWN, A: Frank Morgan, Jean Rogers—The plot was slightly corny, but good old Frank Morgan was right in there with his usual fine work. Business was off. Played Friday, Saturday, Nov. 19, 20.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

WAR AGAINST MRS. HADLEY, THE: Fay Bainter, Edward Arnold—Not very good, and the same goes for my audience.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Monogram

APE MAN, THE: Bela Lugosi, Wallace Ford—This is a horror picture, but if your audience likes 'em, play it; they'll like this. One hour of mystery. Good on a double bill. My audience did like it. Played Friday, Saturday, Oct. 15, 16.—M. L. London, Gem Theatre, East Boston, Mass.

CLANCY STREET BOYS: East Side Kids—This is a very good picture for all action theatres, catering especially to juvenile trade, although the adults also enjoyed this little picture. No complaints. Played Friday, Saturday, Oct. 1, 2.—M. L. London, Gem Theatre, East Boston, Mass.

LAW RIDES AGAIN, THE: Ken Maynard, Hoot Gibson—These stars are too old. Had a poor house and many walkouts. Played Friday, Saturday, Nov. 26, 27.—J. H. Bustin, Imperial Theatre, Windsor, N. S. Small town patronage.

MYSTERY OF THE 13TH GUEST: Dick Purcell, Helen Parrish—A swell little mystery picture which did nice business. These little pictures save the day for me. Played Thursday-Saturday, Nov. 25-27.—Ed. Mansfield, Regent Theatre, Kansas City, Mo.

Paramount

AERIAL GUNNER: Chester Morris, Richard Arlen —Good fiction picture and business accordingly. Played Tuesday, Nov. 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ALASKA HIGHWAY: Richard Arlen, Jean Parker —Doubled with "Reveille with Beverly." Don't think this would stand alone, but certainly held up its half of the double bill. Many good comments. Don't pass this up. Business good. Played Saturday, Sunday, Nov. 6, 7.—J. A. Blossom, Movie-tone Theatre, Fairfield, Mont. Rural and small town patronage.

CHINA: Alan Ladd, Loretta Young—Three months ago this might have built up a good gross. But now most folks are just not coming out to see war shows. Too bad—because this is one of the best.—L. V. Bergtold, Westby Theatre, Westby, Wis.

DIXIE: Bing Crosby, Dorothy Lamour—Here is another swell show from Paramount. Tailor-made for Bing Crosby. Beautiful color. Liked by all. Played Saturday-Monday, Nov. 13-15.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla. Small town patronage.

ROAD TO MORCCO: Bob Hope, Bing Crosbsy, Dorothy Lamour—Laugh fest with music. Every scene funnier than the one before. Even the camel got a laugh. Gained momentum as it went along to a slightly mad and dizzy ending. Had the inmates laughing from start to finish. Give us more of this trio. Played Saturday, Sunday, Nov. 20, 21.—A. W. Bates, Director, Florida State Prison, Raiford, Fla.

SO PROUDLY WE HAIL: Claudette Colbert, Paulette Goddard—Terrific entertainment. What a war picture! The best picture to come out of this war. If this picture doesn't make them cling to their seats, it just can't be done. This show can be advertised to the limit. Played Saturday-Monday, Nov. 20-22.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla. Small town patronage.

Republic

DAYS OF OLD CHEYENNE: Don Barry, Lynn Merrick—A very good Western filled with action.—Ralph Raspa, State Theatre, Rivesville, W. Va.

(Continued on opposite page)

(*Continued from opposite page*)

DEERSLAYER, THE: Bruce Kellogg, Jean Parker—I did all right with this on Friday-Saturday, but didn't try to play it on Sunday, as it is not big enough. Played Nov. 26, 27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

KING OF THE COWBOYS: Roy Rogers—Roy Rogers is doing a little extra business now, due, I presume to the extensive advertising program Republic has given him. They have also put in some better stories, better directing, etc., which places them above most Westerns now on the market. Played Friday, Saturday, Nov. 12, 13.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

SHANTYTOWN: Mary Lee, John Archer—Very neatly arranged program picture. Nice musical arrangement. Business O.K. Ran double with "Dangerous Blondes." Played Sunday, Nov. 7.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

SHEPHERD OF THE OZARKS: Weaver Bros. and Elviry—Like most of the other Weaver pictures—just fair. Played Sunday, Monday, Nov. 7, 8.—Cecil Atkinson, Star Theatre, Star City, Ark. Small town patronage.

SLEEPY LAGOON: Judy Canova, Dennis Day—Did a nice midweek business. Everybody seemed pleased. Frankly, the picture didn't seem very entertaining to me, but Judy Canova in my town still means above normal business. Played Tuesday-Thursday, Nov. 9-11.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

SWING YOUR PARTNER: Lulubelle & Scotty, Vera Vague—You can look anywhere and none will compare with this for weekend double feature entertainment in my town. Just what my rural patronage wants and they proved it by coming out for one of our big weekends this year. Played Friday, Saturday, Nov. 19, 20.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

WAGON TRACKS WEST: Bill Elliott, Gabby Hayes,—In my opinion—and also the patrons'—this Bill Elliott picture is by far his best. Plenty of action, riding, comedy. The kids, including myself, get a great kick out of the way Bill throws his punches as if they are the real thing, a la Joe Louis. Played Sunday, Monday, Oct. 17, 18.—M. L. London, Gem Theatre, East Boston, Mass.

RKO

ADVENTURES OF A ROOKIE: Wally Brown, Alan Carney—No names in this picture, but it pleased my patrons. Good any night.—F. R. Crist, Crist Theatre, Loveland, Ohio.

ADVENTURES OF A ROOKIE: Wally Brown, Alan Carney—A dizzy comedy that will do O.K. in small towns. Played Friday, Saturday, Nov. 12, 13.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla. Small town patronage.

BANDIT RANGER: Tim Holt—This is a favorite with our young patrons, and his pictures continue to bring in their business.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

BASHFUL BACHELOR, THE: Lum and Abner—This picture was by far one of the best for good, clean, wholesome comedy and laughs. Played this along with a Leon Errol comedy two reeler, "Who's a Dummy." This, too, was very funny and both were well liked. Played Saturday, Sunday, Nov. 13, 14.—A. W. Bates, Director, Florida State Prison, Raiford, Fla.

CALL OUT THE MARINES: Victor McLaglen, Edmund Lowe—One that will pay to bring back. Good enough for any night.—F. R. Crist, Crist Theatre, Loveland, Ohio.

FLIGHT FOR FREEDOM: Rosalind Russell, Fred MacMurray—Very fine show that had no draw. In fact, the lowest Sunday-Tuesday run for over six months. Although it started out fairly good, the last two days were very poor. The usual word-of-mouth advertising on a good show didn't function on this one.—L. V. Bergtold, Westby Theatre, Westby, Wis.

FOREVER AND A DAY: British and American Stars—Cavalcade of English history in which a different cast is used for each period. The thing just didn't work out. The old saying, "Too many cooks, etc.," fits this perfectly. Receipts low, exhibitor mad.—L. V. Bergtold, Westby Theatre, Westby, Wis.

HERE WE GO AGAIN: Fibber McGee, Edgar Bergen, "Charlie"—This comedy drew a fair sized audience, that is for midweek. It is O.K. for entertainment, laughs, slapstick. No kicks, so I'm satisfied. Played Tuesday-Thursday, Oct. 5-7.—M. L. London, Gem Theatre, East Boston, Mass.

MEXICAN SPITFIRE'S BLESSED EVENT: Lupe Velez, Leon Errol—My patrons did not care much for this one. Many walkouts. Business poor. Played Wednesday, Thursday, Nov. 17, 18.—J. H. Bustin, Imperial Theatre, Windsor, N. S. Small town patronage.

MR. LUCKY: Cary Grant, Laraine Day—Good picture and good business. Not a super, but will satisfy on any day of the week. Played Sunday, Monday, Nov. 14, 15.—E. M. Freihurger, Paramount Theatre, Dewey, Okla. Small town patronage.

MR. LUCKY: Cary Grant, Laraine Day—Pleased everybody. Business a little above average. Laraine Day is tops in this picture. Although the picture by no means is to be classed as big, it is real entertainment. Played Sunday, Monday, Nov. 14, 15.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

SEVEN DAYS LEAVE: Victor Mature, Lucille Ball—Excellent entertainment, but business way off. Believe they thought it was a war picture and all war pictures are poison here. Played Thursday-Saturday, Nov. 18-20.—Ed. Mansfield, Regent Theatre, Kansas City, Mo.

SEVEN MILES FROM ALCATRAZ: James Craig, Bonita Granville—Cleaned up an old deal with this playdate, but nothing else.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

SKY'S THE LIMIT, THE: Fred Astaire, Joan Leslie—Astaire doesn't mean much to our patrons. Didn't think the picture much. Business below par. Played Monday, Tuesday, Nov. 15, 16.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

TARZAN TRIUMPHS: Johnny Weissmuller, Frances Gifford—Not up to the MGM Tarzans, but pleased, as Tarzan's fans are not too critical. Played Sunday, Monday, Oct. 31, Nov. 1.—Ed. Mansfield, Regent Theatre, Kansas City, Mo.

THIS LAND IS MINE: Charles Laughton, Maureen O'Hara—Here's a dandy picture. People will not rave about it, but not many walkouts, and when Laughton pleads his case in the courtroom scene, you could hear a pin drop. People enjoyed it immensely, although it's a propaganda film. Played Tuesday-Thursday, Nov. 16-18.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

VALLEY OF THE SUN: Lucille Ball, James Craig—One of the finest Westerns ever to play my theatre. Enjoyed by all who came. Plenty of action. Good direction. It has everything a Western should have. Played Friday, Saturday, Oct. 15, 16.—M. L. London, Gem Theatre, East Boston, Mass.

VALLEY OF THE SUN: Lucille Ball, James Craig—I've played this before, but it was worth playing again.—Ralph Raspa, State Theatre, Rivesville, W. Va.

WINGS AND THE WOMAN: Anna Neagle, Robert Newton—Was afraid of this one after reading some of the reports in "What the Picture Did for Me." It was truly a good picture, but most of the customers walked out before it was half over; the sound was terrible! Business good the first night. I guess word got around, because there wasn't much business the second night. Played Saturday, Sunday, Nov. 13, 14.—J. A. Blossom, Movie-tone Theatre, Fairfield, Mont. Rural and small town patronage.

Twentieth Century-Fox

BOMBER'S MOON: George Montgomery, Annabella—Good program picture which pleased average business. Not big enough for Sunday. Played Tuesday, Nov. 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CLAUDIA: Dorothy McGuire, Robert Young—Personally, I though it was silly. Business was above average. People reacted favorably. Played Monday, Tuesday, Nov. 8, 9.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

DR. RENAULT'S SECRET: Lynn Roberts, John Shepperd—We doubled this with "A Stranger in Town" and before it was over wished we had shelved this part of the double bill. Parents here are very much against these horror films, and so are we. Played Friday, Saturday, Nov. 19, 20.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

GONE WITH THE WIND: Clark Gable, Vivien Leigh—This was a reissue and we played to a full house. The picture still has the real thing. Unfortunately, we do not get many like it. Played Wednesday, Nov. 3.—F. A. Falle, F-S, Theatre No. 1, B & G, School, Jarvis, Ont., Canada.

HEAVEN CAN WAIT: Don Ameche, Gene Tierney—Good picture and good business. In Technicolor and well acted. It is more of a big town picture. Played Sunday, Monday, Nov. 21, 22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HEAVEN CAN WAIT: Don Ameche, Gene Tierney—One grand comedy, but a little too subtle for most of our patrons; and our box office took a beautiful nose dive. Played Sunday-Tuesday, Nov. 7-9.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

HOLY MATRIMONY: Monty Woolley, Gracie Fields—With its English actors, English dialect and English setting, this is almost an English-made picture, but I got by with it on Thanksgiving Day, though it was hard to sell. Played Wednesday, Thursday, Nov. 24, 25.—E. M. Freihurger, Paramount Theatre, Dewey, Okla. Small town patronage.

SONG OF THE ISLANDS: Betty Grable, Victor Mature—Musical romance with music that held you with that certain something. In beautiful Technicolor. Miss Grable and Victor Mature in one of their best. Jack Oakie, Billy Gilbert, Hilo Hattie and Thomas Mitchell have a large share in making this one of the best that we have played. Played Saturday, Sunday, Nov. 27, 28.—A. W. Bates, Director, Florida State Prison, Raiford, Fla.

THEY CAME TO BLOW UP AMERICA: George Sanders, Anna Sten—Good draw and seemed to please, but with the manpower shortage in Hollywood, I can't see any justification for 20th-Fox wasting George Sanders in any such thing as this.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

WINTERTIME: Sonja Henie, Jack Oakie—We thought this one of Sonja Henie's best pictures. She skates, dances and acts—and good. Her accent has about disappeared, and she's much more pleasing to the eyes than some of the current crop of glamour girls.—A. E. Eliasen, Koronos Theatre, Paynesville, Minn. Rural and small town patronage.

United Artists

BORDER PATROL: William Boyd—These Cassidys are the best made Westerns today. Good story. Business O.K. Played Friday, Saturday, Nov. 19, 20.—J. A. Bustin, Imperial Theatre, Windsor, N. S. Small town patronage.

COLT COMRADES: William Boyd, Andy Clyde—O. K. for this series, but they're all the same. Even the kids never seem to get excited about Hopalong Cassidy any more. Coupled with "Pilot No. 5," this provided the action lacking in the feature and made a good double bill. Business fairly good. Played Friday, Saturday. Nov. 5, 6.—M. R Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

HOPPY SERVES A WRIT: William Boyd, Andy Clyde—Average Hopalong, but they always do business. Am extremely sorry Boyd is leaving them as I believe it will kill the series. Played Sunday, Monday, Nov. 7, 8.—Ed. Mansfield, Regent Theatre, Kansas City, Mo.

JOHNNY COME LATELY: James Cagney, Grace George—Too much Irish melodrama. Although James Cagney is well liked by all patrons, he did not seem to suit this picture. The picture lacked something. Played Monday, Nov. 8.—F. A. Falle, F-S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

Universal

ALL BY MYSELF: Patric Knowles, Evelyn Ankers—A very good musical which can back up any feature.—Ralph Raspa, State Theatre, Rivesville, W. Va.

AMAZING MRS. HOLLIDAY, THE: Deanna Durhin, Edmond O'Brien—Old, but plenty good. The folks liked it and said so. Business just fair. Played Wednesday, Thursday, Nov. 10, 11.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

CAPTIVE WILD WOMAN: Evelyn Ankers, John Carradine—This type of picture is all right for adults, but not for children. It will hold your patrons in their seats. Business fair. Played Wednesday, Thursday, Nov. 24, 25.—J. H. Bustin, Imperial Theatre, Windsor, N. S. Small town patronage.

FIRED WIFE: Robert Paige, Louise Allbritton—This picture was loudly talked about and well advertised. Patrons appeared to enjoy it very much. The picture was short; therefore, it was necessary to have too many shorts to build up the show to two hours. It would make a good picture to go with a double booking. Played Sunday, Nov. 14.—F. A. Falle, F-S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

GET GOING: Grace McDonald, Robert Paige—Should please anybody. Just perfect for the small town—and wait until you see the final fadeout.—Ralph Raspa, State Theatre, Rivesville, W. Va.

HIT THE ICE: Ahbott and Costello—This is the best Abbott and Costello we have played in this house as yet. Good comedy, singing and skating. My patrons ate this picture up. Business excellent. Played Monday, Tuesday, Nov. 22, 23.—J. H. Bustin, Imperial Theatre, Windsor, N. S. Small town patronage.

PHANTOM OF THE OPERA: Nelson Eddy, Susanna Foster—A big town show which will not please in a small town. But the color and the musical score are excellent. Business was fair. Played Wednesday, Thursday, Nov. 17, 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SHADOW OF A DOUBT: Joseph Cotten, Teresa Wright—Fair picture that did only mediocre business. Played Wednesday, Thursday, Nov. 17, 18.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SPOILERS, THE: Marlene Dietrich, John Wayne—Lots of action in this Western. Had a very good house for this picture. Played Monday, Tuesday, Nov. 15, 16.—J. H. Bustin, Imperial Theatre, Windsor, N. S. Small town patronage.

TOP MAN: Donald O'Connor, Peggy Ryan—Won't be long until this team is tops. Suited the public; they come to the show to laugh, not to see something gruesome.—F. R. Crist, Crist Theatre, Loveland, Ohio.

TWO TICKETS TO LONDON: Michele Morgan, Alan Curtis—Prior to this booking I was told this

(*Continued on page* 48)

AMERICA ALWAYS

According to
Gault MacGowan in a special cable
to the NEW YORK SUN of December 2
President **ROOSEVELT**
Generalissimo **CHIANG KAI-SHEK**
Prime Minister **CHURCHILL**
Mme. **CHIANG KAI-SHEK**
and other celebrated members of
the

DISTINGUISH

THE SUN
New York • Dec. 2, 1943

The President's ditty, in the key of E flat, was unfortunately unrecorded, both words and music. The Prime Minister's impromptu dance steps were to the oft-recorded "Sidewalks of New York" and Mr. Hopkins's threat to take the orchestra to New York to learn some new music came when the conductor could not meet a request for "Pistol Packin' Mama," apologizing: "We don't know the latest ones; we've been overseas too long."

With
RUTH TERRY
ROBERT LIVINGSTON
WALLY VERNON • JACK LARUE
HELEN TALBOT
and THE KING COLE TRIO
FRANK WOODRUFF — DIRECTOR
Original Story by
Arthur Caesar — Edward Dein
Screenplay by
Edward Dein — Fred Schiller
Associate Producer
EDDY WHITE

GETS THE BEST

D CAIRO CONFERENCE *Couldn't Hear*

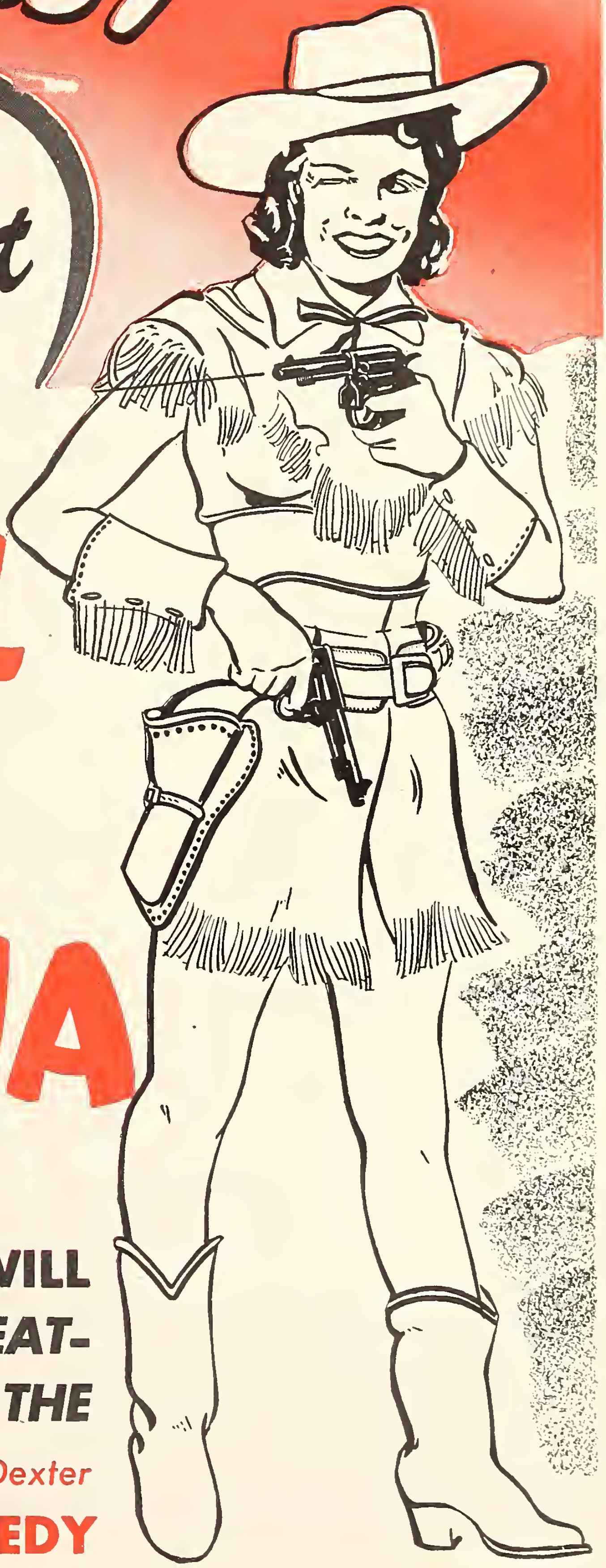
PISTOL PACKIN' MAMA

But

EVERYBODY IN AMERICA WILL WANT TO SEE . . . *THE GREATEST NOVELTY PICTURE OF THE DECADE!*

Based on the song by Al Dexter

A REPUBLIC MUSICAL COMEDY



(*Continued from page 45*)

picture was not so good. Due to this I put it on our weekend double bill. The picture was a dandy; pleased 100 per cent in my town. There is no reason to be afraid of this one it will please. Played Friday, Saturday, Nov. 12, 13.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

WE'VE NEVER BEEN LICKED: Richard Quine, Noah Beery, Jr.—Personally, thought the picture very good. The war theme, of course, kept the picture from doing any great business due to the tremendous number of war pictures now on the market. Noah Beery turns in a fine performance. Played Sunday, Monday, Nov. 7, 8.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

WE'VE NEVER BEEN LICKED: Richard Quine, Noah Beery, Jr.—Fair draw. This picture pleased as much as any war picture could here.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

Warner Bros.

AIR FORCE: John Garfield, Gig Young—Hit a new low in attendance with this, although it is an excellent picture. War pictures are the greatest evil in the industry now and we can't avoid playing some of them. Played Tuesday, Wednesday, Nov. 23, 24.—Ed. Mansfield, Regent Theatre, Kansas City, Mo.

BACKGROUND TO DANGER: George Raft, Sidney Greenstreet—Excellent. Tried to sell it on a non-war angle as a mystery. but somehow the public can't be fooled and they don't want war in any form in the midwest. Played Sunday, Monday, Nov. 28, 29.—Ed. Mansfield, Regent Theatre, Kansas City, Mo.

GENTLEMAN JIM: Errol Flynn, Alexis Smith—An excellent picture. Pleased all who came, but not enough came. Flynn has never done any business for me. Played Thursday-Saturday, Nov. 4-6.—Ed. Mansfield, Regent Theatre, Kansas City, Mo.

MYSTERIOUS DOCTOR, THE: Eleanor Parker, John Loder—A very good feature, but it has an English accent and is rather short.—Ralph Raspa, State Theatre, Riversville, W. Va.

OKLAHOMA KID, THE: James Cagney, Humphrey Bogart—Did a big business on this reissue on Friday-Saturday. You can't go wrong on this picture for a repeat run. Played Nov. 19, 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PRINCESS O'ROURKE: Olivia de Havilland, Robert Cummings—A great picture. Went over 100 per cent with the patrons. Played Monday, Nov. 15.—F. A. Falle, F-S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

THANK YOUR LUCKY STARS: All Warner Contract Players—They tried to make a big one out of this one, but it was too long and draggy.—F. R. Crist, Crist Theatre, Loveland, Ohio.

Columbia

DIVING DAREDEVILS: World of Sports—This is a very interesting reel.—J. H. Bustin, Imperial Theatre, Windsor, N. S.

THE DUMB CONSCIOUS MIND: Phantasies Cartoons—Just a very ordinary cartoon.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

FARMER FOR A DAY: All Star Comedies—Very interesting comedy.—J. H. Bustin, Imperial Theatre, Windsor, N. S.

I CAN HARDLY WAIT: All Star Comedies—It's pretty hard to beat these Stooge comedies. Plenty of laughs.—J. H. Bustin, Imperial Theatre, Windsor, N. S.

THE ROCKY ROAD TO RUIN: Color Rhapsodies—A little better than average cartoon.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

Metro-Goldwyn-Mayer

STORK'S HOLIDAY: Technicolor Cartoons—They can't get enough war in features, so they fill up the cartoons. Not a laugh in this; no reason for making it. MGM's poorest in 1943.—L. V. Bergtold, Westby Theatre, Westby, Wis.

Paramount

HAPPY BIRTHDAZE: Popeye the Sailor—A good Popeye cartoon. Seems the later Popeye cartoons are a little better than they were.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

IN THE ZOO: Speaking of Animals—The kids liked this one.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

JASPER AND THE CHOO-CHOO: Madcap Models—Very good. Enjoyed by all.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

MERMAIDS ON PARADE: Sportlights—Good sport reel with beautiful bathing girls.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SHORT PRODUCT PLAYING BROADWAY

Week of December 6

ASTOR

Water Wisdom .... MGM
What's Buzzin', Buzzard? .... MGM
Chief Neely Reports to the Nation .... WAC
Feature: Cry Havoc .... MGM

CRITERION

I-A Dogs .... Universal
Chief Neely Reports to the Nation .... WAC
Feature: Flesh and Fantasy ... Universal

GLOBE

Porky Pig's Feet .... Vitaphone
Feature: In Old Oklahoma ... Republic

HOLLYWOOD

Corny Concerto .... Vitaphone
Cavalcade of Dance .... Vitaphone
Feature: Old Acquaintance .. Warner Bros.

MUSIC HALL

Naval Log of Victory (March of Time) .... 20th Cent.-Fox
Feature: What A Woman ... Columbia

PARAMOUNT

Down With Everything ..... Paramount
Speaking of Animals in the Desert .... Paramount
Popular Science, No. 6 ..... Paramount
Feature: No Time For Love .. Paramount

RIALTO

Cactus .... Paramount
Woodpecking .... Paramount
Feature: Dancing Masters .... 20th Cent.-Fox

STRAND

The Lion and the Mouse ... 20th Cent.-Fox
The Kingdom of Treasure ... 20th Cent.-Fox
Fuss and Feathers .... 20th Cent.-Fox
Feature: Happy Land .... 20th Cent.-Fox

ROXY

The Voice That Thrilled ..... Vitaphone
Desert Playground .... Vitaphone
Chief Neely Reports to the Nation .... WAC
Feature: Northern Pursuit ... Warner Bros.

MOMENTS OF CHARM: Headliners—I'm not sure that the public appreciates these shorts as I do. I think they're grand. I'm sure any audience will appreciate a short of this kind if they are musically inclined at all.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

RKO

DONALD'S TIRE TROUBLE: Walt Disney Cartoons—I can't say I'm a Donald Duck enthusiast, but those who like him will like this one.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

DONALD'S TIRE TROUBLE: Walt Disney Cartoons—Another good cartoon in color from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DUKE ELLINGTON AND ORCHESTRA: Jamboree—Good musical reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

GLAMOUR GIRLS OF 1943: Victory Film—Entertaining Victory reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

REASON AND EMOTION: Walt Disney Cartoons—A cartoon we all should run. It puts over its point well and yet pleases the kiddies. It is very well done and entertaining.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

Twentieth Century-Fox

DOWN WITH CATS: Terrytoons—A real good color cartoon with Super Mouse.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

HIT TUNE SERENADE: Musicals—Not as good as some of this series has been. It will pass on most any program, however.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

HIT TUNE SERENADE: Musicals—Best two-reel musical made. Something different.—Ralph Raspa, State Theatre, Rivesville, W. Va.

PASS THE BISCUITS, MIRANDY: Swing Symphonies—One of the very best musical cartoons made.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Vitaphone

DING DOG DAGGY: Merrie Melodies Cartoons—Very poor. Most Merrie Melodies are good; this is an exception.—L. V. Bergtold, Westby Theatre, Westby, Wis.

FALLING HARE: Merrie Melodies Cartoons—Good color cartoon with Bugs Bunny. He always pleases.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SNOW SPORTS: Sports Parade—Just another sports short.—J. H. Bustin, Imperial Theatre, Windsor, N. S.

3 Companies Are Formed on Coast

Papers of incorporation have been filed with the county clerk in Los Angeles by three motion picture companies. They are Standard Pictures, with Fred Walker, Ann Walker, H. Vestey, Marcus C. Clark and Oscar M. Gipson named as directors. American Films, with Henry Herzbrun, Jean Wunderlich and George Penney on the board. Sig Schlager is identified with the corporation. The other filing was Resolute Pictures, by Gertrude Casty, Elsie Taylor and Ralph Wilson, directors.

Mr. Walker of Standard Pictures is understood to be interested in several Western properties. If they are acquired, he plans to star Jack Hoxie and Bob Thompson, who recently finished a role in Monogram's "Raider of the Borders." Mr. Hoxie until recently was deputy sheriff of Las Vegas, Nev.. Both were well known Western stars of silent films.

In Albany, N. Y., companies granted incorporation papers after filing with Secretary of State Thomas J. Curran, included the following: Hemisphere Films, Strodock Pictures, Coral Theatre Corp., Supreme Pictures, United Attractions, Color Lab., Inc., Cinema Advertising Agency, LaJuive Productions and Tremont Operating Company. Walter Wanger Pictures, Inc., filed a change of directors and Pam-O-Film Exchange of Buffalo filed papers of dissolution.

Latta Again Named Head Of Albany Variety Club

C. J. Latta, zone manager of Warner Brothers, has been reelected chief barker of the Albany Variety Club. Herman Ripps was named first assistant chief barker; Charles Smakwitz, second assistant chief barker; Joseph Shure, secretary, and Clayton Eastman, treasurer. Other members elected include Louis R. Golding, Neil Hellman, Harry Lamont, Harry Alexander, Arthur Newmann and Nate Winig.

Union Reelects Officers

Local 273, New Haven projectionists union, has reelected its officers, headed by Morris Moriarity, president, and Frank Perry, vice-president.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

The Showman's Approach

"Red" King, of the RKO Boston, in Boston, continues the skillful approach that won him the Third Quarter Quigley Award.

Frank Sinatra was booked at the theatre for December 2. "Red" located a gang of Sinatras, who are Bostonians. He went to his news editor and landed a first page story about the gathering of the Sinatra clan, planned for Frank's arrival.

The theatre, of course, came in for prominent mention. The unusual part of the promotion is that the newspaper, *Boston Traveler,* ran the story *over its masthead,* where no one possibly could miss it.

Matt Saunders, manager of the Loew Poli, Bridgeport, Conn., is one of the quick-on-the-trigger showmen who cashed in on the publicity accorded the story of the soldier who recently traveled 1300 miles to be with his dying dog.

Matt dug up a local interest angle from a three-year-old Bridgeport boy who was grieving over the loss of a collie dog that had strayed from home. Matt's screen attraction was "Lassie Come Home." The *Bridgeport Post* gave the three items a photo spread that would warm the heart of any showman. Story was captioned: "All the World Loves a Dog Story", and "Lassie" was recommended to the readers as one story with a happy ending.

△ △ △

Old English Custom

We are indebted to Mike Hoffay, RKO Radio's foreign exploitation director, for some interesting information on advertising and exploitation in India.

The information comes by way of a letter from Mr. C. O. Julian, RKO's general manager of the India office.

For the past two years, Mr. Julian has headquartered in Bombay. His comments are particularly noteworthy and especially qualified because of his previous extensive experience as a publicity man. We quote from his letter:

"Publicity, as we understand it, just does not exist out here. I doubt if it ever has—the war has curtailed any avenues we may have had—quotas on paper and space restrictions. . . .

"Exhibitors in India are fainthearted. . . . We run into a complex that is difficult to describe. Briefly, it is this: A British custom of the 1880's prevails—if it is new and novel, it cannot be attempted, because there is no precedent for it. . . . All publicity must be 'dignified', whatever that means.

"In Calcutta, the leading paper does not carry display advertisements. This comes about owing to a disagreement between the exhibitors, and still remains. I upset it with 'Fantasia' and very nearly faced the firing squad.

"Nothing in the press books that would help a picture is ever attempted. We are, however, trying something in a grand manner with 'Tarzan'—a truck with 24-sheet cutouts, etc., in Bombay. You may hear that we are all in jail, but we will shoot it out.

"That business is good and publicity not required is the bunk. I have never met up with a production that could not be made to earn more money if proper publicity methods were used judiciously."

Mr. Julian gives a comprehensive word picture of the situation in India. It would also appear that he has drawn a striking parallel between the old established precedents in India and some of the more recent opinions expressed by a few exhibitors in this country who feel that advertising is unnecessary because business is so good.

△ △ △

Army Procedure

Another former theatreman whose talent as a showman is overlooked by the Army is Harry Unterfort, former city manager for the Schine theatres, in Syracuse, N. Y.

Harry has been assigned to a Military Police training center and he is doubtless getting some fine experience for when he returns to theatre business. Unless conditions change considerably, we believe that, when he does return, his M.P. training will be very useful in handling the juvenile delinquents. Harry writes:

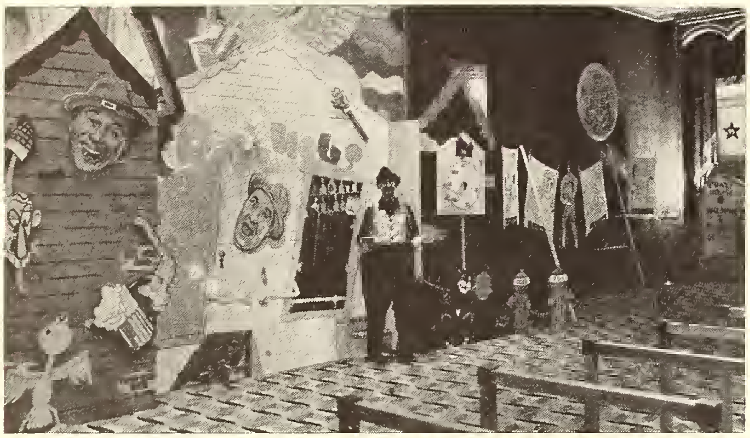
"Say 'hello' to the gang for me, will you?

"I surely miss the theatre. . . . I get to see a picture every Sunday and it makes me very nostalgic. The manner in which the Army sells pictures to its soldiers would be a lazy manager's dream—a one-sheet in a frame out in front, a card on the bulletin board in the Day Room and a notice in the camp paper. Oh, yes—and they use a trailer on the screen."

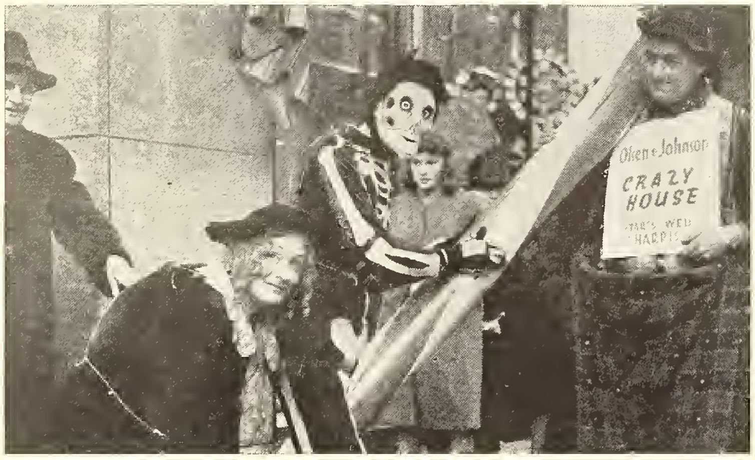
Sounds like business is also good in the Army theatres.

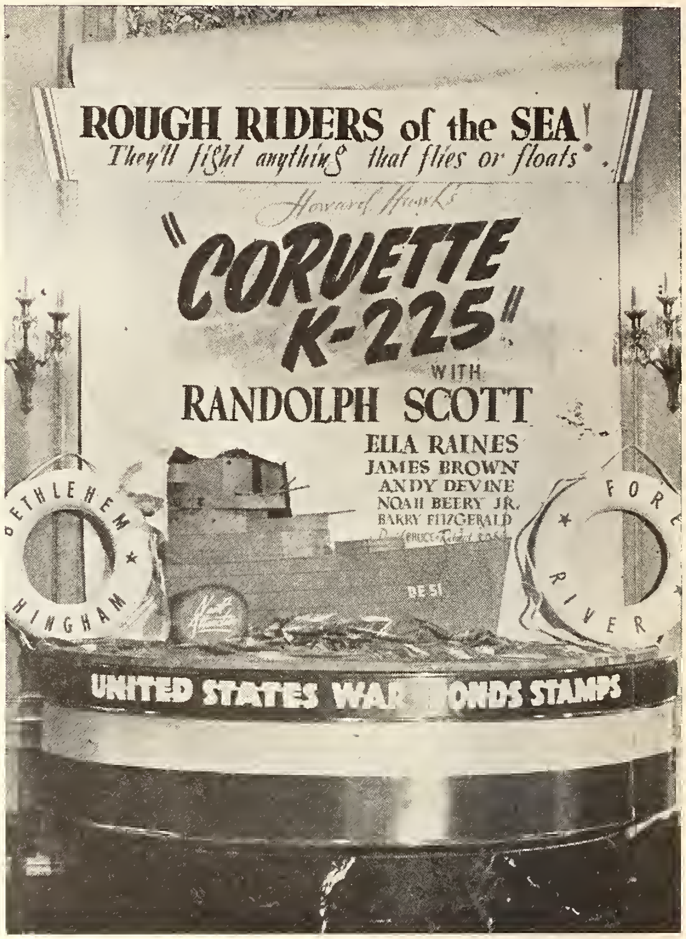
—CHESTER FRIEDMAN

TIPS ON EXPLOITATION



Jim Lindsay, manager of the Harris theatre, Pittsburgh, flashed his lobby (above) in real showmanship style to exploit "Crazy House". Below, one of the street ballyhoos for the same attraction which tied up street traffic.

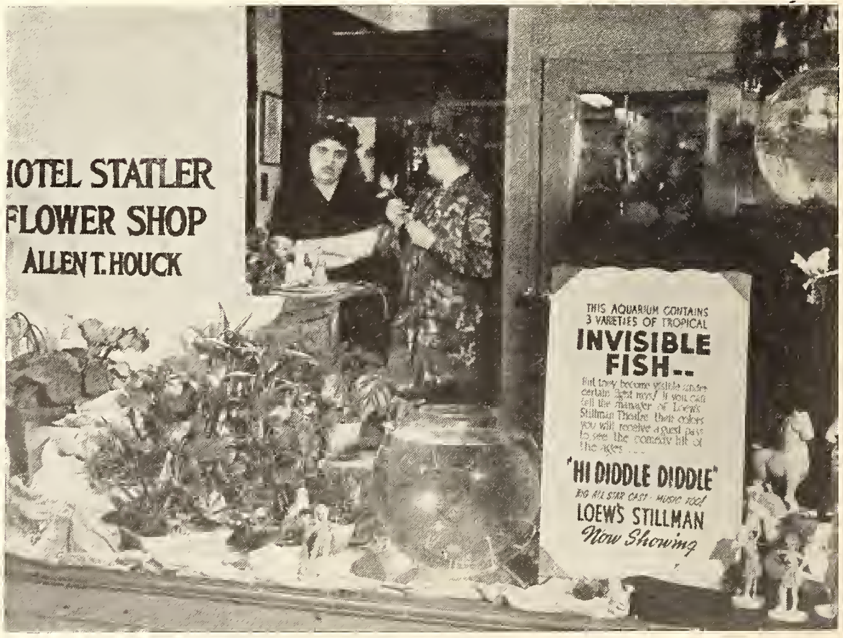

Olsen + Johnson
CRAZY HOUSE


ROUGH RIDERS of the SEA!
They'll fight anything that flies or floats
Howard Hawks'
"CORVETTE K-225"
WITH
RANDOLPH SCOTT
ELLA RAINES
JAMES BROWN
ANDY DEVINE
NOAH BEERY JR.
BARRY FITZGERALD
BETHLEHEM
HINGHAM
FORE RIVER
UNITED STATES WAR BONDS STAMPS

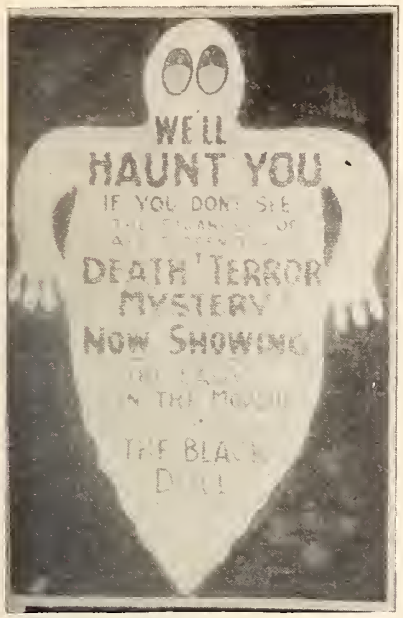
An attractive lobby setpiece with 5-foot model boat and preservers, arranged at Keith's Memorial, Boston, by "Red" King, publicity director.

DESTINATION TOKYO

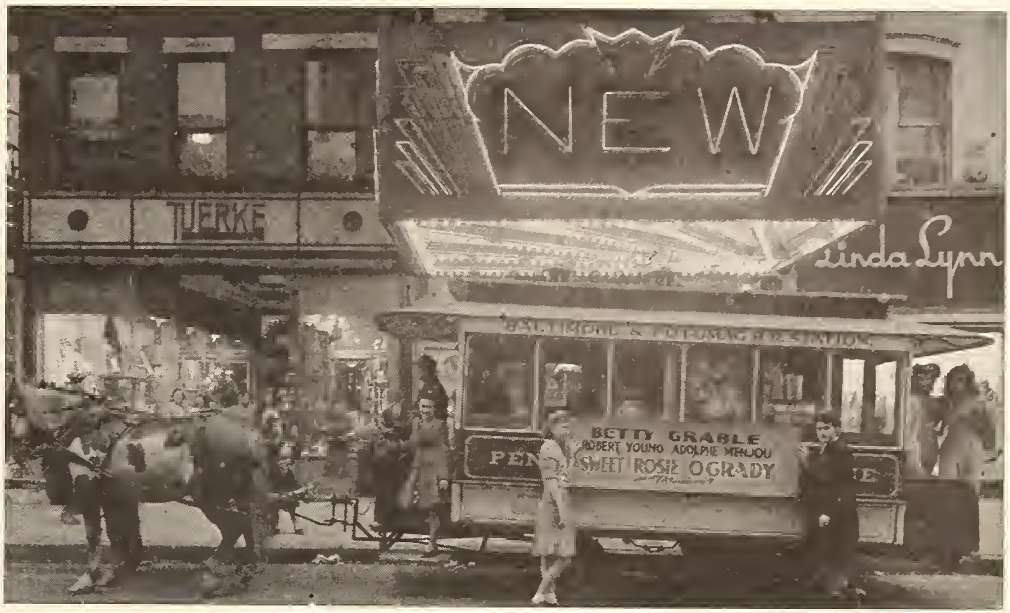
Howard Waugh, zone manager for Warners in Memphis, jumped the gun and got out 100 of the above signs far in advance of his playdates for "Destination Tokyo".


HOTEL STATLER
FLOWER SHOP
ALLEN T. HOUCK
THIS AQUARIUM CONTAINS 3 VARIETIES OF TROPICAL
INVISIBLE FISH..
But they become visible under certain light rays! If you can tell the manager of Loew's Stillman Theatre their colors you will receive a guest pass to see the comedy hit of the ages ...
"HI DIDDLE DIDDLE"
BIG ALL STAR CAST · MUSIC TOO!
LOEWS STILLMAN
Now Showing

Arnold Gates streamlined another old stunt that attracted plenty of attention. Here's the "invisible fish" gag worked at Loew's Stillman, in Cleveland, for "Hi Diddle Diddle".

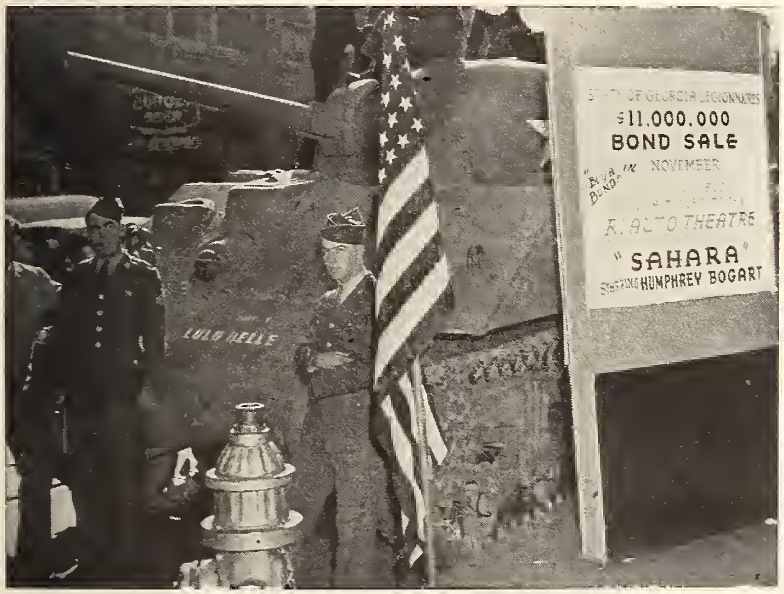

WE'LL
HAUNT YOU
IF YOU DON'T SEE
DEATH TERROR
MYSTERY
NOW SHOWING
THE BLACK
DOLL

The lobby board above was used by Ralph Tiede to sell a horror show at the Community, in Welland, Ont., Canada.

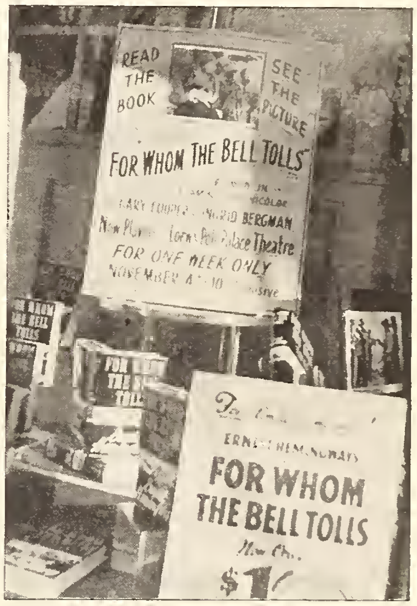

NEW
TUERKE
Linda Lynn
BETTY GRABLE
ROBERT YOUNG ADOLPHE MENJOU
SWEET ROSIE O'GRADY

By Cronhardt & Sons

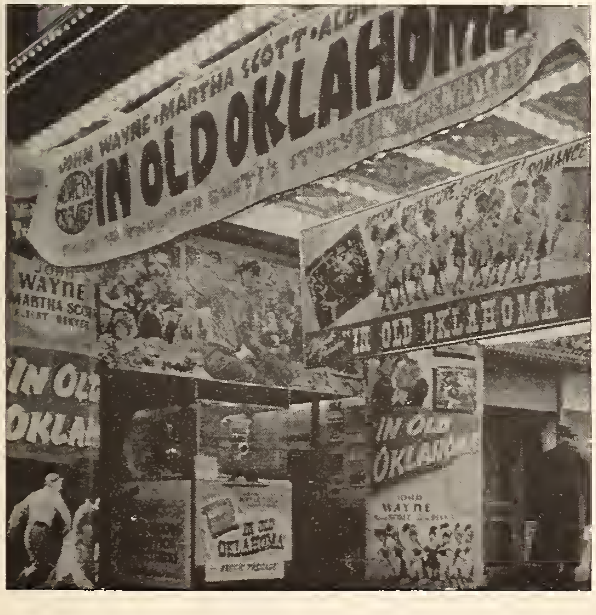
The oldest trolley car in Maryland was recently employed to ballyhoo "Sweet Rosie O'Grady" at the New theatre, in Baltimore. The horse-drawn contraption attracted attention wherever it appeared.


$11.000.000
BOND SALE
NOVEMBER
RIALTO THEATRE
"SAHARA"
STARRING HUMPHREY BOGART
LULU BELLE

Manager Will Murray and publicist Tom White, of the Rialto, Atlanta, had this army tank outside the theatre to exploit "Sahara".

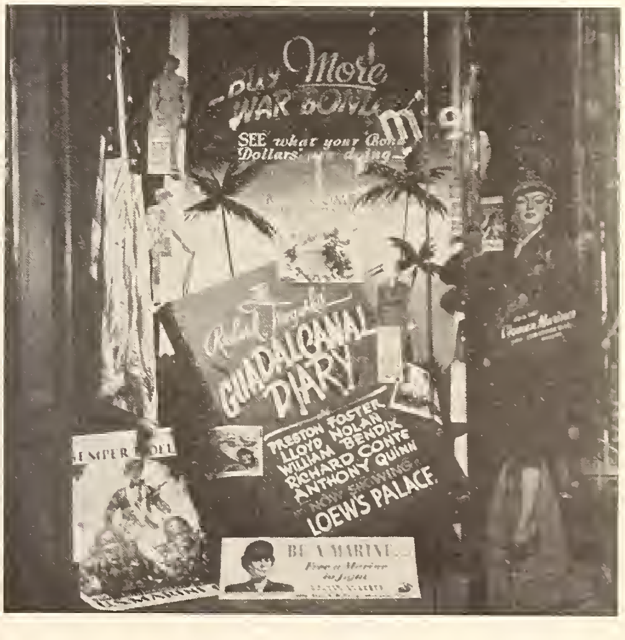

READ THE BOOK
SEE THE PICTURE
FOR WHOM THE BELL TOLLS
GARY COOPER INGRID BERGMAN
Loew's Poli Palace Theatre
FOR ONE WEEK ONLY
ERNEST HEMINGWAY'S
FOR WHOM THE BELL TOLLS

Window display arranged by Joe Samartano, plugging "For Whom the Bell Tolls", at the Palace, Meriden, Conn.


JOHN WAYNE · MARTHA SCOTT
IN OLD OKLAHOMA
ROMANCE

Credit goes to Norman Kassel for this attractive front on "In Old Oklahoma", at the Woods theatre, Chicago.

Manager Cecil Vogel tied up for six window displays, including the one at right, for "Guadalcanal Diary", at Loew's Palace, Memphis.


Buy More WAR BONDS
SEE what your Bond Dollars are doing
GUADALCANAL DIARY
PRESTON FOSTER
LLOYD NOLAN
WILLIAM BENDIX
RICHARD CONTE
ANTHONY QUINN
NOW SHOWING
LOEW'S PALACE
BE A MARINE

The Selling Approach
ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

JACK LONDON (United Artists): The distributor has provided a set of advertising mats which is the key to a successful campaign. The ads are forceful and probably will aid very materially in arousing patron interest in the production. Many of them illustrate the star, Michael O'Shea, bared to the waist, with punchy catch copy that looks like sure-fire interest for women patrons. Lithos are also excellent for this purpose and should be used extensively and well in advance of playdates. Bookstores, schools and libraries will be open for tieups because of London's popularity as a novelist. The mayor of your city, the seaman's union or the U. S. Maritime Commission might sponsor a Jack London Week because of the fact that London was a seaman and extolled the heroism of the merchant marine. A local seaman who has been active in the war will provide human interest stories for newspaper breaks. Literary clubs present an opportunity to get publicity, and you may be able to promote a round table discussion on the author's works over a local radio broadcast. For closer school tieins, stage a marine drawing contest for the art classes, with guest tickets as prizes.

THE HEAT'S ON (Columbia): This is a musical with the selling angle obviously escapist fare, with special accent on the cast, comedy and music. Stage a contest to find some girl in town who resembles or can mimic Mae West. For the men you could run a contest to locate someone who can imitate Victor Moore. Tieups are a possibility with coal companies through the title. A novel stunt for the lobby is to display a cake of ice bannered, "Reserved for those who want to cool off after seeing, etc." Juke boxes, music shops and local orchestras can feature song hits from the picture, which include "I'm Just a Stranger," "They Looked So Pretty on the Envelope," "The White Keys and the Black Keys," "Hello Mi Amigo," "There Goes That Guitar" and "Thinkin' About the Wabash."

Hallowe'en Spook Party Staged by Fitzsimmons

Sam Fitzsimmons, manager of the Rialto theatre, Rochester, N. Y., staged a Halwe'en Midnight Spook Party with "King of the Zombies" as the feature attraction and Roy Le Roy, the magician, on the stage.

A huge witch cutout was used with a 40 by 60 frame for an advance lobby display. The witch had a realistic appearance which was created by using rolled card for arms, stuffing newspapers inside a crepe paper figure for the body, having a false face trimmed with crepe and covering the hands with gloves. A janitor's broom added the final touch.

The show was advertised in newspapers and 100 window cards were spotted around town. In addition Sam got up a two-color herald and had 3,000 of these distributed house to house and at schools.

Freeman Promotes Markets On "Kingdom for a Cook"

Bud Freeman, manager of Ellis' Rockland theatre, Philadelphia, tied in with the Baltimore super food markets in the neighborhood to promote "My Kingdom for a Cook." The food market sponsored a cooking school from the stage of the theatre for the first two matinees, with the food editor of the "Evening Bulletin" as guest speaker. The cooking demonstrations lasted an hour before the showing of the feature. The Baltimore markets plugged the school on its radio broadcasts, ten prizes of food were offered daily from the stage and recipe books given to all women attending the matinees.

In addition, jumbo window cards and counter displays were placed at the market; a two-minute sound trailer was used a week in advance and added plugging was given the picture by the Baltimore Markets in its regular newspaper advertising.

World Premiere Of 'Jack London' Held in Frisco

Outstanding newspaper and radio coverage, a number of effective tie-ups and many window displays were among the highlights of the exploitation campaign put on by Jack Blumenfeld, of the United Artists theatre, San Francisco, for the world premiere of "Jack London."

Several days prior to the opening, all local and surrounding suburban newspapers played up the premiere with special feature stories and art, on the players portraying the principal characters in "Jack London," who was a home-town boy.

Radio stations all devoted special plugs to the opening five days prior and for several days during the run.

The local shipyard which recently launched a Liberty Ship named "Jack London" sponsored the opening. Tickets were sold to employees, and day and night shifts were informed of the premiere of "Jack London" by loudspeakers and bulletin board posters. A special preview for the press, radio commentators, parent teachers, officials of the Board of Education and civic leaders accounted for all these groups participating.

Cards were placed on all trolleys covering the entire city, special posters were placed on all lamp posts. Copy reading "World premiere—San Francisco's Own Jack London—United Artists Theatre." Bookmarks were distributed to libraries and a tie-up with the Railway Express Company accounted for special four-sheet posters used on their delivery trucks.

Horwitz Lands Co-op Ad

Sam Horwitz, assistant manager of the Palace, Meriden, Conn., landed a co-op ad from a local merchant in conjunction with the engagement of "For Whom the Bell Tolls," at the theatre.

A Dog is Man's Best Friend
HEADING FOR
God's Country
WITH
Virginia Dale
WINTER GARDEN NOV. 5-6-7-8

Manager Ken Rockwell reports that this window display in a local pet shop helped to sell 10 puppies for the owner in a week. It also helped to sell tickets for the Palace theatre, Jamestown, N. Y., for current showing of "Heading for God's Country."

Smakwitz Uses Ballyhoos for "Crazy House"

10,000 LAUGHS
CRAZY HOUSE
Strand

Two ushers provide an effective street ballyhoo for Charles Smakwitz as an exploitation stunt for "Crazy House".

Charles Smakwitz, Warner ad head in Albany, N. Y., used a number of street ballyhoos to exploit the recent engagement of "Crazy House", at the Strand.

A circus wagon, drawn by a horse and pony toured the streets; so did a bathtub on wheels, a tandem-like bike and a hill-billy band on a wagon.

Inside the theatre, a "Crazy House" atmosphere prevailed. An usher in red flannels was spotlighted as the trailer was being run, peanut venders raced up and down the aisles, crying "nuts to you" and tossing around small envelopes containing nuts and copy imprint on the picture and playdates. Stickers and cards were placed on all the mirrors advertising the attraction.

Distortion mirrors were placed in the lobby and a laughing record was played through a public address system. The front of the house was decorated in keeping with the picture.

Smakwitz arranged a five-day newspaper contest with the *Times-Union* in which prizes were awarded to the readers sending in the most humorous incident. Each day's announcement of the contest carried reference to the picture.

Ads in the newspapers were all placed upside down and a full page co-op ad was obtained in connection with a Treasure Chest contest with merchants participating.

OUTSTANDING SHOWMEN

The showmen listed below are those whose campaigns received during the last two weeks make them eligible for consideration for the Fourth and last Quarter of the Quigley Awards.

ELMER ADAMS, JR.
Yucca, Midland, Tex.

RUSSELL A. BOVIM
Loew's Ohio, Columbus, Ohio

ROBERT BOWMAN
Warner, Erie, Pa.

JOSEPH S. BOYLE
Broadway, Norwich, Conn.

LIGE BRIEN
Kenyon, Pittsburgh, Pa.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

LOU COHEN
Poli, Hartford, Conn.

DAVID DALLAS
Griffith, Manhattan, Kans.

JAMES DARBY
Paramount, New Haven, Conn.

RICHARD FELDMAN
Keith, Syracuse, N. Y.

WILLIAM GALLIGAN
Commercial, Chicago, Ill.

ARNOLD GATES
Stillman, Cleveland, Ohio

SAM GILMAN
Loew's, Harrisburg, Pa.

MAY GOULD
Shadyside, Pittsburgh, Pa.

ARTHUR GROOM
State, Memphis, Tenn.

AL HATOFF
Park, Brooklyn, N. Y.

J. D. HILLHOUSE
State, Galveston, Tex.

BILL HOYLE
Lichtman, Washington, D. C.

JAMES KING
RKO Boston, Boston, Mass.

LEONARD KRASKA
Hollis, Framingham, Mass.

JOSEPH F. LEE
Paramount, Brooklyn, N. Y.

JOSEPH LONGO
Loew's State, Boston, Mass.

JACK MATLACK
Broadway, Portland, Ore.

MAX MINK
RKO Fordham, Bronx, N. Y.

HARRY L. MOLLER
Globe, Berlin, Md.

RITA MORTON
RKO Albee, Providence, R. I.

JONAS PERLBERG
Studio, Chicago, Ill.

GEORGE PETERS
Loew's, Richmond, Va.

CHARLES PINCUS
Utah, Salt Lake City, Utah

LESTER POLLOCK
Loew's, Rochester, N. Y.

JESSIE PULCIPHER
Columbia, Washington, D. C.

H. W. REISINGER
Loew's, Dayton, Ohio

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

J. G. SAMARTANO
Poli, Meriden, Conn.

MATT SAUNDERS
Poli, Bridgeport, Conn.

H. N. SCOTT
Orpheum, St. Louis, Mo.

BOYD SPARROW
Park, Cleveland, Ohio

MOLLIE STICKLES
Strand, Waterbury, Conn.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

RALPH G. TIEDE
Community, Welland, Ont., Canada

GERTRUDE L. TRACY
Loew's Ohio, Cleveland, Ohio

FRED TREBILCOCK
Shea's, Toronto, Ont., Canada

CLARENCE WASSERMAN
Tulare, Tulare, Calif.

GERALD WESTERGREN
Lafayette, Buffalo, N. Y.

Promotes "Miss Industry" Contest in Camden

A "Miss Industry" contest was promoted by Joseph T. Murdoch, manager of Warners' Stanley Theatre, Camden, N. J., in connection with the opening of "Salute to the Marines." Tieing in with the Camden *Courier-Post,* any woman employed in a local war industry was eligible to enter the contest by sending in a letter of 500 words or less telling exactly what she is doing for the war effort and her record at the war plant in which she is employed.

The winner was tendered a dinner at the Walt Whitman hotel, with a wounded Marine hero, Mayor Brunner of Camden and other notables in attendance. Murdoch also tied in with a local dress shop, which outfitted the winning "Miss Industry" for the dinner and her stage appearance in conjunction with the opening of the picture. In addition he arranged for a number of Camden merchants to invite families of several local Marines to be their guests at the opening of the picture.

Davis Gets Full-Page Co-op in Mt. Vernon

Warren Davis, manager of RKO Proctor's theatre, Mt. Vernon, N. Y., put over a nifty full-page cooperative ad in the local *Daily Argus* the day before opening of "Thank Your Lucky Stars."

Eight local stores each took space on the page, with all of them mentioning the picture in their ads. Title also ran as an eight-column streamer in bold type across the top of the page.

Centerpiece of the spread was occupied by one of the large "Thank Your Lucky Stars" ads from the press book. This dominated the layout and made an effective display.

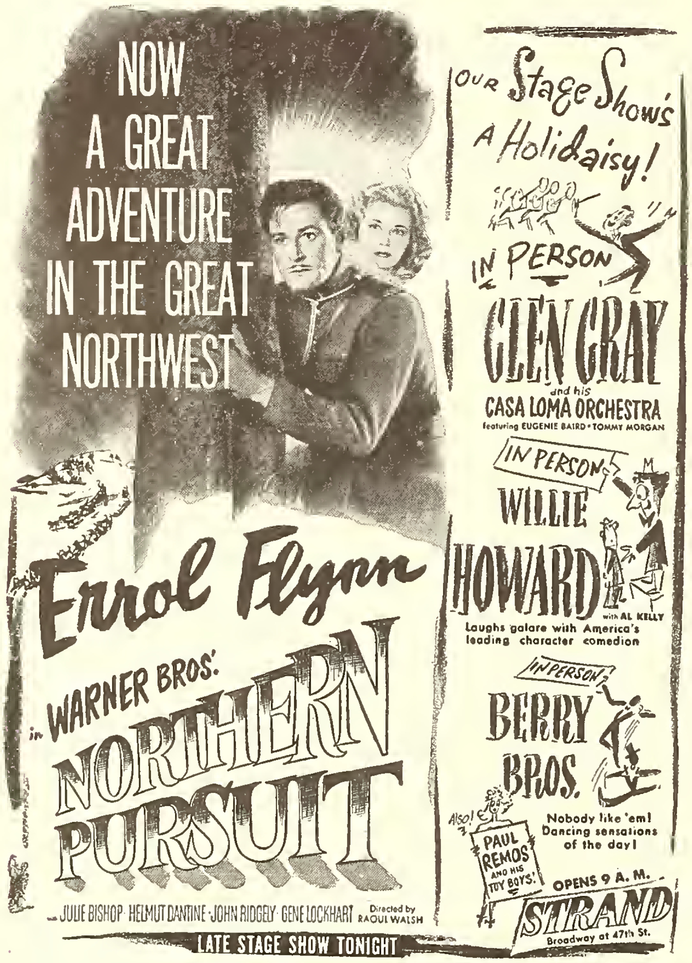
Austin Gives "Friend Flicka" Wide Newspaper Coverage

To usher in his date on "My Friend Flicka" at the Fairmont theatre, in Fairmont, West Va., Frank Austin started his newspaper campaign with an underline on all ads 10 days in advance of the opening. Special readers and art were also landed on the engagement, in addition to an editorial. A 12 by 20 foot display was constructed for lobby attention, book stores were tied in and a 45-foot banner was strung across the front of the building.

Wood cutout letters were used on the marquee, costless heralds were promoted and cards planted on light poles around town. Through a tieup with WMMN free commercials were landed, cards were used in libraries, and various merchants came through with imprinted paper bags.

YOU CAN'T BEAT FILMACK for CHRISTMAS and NEW YEAR'S EVE SPECIAL TRAILERS
ORDER TODAY
1327 SO. WABASH CHICAGO 5, ILLINOIS

CREATIVE ADVERTISING



NOW A GREAT ADVENTURE IN THE GREAT NORTHWEST

Errol Flynn in WARNER BROS.' NORTHERN PURSUIT

with JULIE BISHOP · HELMUT DANTINE · JOHN RIDGELY · GENE LOCKHART Directed by RAOUL WALSH

LATE STAGE SHOW TONIGHT

OUR Stage Show's A Holidaisy!

IN PERSON GLEN GRAY and his CASA LOMA ORCHESTRA featuring EUGENIE BAIRD · TOMMY MORGAN

IN PERSON WILLIE HOWARD with AL KELLY

Laughs galore with America's leading character comedian

IN PERSON BERRY BROS.

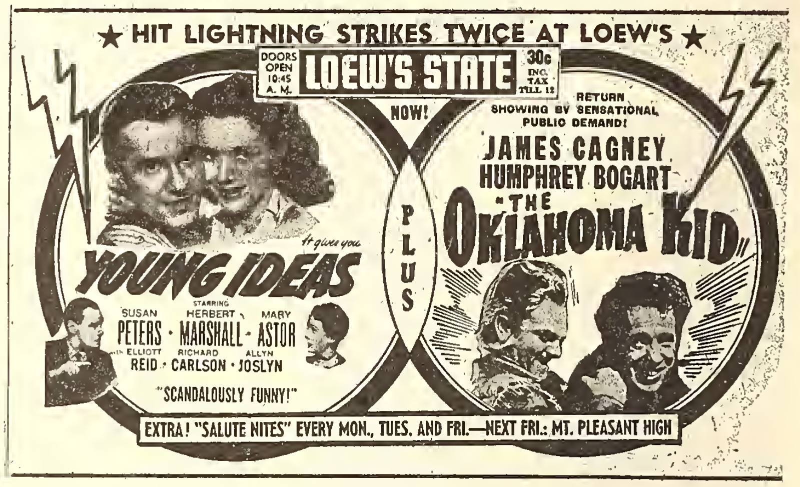
Nobody like 'em! Dancing sensations of the day!

Also! PAUL REMOS AND HIS TOY BOYS!

OPENS 9 A. M.

STRAND Broadway at 47th St.

Opening day ad used by N. Y. Strand theatre for "Northern Pursuit," illustrates press book material effectively combined with stage attractions.



★ HIT LIGHTNING STRIKES TWICE AT LOEW'S ★

DOORS OPEN 10:45 A. M. LOEW'S STATE 30c INC. TAX TILL 12

NOW! It gives you YOUNG IDEAS

starring SUSAN PETERS · HERBERT MARSHALL · MARY ASTOR with ELLIOTT REID · RICHARD CARLSON · ALLYN JOSLYN

"SCANDALOUSLY FUNNY!"

PLUS

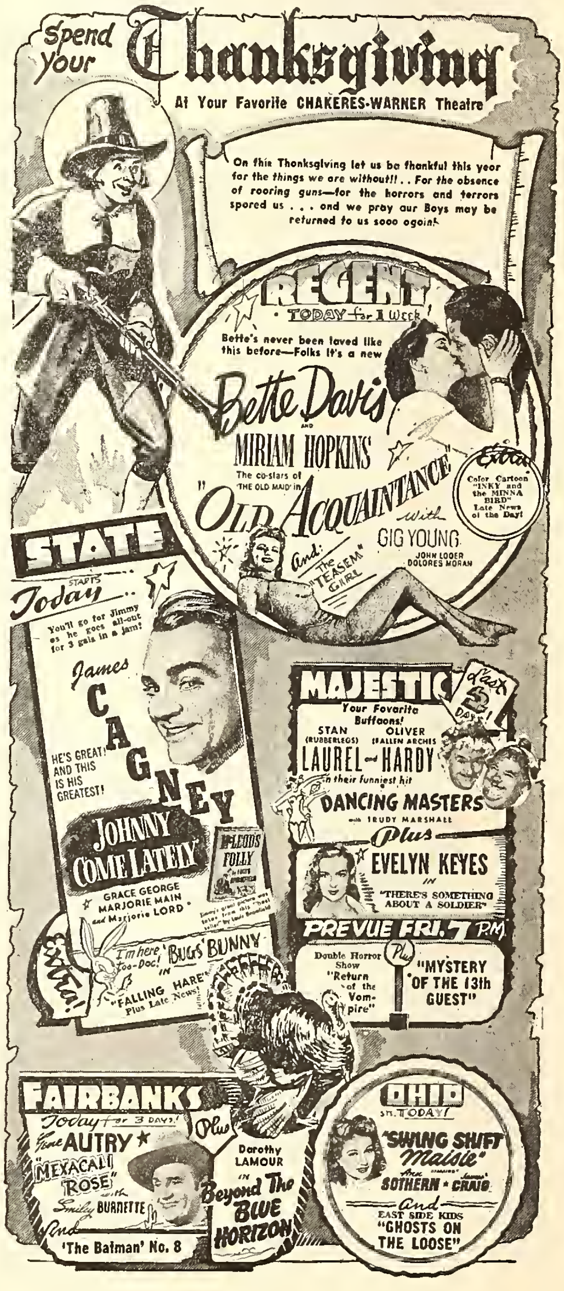
RETURN SHOWING BY SENSATIONAL PUBLIC DEMAND!

JAMES CAGNEY HUMPHREY BOGART "THE OKLAHOMA KID"

EXTRA! "SALUTE NITES" EVERY MON., TUES. AND FRI.—NEXT FRI.: MT. PLEASANT HIGH

An attractive double feature ad devised by Manager Jack Simons recently, at Loew's State theatre, Providence, R. I.

At right, composite ad with holiday background to exploit Thanksgiving shows at the Chakeres - Warner theatres, Springfield, O., was created by advertising director Hank Harold.



Spend your Thanksgiving At Your Favorite CHAKERES-WARNER Theatre

On this Thanksgiving let us be thankful this year for the things we are without!! . . For the absence of roaring guns—for the horrors and terrors spared us . . . and we pray our Boys may be returned to us soon again!

REGENT · TODAY for 1 Week!

Bette's never been loved like this before—Folks it's a new

Bette Davis and MIRIAM HOPKINS The co-stars of 'THE OLD MAID' in "OLD ACQUAINTANCE" with GIG YOUNG JOHN LODER DOLORES MORAN

Extra! Color Cartoon "INKY and the MINNA BIRD" Late News of the Day!

And: The "TEASEM" GIRL

STATE STARTS Today . . .

You'll go for Jimmy as he goes all-out for 3 gals in a jam!

James CAGNEY JOHNNY COME LATELY

HE'S GREAT! AND THIS IS HIS GREATEST!

GRACE GEORGE MARJORIE MAIN and Marjorie LORD

McLEOD'S FOLLY

Extra! I'm here too-Doc! 'BUGS' BUNNY IN "FALLING HARE" Plus Late News!

MAJESTIC Last 2 Days!

Your Favorite Buffoons! STAN (RUBBERLEGS) OLIVER (FALLEN ARCHES) LAUREL and HARDY in their funniest hit DANCING MASTERS with TRUDY MARSHALL

Plus EVELYN KEYES IN "THERE'S SOMETHING ABOUT A SOLDIER"

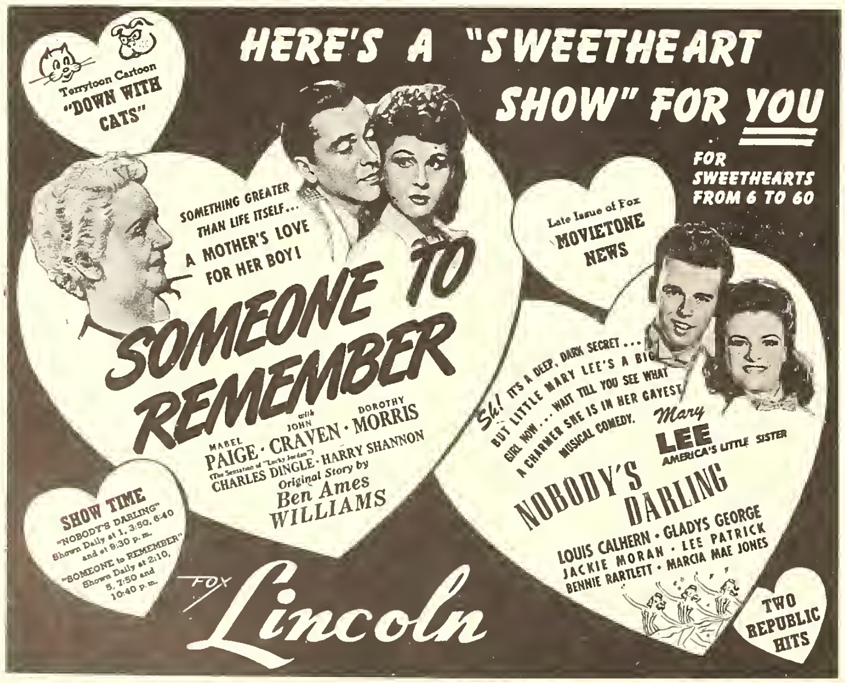
PREVUE FRI. 7 P.M.

Double Horror Show "Return of the Vampire" Plus "MYSTERY OF THE 13th GUEST"

FAIRBANKS Today for 3 Days! Gene AUTRY ★ "MEXACALI ROSE" with Smiley BURNETTE And 'The Batman' No. 8

Plus Dorothy LAMOUR IN Beyond The BLUE HORIZON

OHIO STARTS TODAY! "SWING SHIFT Maisie" starring Ann SOTHERN · James CRAIG And EAST SIDE KIDS "GHOSTS ON THE LOOSE"



HERE'S A "SWEETHEART SHOW" FOR YOU

FOR SWEETHEARTS FROM 6 TO 60

Terrytoon Cartoon "DOWN WITH CATS"

SOMETHING GREATER THAN LIFE ITSELF... A MOTHER'S LOVE FOR HER BOY!

SOMEONE TO REMEMBER

with MABEL PAIGE · JOHN CRAVEN · DOROTHY MORRIS (The Sensation of "Lucky Jordan") CHARLES DINGLE · HARRY SHANNON Original Story by Ben Ames WILLIAMS

Late Issue of Fox MOVIETONE NEWS

Sh! IT'S A DEEP, DARK SECRET . . . BUT LITTLE MARY LEE'S A BIG GIRL NOW . . . WAIT TILL YOU SEE WHAT A CHARMER SHE IS IN HER GAYEST MUSICAL COMEDY.

Mary LEE AMERICA'S LITTLE SISTER NOBODY'S DARLING

LOUIS CALHERN · GLADYS GEORGE JACKIE MORAN · LEE PATRICK BENNIE BARTLETT · MARCIA MAE JONES

SHOW TIME "NOBODY'S DARLING" Shown Daily at 1, 3:50, 6:40 and at 9:30 p.m. "SOMEONE to REMEMBER" Shown Daily at 2:10, 5, 7:50 and 10:40 p.m.

FOX Lincoln

TWO REPUBLIC HITS

Manager C. C. Murray prepared this effective "Sweetheart Show" advertisement for his run of "Someone to Remember" and "Nobody's Darling," at the Lincoln, in Springfield, Ill.

Notice to Frank Sinatra Fans

If you think Frank Sinatra is better than Bing Crosby, we suggest you hear Bing sing the No. 1 Hit Parade song, "Sunday, Monday or Always," from "Dixie." That's all, brother!

P. S. If you still doubt us, line up early Saturday at the Capitol Theater . . . for Bing Crosby in "Dixie."

Here's an arresting teaser ad in which Charlie Pincus compared Frank Sinatra with Bing Crosby as an advance plug for "Dixie" at the Capitol theatre, in Salt Lake City.

Today and Every Day

CENTURY HAS "VARIETY"

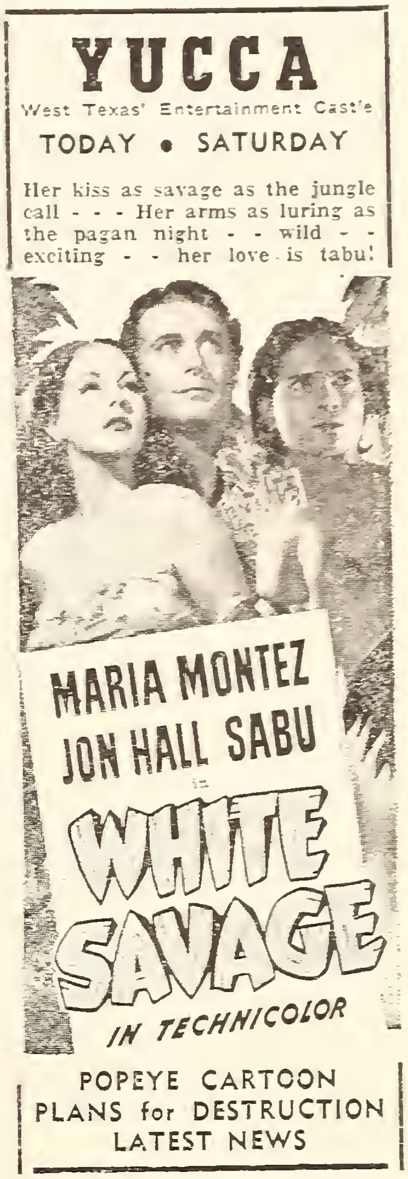
10 Different Shows TO TAKE YOUR PICK FROM . . .

① "BEHIND THE RISING SUN"
② "A LADY TAKES A CHANCE"
③ "Du BARRY WAS A LADY"
④ "OKLAHOMA KID"
⑤ "THE RAINS CAME"
⑥ "SALUTE TO THE MARINES"
⑦ "LET'S FACE IT"
⑧ "ADVENTURES OF TARTU"
⑨ "THE SKY'S THE LIMIT"
⑩ "HIGH EXPLOSIVE"

LOOK FOR YOUR FAVORITE **CENTURY** THEATRE ON THIS DIRECTORY . . . *(HERE DAILY)*

CENTURY THEATRES TODAY

A new angle for circuit directory ads conceived by ad director Mike Siegel of the Century circuit, Brooklyn. Feature titles are sold in reverse cut with theatre listings below.



YUCCA

West Texas' Entertainment Castle

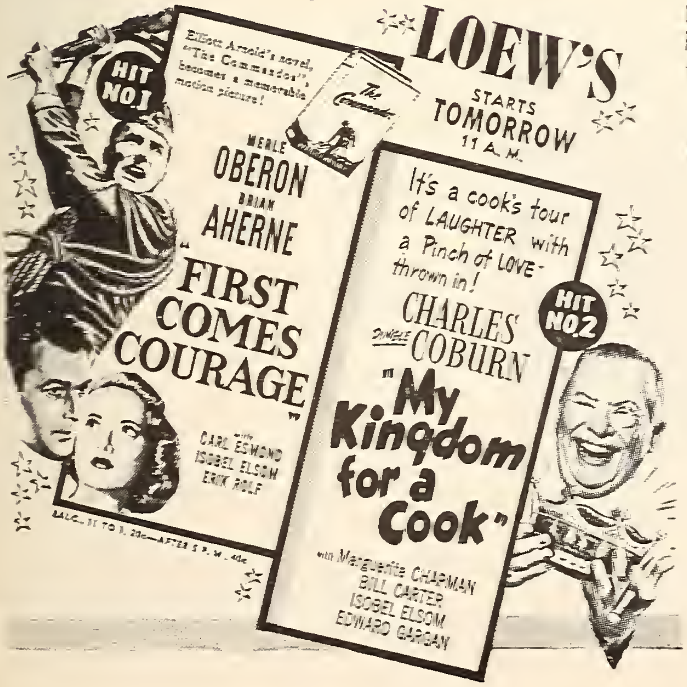
TODAY • SATURDAY

Her kiss as savage as the jungle call - - - Her arms as luring as the pagan night - - wild - - exciting - - her love is tabu!

MARIA MONTEZ
JON HALL SABU
in
WHITE SAVAGE
IN TECHNICOLOR

POPEYE CARTOON
PLANS for DESTRUCTION
LATEST NEWS

At the Yucca, in Midland, Texas, Elmer Adams, Jr., had catch copy to sell "White Savage."



LOEW'S
STARTS TOMORROW 11 A.M.

HIT NO. 1

Elliott Arnold's novel, "The Commandos", becomes a memorable motion picture!

MERLE OBERON
BRIAN AHERNE
"FIRST COMES COURAGE"
with CARL ESMOND, ISOBEL ELSOM, ERIK ROLF

BALC. 11 TO 1, 25c—AFTER 5 P. M. 40c

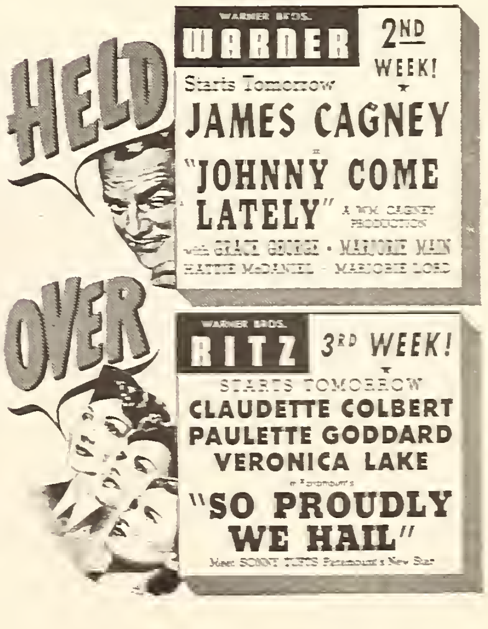
HIT NO. 2

It's a cook's tour of LAUGHTER with a Pinch of LOVE thrown in!

CHARLES COBURN
in "My Kingdom for a Cook"
with Marguerite CHAPMAN, BILL CARTER, ISOBEL ELSOM, EDWARD GARGAN

Manager Lester Pollock employed this effective eye-arrester, recently at Loew's, Rochester, N. Y.

Here's an attractive holdover combination by James M. Totman, ad director for Warner's in the Pittsburgh area. Herb Walton did the art work.



HELD OVER

WARNER BROS. WARNER 2ND WEEK!
Starts Tomorrow
JAMES CAGNEY
in "JOHNNY COME LATELY" A WM. CAGNEY PRODUCTION
with GRACE GEORGE • MARJORIE MAIN
HATTIE McDANIEL • MARJORIE LORD

WARNER BROS. RITZ 3RD WEEK!
STARTS TOMORROW
CLAUDETTE COLBERT
PAULETTE GODDARD
VERONICA LAKE
in Paramount's
"SO PROUDLY WE HAIL"
Meet SONNY TUFTS Paramount's New Star

PERSONALS ON SHOWMEN

JOSEPH WALSH, old time exhibitor in the Hartford territory, has been appointed manager of the New Newington theatre, in Newington, Conn.

AL DOMIAN, manager of the Lyric, in Bridgeport, has been transferred to the Globe, and Harry Rose, for many years at the Globe, goes to the Lyric.

JOHNNIE POLKA, manager of the Strand, in Plainville, Conn., has resigned to join the Navy and has been sent to Sampson, N. Y., for his basic training. George LeWitt, partner, is operating the house.

HENRY SOCKALOSKY of the Plainfield theatre, in Plainfield, Conn., has resigned to become an aviation cadet in the Army Air Forces.

JACK HODGES, lately with United Artists as field exploiteer, is in the U. S. Army Signal Corps, stationed at Camp Forrest, Tenn.

JANE MEISEL, of Warner Cleveland theatre's publicity staff, has announced her engagement to Herbert Simon.

FLOYD B. PEEK, owner of the Main theatre, in Stonewall, Okla. who has been in the Navy since August, has recently been transferred to Camp Endicott, Davisville, R. I.

HARRY UNTERFORT, former city manager for Schine's, in Syracuse, is with the Sixth Service Command at Fort Custer, Mich.

JOE GOLDSTEIN, former manager of the Cameo theatre, in Rochester, N. Y., is now in the Army, stationed at Camp Blanding, Fla.

CONGRATULATIONS

December 5th
Theodore Z. Halmi
Clarence Moss
Ben Greber
Albert Nutter
Lester Immerman
E. V. Peck
Raymond Schreiber

6th
Arthur Miller
John F. Pival
Frank H. Bell
Henry C. Zipperian
Harry E. Miller
John E. Duffus
George Hoag

7th
William Brown
Benjamin Vavellana
John A. McNulty
Robert Boudrow
Theodore G. Ehrsam
Harry H. Shaw

December 8th
Ralph Aversa
Lisle Kreighbaum
A. J. Menard
E. William Sparr
Melvin Katz
Hibbard Henderson

9th
Ray M. Butterfield
Francis N. Andary
Davis S. Gantz
Bert Silver
Ben G. Tisdale

10th
Harry H. Olsen
Joseph Shearer
Sam Rosenblatt
William Russell
Johnnie Lomac

11th
J. D. Kennedy
Don Monroe
James Rabinowitz

JACK BRASSIL, who has received a medical discharge from the Army, will return to his post as ad manager of the Loew-Poli, New Haven.

ARNOLD LEVINE is acting manager at the Paramount theatre, Des Moines, Iowa.

BERNARD McGRANER has been appointed assistant manager at Loew's State theatre, Cleveland. In the same city, Ben Wheeler assumes the post of manager at the Lincoln.

THOMAS O'DRISCOLL is managing the Juneau theatre in Milwaukee. In that city, Tom Boles has been named assistant manager at the Oriental.

Photo by Robert R. Morris, P.S.A.

All managers and assistants of the Century circuit, Brooklyn, received checks and quotas for planned winter drive, at a recent dinner party. At right, circuit director Fred Schwartz applauds as general manager J. R. Springer presents largest check awarded to William Applegate, formerly district manager in Flatbush, who has been transferred to the home office maintenance department.

WILLIAM A. APPLEGATE, formerly district manager in Flatbush, Brooklyn, for Century Circuit, has been transferred to the home office maintenance department, with Edward Freiberger succeeding him. Other circuit changes include: Emanuel Friedman, of the Lynbrook theatre, has been transferred to the Fantasy as district manager. Ben Mindlin, manager of the Valley Stream, goes to the Lynbrook; Larry Rosenthal, from the Strand to the Valley Stream; McHendee Williams, of the Parkside, to the Strand; Jack Raven, assistant at the Nostrand, has been promoted to manager of the Parkside. Helen Beckerman, assistant at the Marine, is transferred to the Nostrand in the same capacity; Joseph McGovern has been appointed assistant at the Marine; Joseph Parlante, of the Town, replaces Ted Ehrsam as manager of the Bliss, and S. Weening, formerly of the Central, in Cedarhurst, replaces Joe Parlante at the Town.

MRS. M. BELLICK, formerly cashier of the Ritz theatre, Brooklyn, N. Y., has been appointed manager of that theatre, according to an announcement by Lew Preston, supervisor for the Interboro circuit's Bay Ridge houses. Mrs. Bellick is the first woman to attain a managerial post with Interboro, although the circuit employs several women in the capacity of assistant managers.

EDWARD BELLEFEUILLE has succeeded Charles Feinberg as manager of the Capitol, in Fall River, Mass.

MILT TRACHTENBERG, rotating manager for the Warner theatres, in Philadelphia, was named manager of the circuit's Northeastern theatre, succeeding Alfred Lowenthal, becomes a rotating manager.

MRS. MITZI FRIEDLAND has become manager of the Majestic theatre, Mt. Penn, Pa., replacing her husband, Harry Friedland, who left to join the Army.

HERBERT ARNSTEIN succeeds Ben Engel as manager of the Heights theatre, in Cleveland.

WILLIAM C. AIKEN is the new manager of Loew's Broad, in Columbus, succeeding Hubert N. Scott, who went to Loew's Orpheum, in St. Louis. Mr. Aiken, who hails from Atlanta, formerly was city manager for six John P. Harris theatres, in Latrobe, Jeannette and East Liberty, Pa.

SETH FIELD, who resigned from Schine's booking department, in Gloversville, to join the Coast Guard last year, has received an honorable discharge and is now associated with the Graphic Circuit, in the home office, in Boston.

JAMES KELLY, former house manager of the RKO Palace, Rochester, N. Y., has been assigned as associate manager of the Capitol in that city.

SID HOLLAND, manager of the Palace, in Akron, Ohio, and his wife announce the engagement of their daughter Joyce to Leonard J. Isroff.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

I DOOD IT (MGM)

Final Reports:

Total Gross Tabulated	$600,800
Comparative Average Gross	560,300
Over-all Performance	107.2%

BALTIMORE—Century	**116.6%**
BUFFALO—Buffalo (DB) Dr. Gillespie's Criminal Case (MGM)	90.3%
BUFFALO—Hippodrome, MO, 1st week (DB) Dr. Gillespie's Criminal Case (MGM)	145.7%
CHICAGO—Apollo	**119.5%**
CHICAGO—Garrick, 1st week	**137.5%**
CHICAGO—Garrick, 2nd week	**125.0%**
CINCINNATI—RKO Palace	97.8%
CINCINNATI—Keith, MO, 1st week	110.0%
CLEVELAND—Loew's State.	116.0%
CLEVELAND—Loew's Stillman, MO, 1st week	94.7%
INDIANAPOLIS—Loew's (DB) Hitler's Madman (MGM)	104.5%
KANSAS CITY—Midland (DB) Doughboys in Ireland (Col.)	120.0%
LOS ANGELES—Carthay Circle (DB) Dr. Gillespie's Criminal Case (MGM)	128.5%
LOS ANGELES—Chinese (DB) Dr. Gillespie's Criminal Case (MGM)	90.9%
LOS ANGELES—Loew's State (DB) Dr. Gillespie's Criminal Case (MGM)	110.5%
LOS ANGELES—Ritz (DB) Dr. Gillespie's Criminal Case (MGM)	107.3%
MILWAUKEE—Wisconsin (DB) Harrigan's Kid (Univ.)	136.1%
NEW HAVEN—Loew's Poli (DB) Dr. Gillespie's Criminal Case (MGM)	102.1%
NEW YORK—Paramount (SA) Woody Herman's Orch., Marion Hutton	139.3%
NEW YORK—Paramount, 2nd week (SA) Woody Herman's Orch., Marion Hutton	90.1%
NEW YORK—Paramount, 3rd week (SA) Woody Herman's Orch., Marion Hutton	98.3%
OKLAHOMA CITY—Criterion	113.2%
PHILADELPHIA—Stanley, 1st week	122.4%
PHILADELPHIA—Stanley, 2nd week	75.9%
PITTSBURGH—Penn	**107.1%**
PITTSBURGH—Warner, MO, 1st week	**108.6%**
PROVIDENCE—Loew's State (DB) Disney Cartoon Revue (RKO)	118.3%
ST. LOUIS—Loew's State (DB) Dr. Gillespie's Criminal Case (MGM)	118.3%
ST. LOUIS—Loew's Orpheum (DB) Dr. Gillespie's Criminal Case (MGM)	115.9%
TORONTO—Loew's (DB) Dr. Gillespie's Criminal Case (MGM)	105.5%
WASHINGTON—Capitol, 1st week (SA) Vaudeville	121.7%
WASHINGTON—Capitol, 2nd week (SA) Vaudeville	80.4%

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GUADALCANAL DIARY (20th-Fox)

Intermediate Reports:

Total Gross Tabulated	$541,750
Comparative Average Gross	403,500
Over-all Performance	134.2%

BALTIMORE—New, 1st week	134.0%.
BALTIMORE—New, 2nd week	118.5%
CHICAGO—Apollo, 1st week	152.1%
CHICAGO—Apollo, 2nd week	119.5%
CHICAGO—Garrick, 1st week	183.9%
CHICAGO—Garrick, 2nd week	126.4%
CINCINNATI—Grand, 1st week	105.7%
CINCINNATI—Grand, 2nd week	111.5%
CINCINNATI—Keith's, MO, 1st week	86.5%
DENVER—Denver (DB) The Dancing Masters (20th-Fox)	167.1%
DENVER—Esquire (DB) The Dancing Masters (20th-Fox)	114.8%
DENVER—Aladdin, MO, 1st week (DB) The Dancing Masters (20th-Fox)	123.3%
KANSAS CITY—Esquire	146.5%
KANSAS CITY—Uptown	125.0%
LOS ANGELES—Carthay Cirle (DB) The Dancing Masters (20th-Fox)	171.4%
LOS ANGELES—Chinese (DB) The Dancing Masters (20th-Fox)	139.8%
LOS ANGELES—Loew State (DB) The Dancing Masters (20th-Fox)	134.6%
LOS ANGELES—Uptown (DB) The Dancing Masters (20th-Fox)	130.0%
NEW HAVEN—Loew's Poli (DB) The Dancing Masters (20th-Fox)	107.5%
NEW HAVEN—College, MO 1st week (DB) The Dancing Masters (20th-Fox)	.109.3%
NEW YORK—Roxy, 1st week (SA) Ritz Brothers, others	137.8%
NEW YORK—Roxy, 2nd week (SA) Ritz Brothers, others	105.9%
PHILADELPHIA—Fox, 1st week	188.8%
PHILADELPHIA—Fox, 2nd week	127.5%
PHILADELPHIA—Fox, 3rd week	107.8%
PROVIDENCE—Majestic, 1st week (DB) Hi Ya Sailor (Univ.)	125.0%
PROVIDENCE—Majestic, 2nd week (DB) Hi Ya Sailor (Univ.)	100.0%
PROVIDENCE—Carlton, MO 1st week (DB) Hi Ya Sailor (Univ.)	125.6%
ST. LOUIS—Fox (DB) Always a Bridesmaid (Univ.)	126.5%

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GIRL CRAZY (MGM)

Intermediate Reports:

Total Gross Tabulated	$379,900
Comparative Average Gross	270,800
Over-all Performance	140.2%

BALTIMORE—Century	112.1%
BOSTON—Loew's Orpheum	99.2%
BOSTON—Loew's State	125.7%
BUFFALO—Great Lakes	128.0%
CINCINNATI—RKO Palace	105.0%
CLEVELAND—Loew's State	148.5%
INDIANAPOLIS—Loew's	131.8%
KANSAS CITY—Midland (DB) Dr. Gillespie's Criminal Case (MGM)	156.2%
LOS ANGELES—Carthay Circle (DB) The Unknown Guest (Mono.)	157.1%
LOS ANGELES—Chinese (DB) The Unknown Guest (Mono.)	132.8%
LOS ANGELES—Loew's State (DB) The Unknown Guest (Mono.)	149.0%
LOS ANGELES—Uptown (DB) The Unknown Guest (Mono.)	125.0%
NEW HAVEN—Loew's Poli (DB) A Scream in the Dark (Rep.)	123.6%
PHILADELPHIA—Boyd, 1st week	123.7%
PHILADELPHIA—Boyd, 2nd week	112.1%
PITTSBURGH—Penn.	130.9%
PROVIDENCE—Loew's State	148.3%
SEATTLE—Paramount	174.7%
ST. LOUIS—Loew's State (DB) There's Something About a Soldier (Col)	156.8%

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OLD ACQUAINTANCE (WB)

First Reports:

Total Gross Tabulated	$293,600
Comparative Average Gross	197,600
Over-all Performance	148.6%

BALTIMORE—Stanley	118.5%
CHICAGO—State Lake	159.2%
CINCINNATI—RKO Grand	192.3%
LOS ANGELES—Warner's Downtown	175.0%
LOS ANGELES—Warner's Hollywood	186.6%
LOS ANGELES—Warner's Wiltern	181.6%
NEW HAVEN—Roger Sherman (DB) Hi Ya Sailor (Univ.)	143.7%
NEW YORK—Hollywood, 1st week*	179.1%
NEW YORK—Hollywood, 2nd week	136.9%
NEW YORK—Hollywood, 3rd week	116.5%
NEW YORK—Hollywood, 4th week	115.2%
ST. LOUIS—Ambassador (DB) Hi Ya Sailor (Univ.)	132.0%

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*Advanced admissions, road show, premiere only.

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NORTHERN PURSUIT (WB)

First Reports:

Total Gross Tabulated	$145,800
Comparative Average Gross	120,400
Over-all Performance	121.0%

INDIANAPOLIS—Indiana (DB) Hi Ya Sailor (Univ.)	103.4%
INDIANAPOLIS—Lyric, MO, 1st week (DB) Hi Ya Sailor (Univ.)	90.0%
KANSAS CITY—Newman	127.2%
NEW HAVEN—Roger Sherman (DB) Always a Bridesmaid (Univ.)	62.5%
NEW YORK—Strand (SA) Glen Gray's Orch., Willie Howard	143.5%
PHILADELPHIA—Mastbaum	110.4%
ST. LOUIS—Fox (DB) The Seventh Victim (RKO)	126.5%
ST. LOUIS—Shubert, MO, 1st week (DB) In Old Oklahoma (Rep.)	100.0%

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TRUE TO LIFE (Para.)

First Reports:

Total Gross Tabulated	$350,300
Comparative Average Gross	317,300
Over-all Performance	110.4%

BALTIMORE—Keith's	125.0%
CHICAGO—Chicago, 1st week (SA) Hour of Charm	137.7%
CHICAGO—Chicago, 2nd week (SA) Honr of Charm	117.7%
DENVER—Denham	94.0%
LOS ANGELES—Paramount Downtown, 1st week (DB) Submarine Alert (Para.)	143.7%
LOS ANGELES—Paramount Downtown, 2nd week (DB) Submarine Alert (Para.)	100.0%
LOS ANGELES—Paramount Hollywood, 1st week (DB) Submarine Alert (Para.)	103.7%
LOS ANGELES—Paramount Hollywood. 2nd week (DB) Submarine Alert (Para.)	74.0%
NEW YORK—Paramount, 1st week (SA) Tony Pastor's Orch., Inkspots	111.4%
NEW YORK—Paramount, 2nd week (SA) Tony Pastor's Orch.. Inkspots	90.1%
PROVIDENCE—Strand	105.0%
TORONTO—Imperial	101.5%

War Relaxes Censorship, Ohio Director Says

War has brought relaxation of film censorship in Ohio, according to Kenneth Ray, state director of education, and ex-officio of the censor board, in his report on educational activities. After pointing out that approximately 75 per cent of the films reviewed in the past year pertained to war, Mr. Ray said: "It is necessary, because of the war, to be unusually cautious and discriminatory in deciding what is acceptable and, at times, it has seemed desirable to permit showing of scenes which might not have been approved in peace times."

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

WANTED: MANAGERS AND OPERATORS FOR small town circuit. Opportunity for rapid advancement to responsible permanent position. State experience, references, draft status, salary required, send photograph if convenient. Reply BOX 1301, Knoxville, Tenn.

MANAGER—SMALL TOWN WITH BOOKING experience. $35 per week. Photo. References. MAR THEATRE, Wilmington, Ill.

WANTED OPERATORS, SALARY $30 TO $45 depending on qualifications and willingness to assume additional responsibilities. Ideal winter climate. Living conditions moderate. Write or wire R. N. SMITH THEATRES, Mission, Tex.

POSITIONS WANTED

PROJECTIONIST—4 YEARS' EXPERIENCE, married. Prefer small town. BOX 1690, MOTION PICTURE HERALD.

MANAGER: TEN YEARS' EXPERIENCE. Desires permanent position with progressive circuit or independent. South or Southwest. BOX 1691, MOTION PICTURE HERALD.

MANAGERS (2) ONE WITH BUYING AND booking experience, both formerly with large Eastern circuit. Can furnish highest references. We are anxious to connect with a progressive organization. Recently honorably discharged from the Armed Forces and free to travel. BOX 1692, MOTION PICTURE HERALD.

MANAGER—FULLY EXPERIENCED FOR SMALL town. Draft exempt. References. BOX 1693, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thousand, $18.50 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

BOOKS

COMPLETELY REVISED 7TH EDITION OF Richardson's Bluebook of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as host of additional up-to-the-minute text on sound and projection equipment. Order Now! $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

NEW EQUIPMENT

RECHARGEABLE FLASHLIGHT BATTERIES, $2.20; chair expansion bolts, 5½¢; baby spots, $6.95; box office chairs, $6.50; collapsible 36" x 48" beaded screens, $11.50; box office bowl heaters, $9.50; rectifier bulbs, 15 ampere Gordos, $6.95; 6 ampere Westinghouse, $3.95; Nodraft speaking tubes, $5.75; fine quality leatherette, $1.41 yrd.; Suprex carbon savers, 98¢. Winter Sale Bulletin ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

USED EQUIPMENT

358 AMERICAN SEATING BALL BEARING ¾" heavy Keystone inserted panel backs, reupholstered box spring cushion chairs, $3.50 each; 230 American hall bearing fully upholstered padded red figured velour backs, red leatherette box spring cushions, good as is, $4.50 each; 340 Irving 7 ply reupholstered panel back, reupholstered red leatherette box spring cushions, refinished, $5.25. S. O. S. CINEMA SUPPLY CORP., New York 18.

ALUMINUM MARQUEE LETTERS, FIT ADLER, Wagner, etc., 9" standard, 95¢; 9" deluxe, $1.25; 12" deluxe, $1.75; 16" deluxe, $3.95; Powers 6B heavy pedestals, $35; Brandt Jr. coin changers, $119.50; 30 ampere rectifiers with tubes, $99.50; underwriters 2½ gallon extinguishers, reconditioned, $20. Winter Bargain Bulletin ready—get yours. S. O. S. CINEMA SUPPLY CORP., New York 18.

STUDIO EQUIPMENT

LARGE ASSORTMENT COOKE, ZEISS, ASTRO lenses—16mm. recording camera, double system; amplifier; microphone; cables and batteries, 1942 model like new, $995; Bell & Howell 35mm. Eyemo camera, 3 lenses, $1,375; reduction printers, from $750. Send for laboratory and recording lists. S. O. S. CINEMA SUPPLY CORP., New York 18.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

POPCORN

MORE VOLUME GUARANTEED WHEN USING our popcorn and seasoning. POPCORN CORP., 100 N. LaSalle St., Chicago.

POPCORN MACHINES

SALE GOOD BURCH, ALSO BOOTH MODEL. POP KLINKEL, Albion, Mich.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and an up-to-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

Nathanson Left $3,536,207

Probate in Toronto this week of the will of the late N. L. Nathanson, who died last May, disclosed an estate of $3,536,207 gross. Bequests outside the immediate family totaled $213,000, the residue being divided equally among his widow, two daughters and a son.

Fire Damages Iowa House

The Crystal theatre at Manning, Ia., was badly damaged by a fire that broke out at 5 A.M. last Sunday. The fire, which apparently started in the boiler room, did not reach the film booth, but damaged the remainder of the theatre.

OBITUARIES

Ackerman of Butterfield Circuit Slain by Thug

While Floyd Ackerman, 45, Bay City, Mich., manager for the Butterfield circuit, was in the act of depositing $1,500 change and receipts into the depository of the Peoples Commercial and Savings Bank last Sunday night, a man of about 24 stepped forward and shot him. As the killer made off with the dropped money bag in the presence of a number of passers-by, Mr. Ackerman was rushed to General Hospital, where he died 45 minutes later. Before his death he described his assailant to the police. The money was from two of Butterfield's four Bay City theatres, the Bay and the Regent. Mr. Ackerman spent his 20 years in show business with the Butterfield circuit. He is survived by his wife and a daughter.

J. F. Norman, Former Tri-State Unit Head

Jesse F. Norman, 56, formerly president of Tri-State Theatre Owners and past president of Independent Theatre Owners of Arkansas, died in his home in Little Rock last weekend. For the past 15 years Mr. Norman had owned and operated the Best at England, Ark. Burial was held in Roselawn Memorial Park, Little Rock. Pallbearers included M. S. McCord, operator of the Rialto; O. G. Wren, operator of the Crescent, and Claude C. Mundo, operator of the Liberty and Rex.

Ben Holmes, RKO Director, Was with William Brady

Ben Holmes, 53, RKO director, who started his career as an actor and was at one time associated with William Brady as stage director, died December 2 in Cedars of Lebanon Hospital, Hollywood, of a lung infection. Mr. Holmes became a screen director in 1927 with Fox. In 1929 he went to Universal, and to RKO in 1931. Among his better known pictures were "Top Hat," several "Saint" stories, "Little Orphan Annie" and "One Crowded Night."

Charles J. McGurk

Charles J. McGurk, writer, died last Saturday at his home in Reno, Nev. He was 54 years old. He was born in West Orange, N. J., and was educated at the Missouri School of Journalism. He worked on newspapers in San Francisco, Boston, Chicago and New York and for numerous magazines, including *Photoplay,* to which he contributed many articles in the middle '20's. He also wrote a number of motion picture scripts and covered various Hollywood assignments. He leaves a widow, Mrs. Mary McGurk, three daughters and a son.

Lieut. Ralph Levin

Lieut. Ralph Levin, manager of the Regent Square theatre in Edgewood near Pittsburgh before entering the service, was killed in action in Italy on October 15, according to word received by his relatives. He was an infantry intelligence-reconnaisance officer.

Cpl. Peter Shawchuk

Word has been received by the relatives of Corporal Peter Shawchuk, USMC, that he was killed in action on an unnamed island in the South Pacific. Corporal Shawchuk, before entering the service, operated the Cadogan theatre, Cadogan.

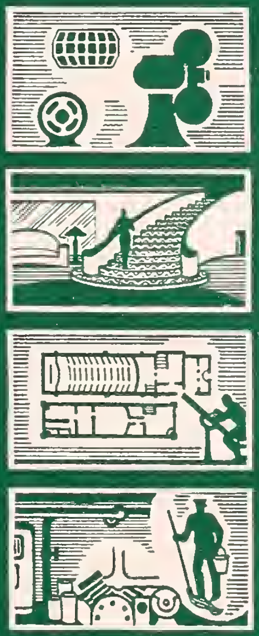
James Holden

Funeral services for James Holden, who died November 29, were held December 2 at the Church of the Holy Spirit, the Bronx, New York. Mr. Holden was a film salesman associated at different times with FBO, RKO and Universal. A sister survives.

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN



SEFING on
WARTIME MAINTENANCE
■■■ Page 76

SHULTZ on
PROJECTION PRACTICE
■■■ Page 66

SCHLANGER on
AUDITORIUM PLANNING
■■■ Page 72

PHYSICAL OPERATION • MAINTENANCE

DECEMBER 11, 1943

BUY MORE
WAR BONDS

How It Feels to Be a Bellwether

"'Bellwether,'" says Webster, "is the leader of the flock." Like RCA and its Purchase Priority Plan for theatre equipment.

That's the Plan, you know, that has taken the confusion out of post-war planning for theatre-owners because it helps you:

(a) plan for post-war needs

(b) set aside the money for them—at interest

(c) reserve a position on the RCA post-war equipment delivery list

To you as a theatre-owner this Plan provides security, freedom in choosing the equipment you need, and even cancellation without penalty, if you change your mind.

Theatre-owners are so enthusiastic over the plan that RCA has *again* found itself the "bellwether"—the leader. We believe that other manufacturers who now also have some form of post-war planning are doing the right thing, and are helping the industry keep on an even keel. And naturally, we're proud that RCA started the trend. RCA, Dept. 70-21, Camden, N. J.

RCA

RADIO CORPORATION OF AMERICA

To Owners of G-E Air Conditioning, G-E Commercial Refrigeration

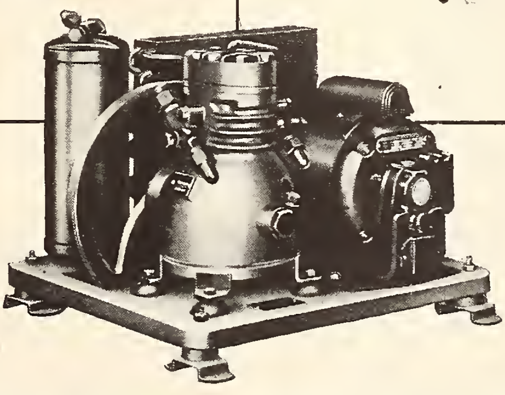
Follow these 4 simple rules to make your equipment last longer

1 **OIL MOTOR BEARINGS** regularly to help prevent damage through inadequate lubrication. Be sure to use the specified kind and amount of oil.

2 **CLEAN COOLING FINS** with a soft-bristled brush. Dust and dirt can do great damage to moving parts—accelerating wear and causing breakdowns.

3 **ADJUST BELTS** for correct tension and accurate alignment. Simple wrench adjustments can prevent needless wear of precious rubber.

4 **KEEP FLOOR SPACE CLEAR** for several feet around your condensing unit...it must have free circulation of air to operate properly.



These are easy jobs that your own maintenance man can do... but they'll pay dividends in giving you longer, better service from your G-E air conditioning and commercial refrigeration equipment. Remember... it's equipment that cannot be replaced just now—so give it the best of care.

When *expert* attention is needed, call in the G-E service man immediately—have him correct the trouble before it gets serious.

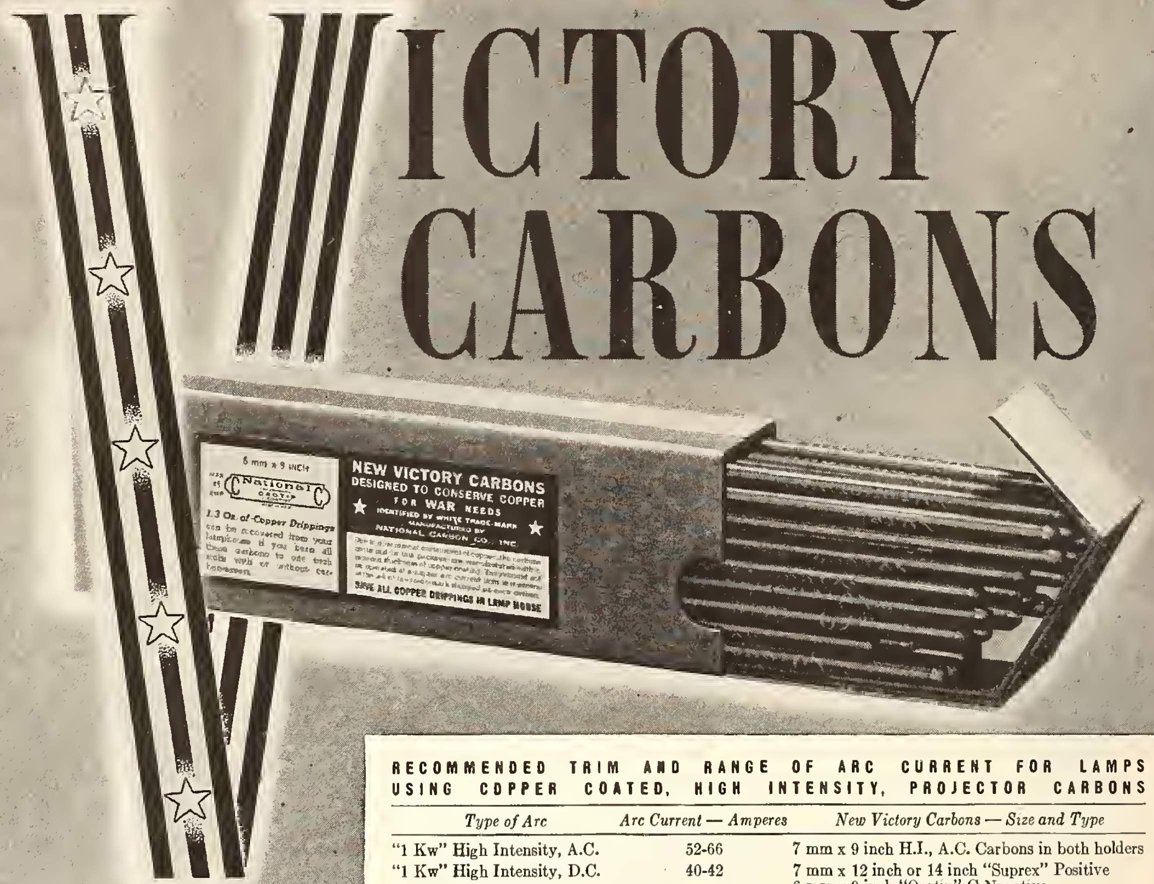
General Electric Company, Air Conditioning and Commercial Refrigeration Divisions. Section 35712, Bloomfield, New Jersey.

☆ BUY WAR BONDS ☆

GENERAL ELECTRIC

Hear the General Electric Radio Programs: The "G-E ALL-GIRL ORCHESTRA," Sundays, 10 p. m., EWT, NBC ... "THE WORLD TODAY" News, Every Weekday, 6:45 p. m., EWT, CBS

Get the most from your VICTORY CARBONS


6 mm x 9 inch
National
1.3 Oz. of Copper Drippings
NEW VICTORY CARBONS
DESIGNED TO CONSERVE COPPER
FOR WAR NEEDS
IDENTIFIED BY WHITE TRADE-MARK
MANUFACTURED BY
NATIONAL CARBON CO., INC.
SAVE ALL COPPER DRIPPINGS IN LAMP HOUSE

RECOMMENDED TRIM AND RANGE OF ARC CURRENT FOR LAMPS USING COPPER COATED, HIGH INTENSITY, PROJECTOR CARBONS

Type of Arc	*Arc Current — Amperes*	*New Victory Carbons — Size and Type*
"1 Kw" High Intensity, A.C.	52-66	7 mm x 9 inch H.I., A.C. Carbons in both holders
"1 Kw" High Intensity, D.C.	40-42	7 mm x 12 inch or 14 inch "Suprex" Positive 6 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C. with *adjustable* feed ratio	42-45	7 mm x 12 inch or 14 inch "Suprex" Positive 6 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C. with *fixed* feed ratio	42-45	7 mm x 12 inch or 14 inch "Suprex" Positive 7 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C.	56-65	8 mm x 12 inch or 14 inch "Suprex" Positive 7 mm x 9 inch "Orotip" C Negative

You can obtain maximum efficiency and economy from your Victory Carbons by observing the following simple rules.

USE CARBON TRIM RECOMMENDED FOR YOUR PROJECTION EQUIPMENT.

The Victory Carbon trims indicated in the above table were established by comprehensive laboratory and field tests to ascertain the best results obtainable in all types of equipment.

OPERATE CARBONS AT SPECIFIED ARC CURRENT.

Better projection and greater economy are obtained when recommended arc currents are maintained. The maximum allowable arc current is stamped on each Victory Carbon at the left of the trade-mark.

CHECK FEED RATIO CAREFULLY.

Changes of arc current alter the ratio of burning rate between positive and negative carbons. On lamps equipped with adjustable feed and formerly operated above 45 amperes arc current, this ratio should be adjusted to meet the new current conditions.

A bulletin describing operation of the new Victory High Intensity Carbons is available for distribution and will be sent promptly upon request.

SAVE THE COPPER

Most of the copper used for plating copper coated projector carbons drops to the floor of the lamp house when the carbons are burned. Continue to save these copper drippings and turn them over to your supply dealer as designated by our government.

FOR VICTORY
BUY
UNITED STATES
WAR
BONDS
AND
STAMPS

NATIONAL CARBON COMPANY, INC.
Unit of Union Carbide and Carbon Corporation
UCC

Carbon Sales Division, Cleveland, Ohio
GENERAL OFFICES
30 East 42nd Street, New York, N. Y.
BRANCH SALES OFFICES
New York, Pittsburgh, Chicago, St. Louis, San Francisco

Better Theatres

Published in every fourth issue of Motion Picture Herald
GEORGE SCHUTZ, Editor RAY GALLO, Advertising Manager

Some Business Statistics of the Future

TAKING WHAT may be called a long view of things, the Department of Commerce estimates that on the basis of the 1942 dollar, the American public will spend $23,000,000 more for recreation in 1946 than in 1940. In 1940 the total in terms of the 1942 dollar was $2,057,000,000. Although there is no reason to expect the share of the motion picture business to be any less than it is today, the increase is of interest principally as an expression of faith in the endurance of our society in general, and a happy forecast for our particular industry.

A number of other industries are given even a brighter future in the Department of Commerce figures for the future, so far as they deal with consumer consumption of goods and services. But it is important to note, not only with respect to 1946, but relative to the hectic months to come immediately after the war, that the motion picture industry, throughout the war, has remained essentially in its own regular business, so that during the post-war years it will not be struggling with the tremendous labors of physical reconversion and [this is something the industrialist shudders over] corporate adjustments to the financing of that reconversion.

What post-war planning means to the industrialist occupies 60 pages of a booklet issued by the Research Institute of America, of whose board of editors Leon Henderson is chairman. Although the motion picture exhibitor belongs to the nation's fifth industry, he obviously was little in the mind of those who prepared those 60 pages of counsel on the factors of post-war planning. That represents a happy condition to be in, one enjoyed by few classes of businessmen.

Bearing on the Theatre Business

Some things in the booklet may bear passing on, however. For example, how long will the war last? "Plan on these assumptions," says the booklet:

"Military procurement plans are geared to a long war. However, no matter how unlikely the actual event, your planning should prepare you for quick ending of the war. A test question is: Where would you be if Germany surrendered tomorrow?

"A good working assumption is that the German phase of the war will be successfully completed some time between the Spring and Fall of 1944 and that the Pacific war will be won a year later. Treat this merely as a foundation for planning and not as a prediction [a fair warning!]. Plans based on a reasonably quick victory can easily be modified if the war drags on. Plans geared to more distant victory may leave you high and dry if the war should end suddenly."

As to wartime resumption of civilian productions "Discount the talk you hear about an early substantial increase in the production of civilian supplies. The fact that we're still short on some materials means no quick return to civilian manufacture — except for occupation needs abroad. Even more important, the manpower shortage will continue critical until at least the Spring of 1944."

Post-War Sources of the Theatre Dollar

Item 1 (*not too cheerful*) — "Between 7 and 9 million servicemen will be looking for peacetime jobs. They will be added to the approximately 50 million employables from the home front, making a total working force of between 57 and 59 millions of people. This figure is a net total estimate, in which allowance has been made for the millions in the labor market who will withdraw voluntarily — housewives, students, etc."

Item 2 (*Very good*)—"Some $65,000,000,000 in savings will have been accumulated during 1942 and 1943. It is estimated that this amount will increase to $100,000,000,000 by the end of 1944."

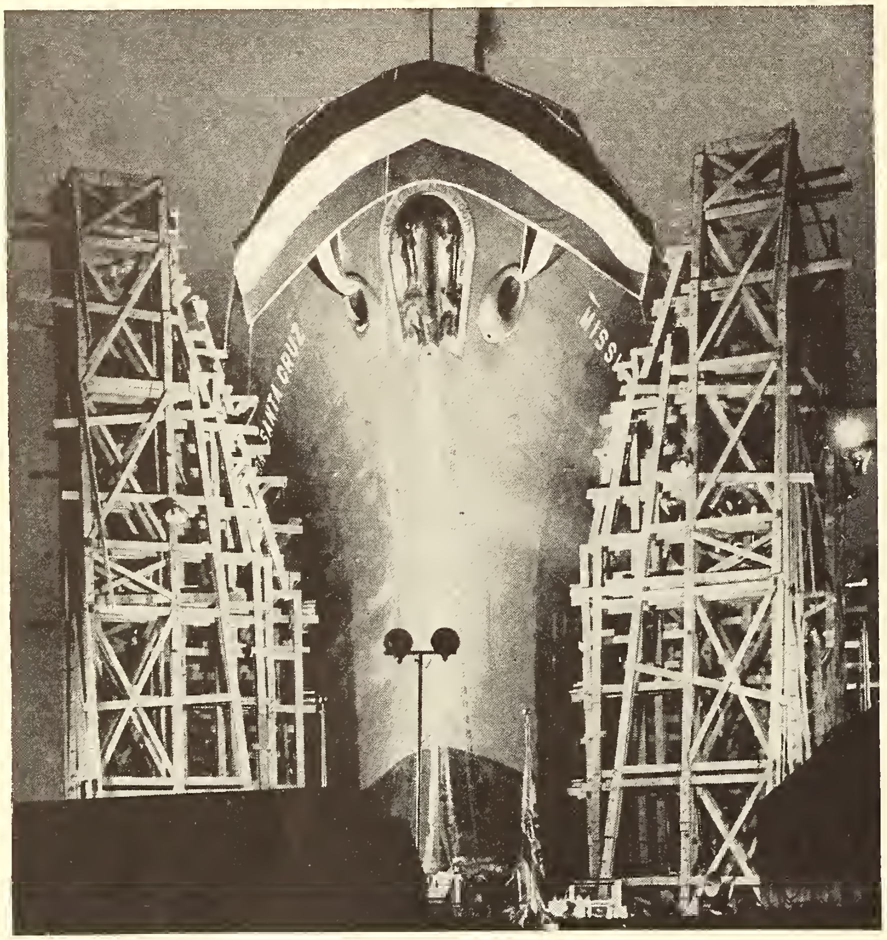
Item 3 (*okay also*)—"Installment sales and loans which totaled about 6.2 billion dollars at the end of 1940, are now down to approximately 2.2 billions dollars."

"Keep your eye on the employment index," the Institute advises.

Relatively, the motion picture theatre business can coast right into peacetime operation with not much more than a tuning up and a new paint job—then enjoy operating at last without Priorities! Or can it? Our counsellors at the Institute answer this way:

"The War Production Board is now planning to exercise control over the reconversion process. Whether WPB or a new executive agency holds the reins, the release of materials and machine tools to civilian industries will be controlled as demand runs ahead of supply. WPB is now working on plans to select industries which will get the first released critical materials. Those industries which can accomplish substantial reconversion and which yield a large number of jobs will be given the right of way. The automobile industry, the building trade, the furniture and jew-

Problems of wartime theatre servicing getting a going over by Altec executives at an organization conference in New York December 1-3, attended by 50 field managers. Shown are M. L. Conrow, president; E. O. Wilsckhe of Altec-Lansing; George Carrington, vice-president; Harold M. Bessey, secretary-treasurer.



usAIRco EQUIPPED TANKER

Going Down the Ways

WITH the lights and ceremony of an opening night under a marquee, the tanker S. S. Mission Santa Cruz is launched by Marinship at San Francisco.

22 tankers recently launched by Marinship have usAIRco equipment aboard — 18 ships are under construction.

In the days before usAIRco units went to war, Theatre owners staged ceremonies like this launching — bright lights, bunting, speeches on the outside — usAIRco equipment on the inside.

To speed the day when new Theatres will open, and usAIRco Comfort Cooling units will again be your Box Offices' best booster, there'll be many night launchings like this.

Every night and every day shipyard workers and men of the merchant marine keep a long line of supply ships sliding down the ways to their front line assignments.

usAIRco equipment is on duty today on shipboard, in factories, in air bases. The same equipment that is being used now will soon be available for you and your Theatre. Anticipating that time, why not build your Air Conditioning plans around usAIRco Theatre Comfort Cooling.

UNITED STATES AIR CONDITIONING CORPORATION

Profits in Cooling for the Exhibitor

NORTHWESTERN TERMINAL • MINNEAPOLIS, MINNESOTA

usAIRco Theatre AIR CONDITIONING

elry industries and similar activities using a comparatively large proportion of labor to fixed capital and materials will be favored."

Memoranda—

The office of Theatre Equipment Section of the WPB Service Equipment Division has moved. The new address, according to a communication from A. G. Smith, chief of the section, is as follows:

War Production Board—WPB Department 7730, Theatre Equipment Section, Service Equipment Division, Room 2211, Temporary D Building, Washington, D. C.

It will probably take a full page of your memorandum book, but it may be worth it.

•

The dates for the next Society of Motion Picture Engineers convention are April 25, 26 and 27, says W. C. (Bill) Kunzmann, SMPE convention vice-president these many, many years. The wartime meetings of the society, of both the parent body and the branches, have been— which may seem surprising to some—well attended. One of the major contributions of the motion picture business to the war is technology; the SMPE is its technological clearing house. . . The 1944 spring conference will be held at the Hotel Pennsylvania in New York.

G. S.

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Check these Bigelow Carpet Counsel features for your after-the-war carpet buying

THE RIGHT CARPET FOR THE RIGHT TRAFFIC AREAS

Theater entrance carpet has to take it. The owners of the Fairfax Theater in Oakland, California, wanted carpet that would look well and wear long. They got it from Bigelow Carpet Counsel in a special Bigelow Wilton Carpet.

"When it comes to carpet —come to Bigelow"

"When it comes to carpet —come to Bigelow"

COLORS AND PATTERNS FOR EVERY TYPE OF ROOM

Long narrow halls or large bare lobbies can be made warm and inviting. It's all a matter of the right design and color. Bigelow Carpet Counsel, after the war, will again give you expert advice.

NO EXTRA COST PER SQUARE YARD

In such installations as the Embassy Hotel in Chicago, expert laying of carpet around posts and in corners saved carpet waste. When Bigelow looms again weave contract carpet, Carpet Counsel will eliminate time-and-money-wasting guesswork.

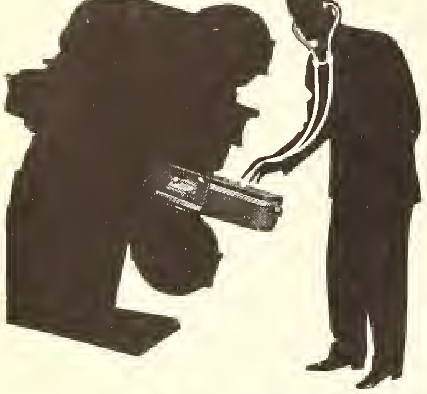
"When it comes to carpet —come to Bigelow"

BUY WAR BONDS

RUGS & CARPETS BY THE
BIGELOW WEAVERS
Woven on Power Looms in U.S.A.

BIGELOW-SANFORD CARPET CO., Inc.
140 MADISON AVENUE, NEW YORK 16, N. Y.

Keep 'Em Running!



Exhibitors of America have many duties to perform these war days. You build unity and morale through motion picture presentations—and you promote and support the various government drives that are initiated to spur war production and civilian defense.

RCA Service, like exhibitors, is carrying on important war duties: RCA engineers are rendering scheduled service to projection room equipment in thousands of theatres to "Keep 'em Running"—and other RCA Service groups are installing military equipment and instructing personnel, in this country and at the battlefronts.

The RCA Service organization is today more than nation-wide . . . it is world-wide . . . serving the home front and battlefronts too!

FOR VICTORY
BUY
UNITED STATES
WAR
BONDS
AND
STAMPS

RCA

RCA SERVICE CO., INC.
RADIO CORPORATION OF AMERICA
Subsidiary
Camden, N. J.

FOREST *arc-light* PRODUCTS

SUPER MCS
LD-60, LD-40, LD-30
RECTIFIERS
UNIVERSAL TRIM
ONE KILOWATT
LAMPS
RECTIFYING
TUBES
SCREENS

FOREST MANUFACTURING CORP.
200 MT. PLEASANT AVE. NEWARK, N. J.

The LIGHT on your SCREEN

By CHARLES E. SHULTZ
Member SMPE . . . Honorary Life Member LOCAL 365, IATSE & MPMO

An Easy Practical Way To Control Carbon Feed

FOR THE PAST month I have been swinging through the Midwest visiting manufacturers and projectionists. While I was in Toledo, Ohio, I dropped in to have a chat with projectionist Harold Plumadore, of Local 228, at the Westwood Theatre. Harold is using Motiograph projectors, Western Electric sound with Universal bases, Strong 17-B-5 Suprex type lamps and Strong six tube rectifiers. The theatre has a well illuminated screen and the projection room was as clean as a whistle.

One thing which particularly impressed me was a system which Harold has worked out to maintain the proper positioning of his carbons. This system is simple and effective and a good deal of common sense is shown in its use. I asked him to drop me a letter outlining the details of this system, because I really feel that it may prove helpful to other projectionists working on the same type of equipment. This is his letter:

"When you visited me in Toledo you asked me if I would write you and explain just how I adjust the controls on a suprex carbon arc lamp having independent negative feed control so that I have smooth even feeding of the carbons. I have Strong Mogul 17-B-5 lamps and Strong 6-tube rectifiers and am using 6-mm. Victory negative carbons with 7-mm. Victory positive carbons at the rated current of 45 amperes; however, I feel that most of the sketches and suggestions I am enclosing will apply equally well to the same type of projection lamp equipment made by other manufacturers.

"There are three controls (see drawing on page 68) for adjustments to obtain the proper feed on this type lamp:

"*One,* the arc control motor rheostat whose primary function is to increase or decrease the motor speed and, consequently, the arc amps as the rheostat is advanced or retarded.

"*Two,* the power output control from the d.c. supply source, whether it be generator field or rectifier tap switch, or ballast rheostat, is set for greater or smaller output, depending on whether it is desirable to lengthen or shorten the length of arc gap.

"*Three,* the cam adjustment on the negative feed, which is set to increase or decrease the negative feed, depending on whether the arc is drifting toward or away from the reflector respectively.

FEED MOTOR ADJUSTMENT

"Before attempting to adjust the motor speed I suggest that the projectionist check the ammeter on the lamps to see that they are reading correctly, as I have found many meters to be off 2 or 3 amps after being in service for a time. The best way to do this is to secure a standard laboratory test meter from the service man or the local power company, or any other available source, and connect it in series with the lamp meter.

"The next procedure is for the projectionist to decide exactly what current he is going to use at the arc. This, of course, will be determined by the amount of light needed in each individual theatre, and by the limitations of the current carrying capacity of the trim used. For instance, take the Victory 6x7 trim, which is rated at 45 amps maximum current: I would suggest that the adjustments be made in the following manner:

"Strike the arc and set both carbons on the imager lines and then adjust power supply so that the lamp ammeter reads exactly 45 amps.

"Now watch the ammeter to see if it *stays* at 45 amps. If amperage falls slowly below 45 amps, *increase* motor speed. If the ammeter rises slowly above 45, *decrease* motor speed.

"The same procedure is to be followed with other trims and other current, in each case setting the motor control rheostat to maintain the desired amperage.

"To the users of Strong Mogul lamps I suggest that the motor speed be set so that the vertical drive shaft revolves between 18 to 19 r.p.m. (*See sketch of lamp controls,* page 68). This is just right to burn the Victory 6x7 trim at 45 amps.

"*Once the motor speed has been set it should not be moved to overcome improper feeding of the carbons.* This is the most important point in the whole discussion. In my case, I don't move my motor control rheostat once in, say, six months. I will show with the following sketches how this can be done.

NEGATIVE FEED CONTROLS

"If the arc drifts as shown in *Figure* 1, *decrease* the amount of negative feed. If it drifts as shown in *Figure* 2, *increase* negative feed.

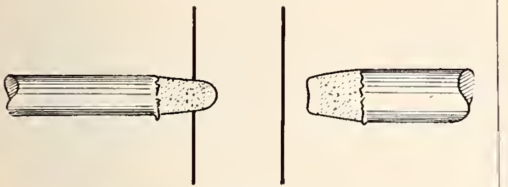


FIGURE 1—Negative too fast.

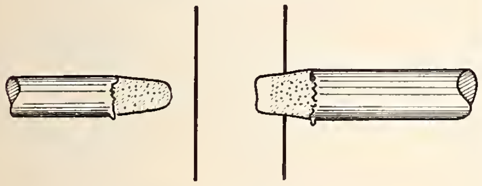


FIGURE 2—Negative too slow.

"It is important to adjust the negative carbon so it stays on imager line, as proper positioning of the positive depends on proper position of the negative.

POWER SUPPLY ADJUSTMENT

"After the negative has been adjusted to stay on imager line, and if the arc gap is too short, as shown in *Figure* 3, *increase* the power supply. If the arc gap is too long, as shown in *Figure* 4, *decrease* the power supply.

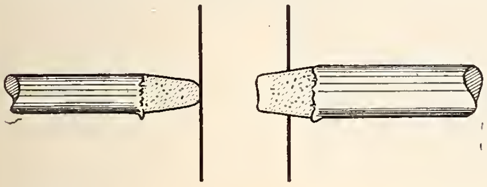


FIGURE 3—Power supply too low.

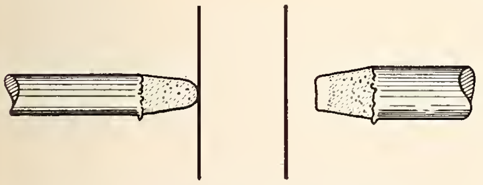
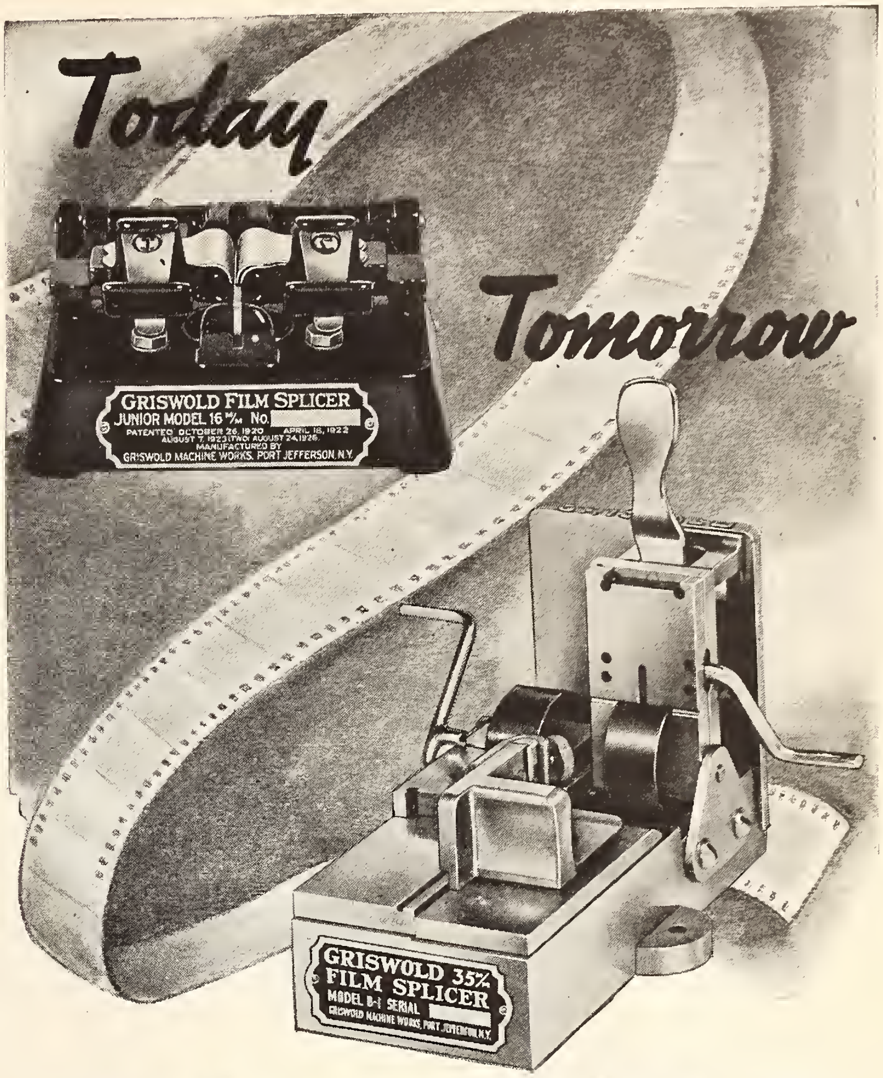


FIGURE 4—Power supply too high.

"Finally, it may be necessary to repeat any of these three adjustments because any one adjustment affects the others slightly. This final adjustment should be made bearing in mind the function of the three controls, namely: *the motor speed control rheostat controls arc amperes; the d.c. power supply adjustment controls arc gap length; and the negative cam adjustment controls the position of the negative.*"

That's Harold's story, fellows. I checked this general plan with the manufacturer of



GRISWOLD FILM SPLICERS *lead the way!*

Today, Griswold Film Splicers enjoy universal preference because they offer, at a popular price, a high-precision device that makes it easy to cut and join motion picture films.

Tomorrow, Griswold Splicers will continue to hold that preference through a new, advanced design which is fully perfected, fully patented and ready to go into production as soon as Victory is won and our war production work permits. Like today's Griswold Splicers, the new design will be made in models for all film sizes and will carry on the Griswold tradition of highest quality at popular prices.

Today, Tomorrow—look for the name Griswold on the Splicer you buy.

GRISWOLD MACHINE WORKS
PORT JEFFERSON, NEW YORK

HELP CONSERVE MATERIALS
STOP WASTING CARBONS!
HUNDREDS OF THEATRES EVERYWHERE
CUT CARBON COSTS 10-25%

with DROLL PROCESSED CARBONS

You burn every inch of Droll Processed Carbons. No wasteful stubs.

Simply join two of these ready-for-use carbons with the sleeve of pure copper which matches the copper coating on the carbon, and which is consumed without altering light quality or intensity. When a carbon is burned to about 3″ it is fitted onto another. No dirt, delay, work or machine to buy.

Available for the following trims:

Negatives	Positives
6 mm x 9″	6 mm x 12″
7 mm x 9″	7 mm x 12″ x 14″
	8 mm x 12″ x 14″

and high intensity 13.6 mm x 22″ (machined for adapters) which provide 20 minutes more burning time per trim. Low intensity carbons are not processed.

Order today. Shipped f.o.b. Chicago at regular carbon list prices plus $1.00 per hundred for milling, drilling and clips; less 5%, 10 days.

DROLL THEATRE SUPPLY CO.
351 East Ohio St. CHICAGO ILL.

"Back the Attack - - - With War Bonds"

SUPER SERVICE
La Vezzi
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La Vezzi
SUPER SERVICE
"The Worlds Finest Projector Parts"

OUR COURSE 'TIL "V-DAY"

Today, our efforts and facilities are focused on winning the War. But we're still doing all we can to supply your needs too.

LaVezzi Machine Works
180 North Wacker Drive Chicago, Illinois

his lamps and they are of the opinion that it is sound in principle.

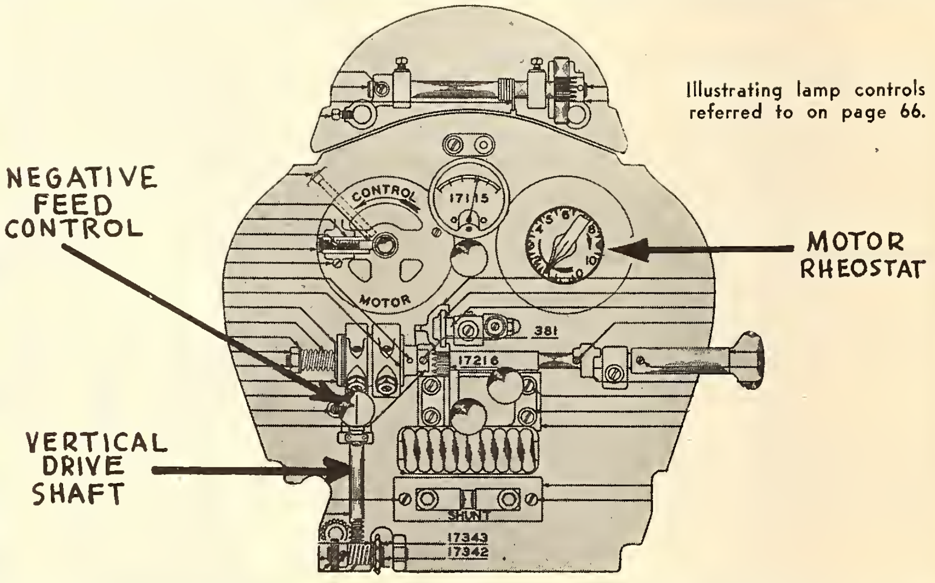
How about hearing from some more of you on your solutions to problems like this? Remember, they can't help anyone but yourself while they're in your head, but they may prove of real benefit to many other projectionists if we can put 'em in print.

•

Lumens, Foot-Candles And Total Light Output

JAMES WALKER, projectionist of Phillipsburg, N. J., is bothered by those terms *foot-candles* and *foot-lumens*. He writes:

"When you speak of the light falling upon a motion picture screen you always use the term 'foot-candles' to describe the amount of light. You pointed out in a recent issue that 'foot-lamberts' were used to describe the light reflected from the screen. What I would like to know is, when is the term 'lumens' used, and how does one go about finding out how many lumens he has from his projectors?"



Illustrating lamp controls referred to on page 66.

Thanks for this one. I believe there are many projectionists who are a bit puzzled about just how to determine the number of *lumens* output for their projection system.

The easy way of understanding just what the term means is to think of it as *the total light leaving the projection system on its way to the screen.* How this light will be spread over the surface of the screen, and how large that surface is in area, will determine how much of this total light will be present at any point on the screen surface.

One *foot-candle* of light falling upon a surface simply means that there is one lumen of light falling upon one square foot of the surface. By the same reasoning it becomes evident that one lumen of light falling upon a surface of two square feet will give half a foot-candle of light because the same total light has been spread over a surface twice as large and therefore it is only one half as bright at any point on that surface.

If this explanation puzzles any of you at all, here's an easy way to visualize the whole situation in everyday terms:

Suppose that you have two pieces of toast to be buttered and one is twice as great in area as the other. You have a piece of butter for the job which is just so big. You can have the small piece of toast with that butter spread over it thickly or you can have the big piece with the same amount of butter spread thinly.

The number of lumens of light output from your projection system is the piece of butter. The two pieces of toast are screens of different area. The smaller screen will have more light from the same number of lumens just as the butter was spread thickly on the smaller piece of toast, but the same amount of butter had to be spread thinner on the larger piece. There is less butter at any point on the larger piece of toast, and less light per square foot on the larger screen.

FINDING LIGHT OUTPUT

The method of determining how many lumens of light output your projection system produces, is given as follows, and it's not much harder to do than buttering that toast.

1. Obtain a photometer or foot-candle meter and take readings of the light falling upon your screen *with your projector running,* and *no film* in the gate. The three positions in which to place the meter while taking these readings are the center, and each side halfway between top and bottom and 1 foot in from the edge.

2. Measure the width and height of your screen image in feet.

These are the only figures needed to

LET'S PEEK INTO THE FUTURE

and get a glimpse of the far-reaching developments in projectors and sound systems.

Motiograph

PROJECTORS AND MIRROPHONIC SOUND

Come Victory, Motiograph will make available to you a brand-new Motiograph projector and a brand-new Motiograph-Mirrophonic sound system line which will embody many new and major improvements in projectors and sound systems. Pioneering for 47 years, it's only natural that first announcements of these developments should originate here at "projection headquarters".

Motiograph's post-war projector will be truly a projectionist's projector. It will embody all of those features he has always wanted but never enjoyed.

Brilliant engineering, sound design, exacting craftsmanship, and the use of finest, new war-tested materials will attach a new meaning to the terms "long life", "reliability", "carefree operation", and "beauty of appearance".

There will be no "bugs" in this new Motiograph Projector, when it is released for sale. Exhaustive research, careful planning, and sufficient time for testing under all conditions will forego the possibility or necessity of making guinea pigs of theatres.

We recommend that you acquaint your Motiograph Dealer with your post-war requirements now. This will make sure of your being notified at the earliest possible moment as to when this fine new equipment is to be available.

MOTIOGRAPH

"Since 1896"

4431 W. Lake St. **Chicago 24, Ill.**

"HASTEN THE RETURN OF PEACE—BUY MORE WAR BONDS NOW!"

compute the number of lumens your projection system is producing, and this is how you use them:

Add the foot-candle readings of each of the positions on the screen and divide the result by the number of readings taken. Multiply the result by the height of the screen, then multiply this result by the width of the screen, and you have the number of lumens produced by your projection system with approximate accuracy.

For example, let's suppose we have obtained these figures: *Foot-candles at left side,* 14; *foot-candles at center,* 20; foot-candles at right side, 14; height of the screen in feet, 11; width of the screen in feet, 15.

We add the three readings: $14 + 20 + 14 = 48$; then we divide 48 by the number of readings taken (3): $48 \div 3 = 16$, which figure represents the approximate average number of foot-candles of light spread over the screen surface; then we multiply 16 by the height of the screen (11 feet): $16 \times 11 = 176$; and multiply 176 by the width of the screen (15 feet): $176 \times 15 = 2640$ lumens.

This example shows that a screen image 15 feet wide and 11 feet high, with a screen illumination of 14 foot-candles at each side, and 20 foot-candles in the center, will require a projection system with an output of 2,640 lumens.

In cases where great accuracy is required, it is necessary to take readings of the light at more than three points on the screen surface. Some laboratories take readings in as many as nine points on the surface of the screen to obtain very accurate values for the average light upon the screen surface. The three readings suggested here are sufficiently accurate for general use, however.

•

Carbon Trim Gauges Proving Very Accurate

Letters received from all points on the compass, from both managers and projectionists, indicate that the reel gauges published in the September and October issues of Better Theatres are in wide use. The general acceptance of this means of saving the copper so desperately needed in our war effort shows clearly the willingness of exhibitors and projectionists everywhere to co-operate in the all-important job of conservation. Space limitations make the publication of the letters received impossible, but I should like to thank sincerely all those who are co-operating in this way. The savings in copper drippings will run into tens of thousands of pounds of precious metal.

One letter, from projectionist H. S. Humphrey of Grenfell, Sask., Canada, one of our partner countries of the United Nations, interested me especially because he has gone to the trouble of calculating the accuracy which he has been able to obtain with the gauges. He writes:

"Your trim gauge, as diagrammed in the issue of September 16th, is really a pippin. I have mounted my copy and find it excellent. I made a carbon saver of my own for both sizes and use them up to the limit, rarely discarding more than half an inch. I find this excellent to see at a glance how much running time is left on the reel.

"On mine I pasted calendar figures as yours were too small for quick vision when minimum amount of light is in the booth. What I want most now is a reverse set of figures to be viewed through a mirror, as I operate alone and usually sit between the two machines. My projectors have no glass peephole in the magazines, so I have to watch through a mirror.

"I did not even have to gum my gauges in since I could pinch them at the rim and hub of the magazine, where they will stay 'put'. I must tell you, too, that on a 250-minute run last week (four hours and 10 minutes) your gauges were out less than 2%—1.8%, to be exact. This is remarkable accuracy."

It is interesting to note that an error of 1.8% would be equal to 22 seconds in 20 minutes, which is somewhat more accurate than I had suggested at the time the gauges were published. The error may be slightly higher or lower, depending on the effect of atmospheric conditions. Tests which I ran showed the average error under various conditions of humidity to be about 2.5%, and I am very glad that they are proving more accurate than this in general use.

OUT FRONT
DOWN FRONT
BACK THE ATTACK WITH WAR BONDS

BACK UP OUR BOYS
AT THE FRONT
PUSH THOSE WAR BOND SALES

NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

THERE'S A BRANCH NEAR YOU..
WHICH, COME VICTORY, WILL HAVE THE Simplex HIGH UTMOST IN PROJECTION ARC LAMPS

METHODS in MANAGEMENT

A department for newcomers to theatre operation

The Responsibility of the Assistant Manager for Details

• The sixth article in a series by the editor of the Managers Round Table, who also discusses miscellaneous considerations in the safe, constructive handling of patrons

THE ASSISTANT manager of a theatre should relieve the manager of the necessity to watch every detail of routine operation. Some managers neglect to familiarize their assistants with his duties, relegating him to the functions of a "stooge" instead of preparing him for bigger responsibilities. Obviously no manager who works for a circuit is ready to step into a higher position in the organization unless there is a man capable of filling the vacancy his promotion will create. The necessity therefore of training his assistant in *all* details of operation and advertising is doubly important if the manager himself expects to make progress.

The normal duties of an assistant should exclude advertising until such time as he can handle it without neglecting his supervision of routine details.

The service staff is an important part of the assistant's work. He should interview all applicants for positions, give frequent inspirational and instructional talks to the staff, and attend the weekly staff meetings. He should supervise fire drills, the lost and found department, the working schedules and reliefs, check the uniforms and determine those in need of cleaning, and assume full responsibility for the conduct, organization and supervision of all members of the service department.

He must also closely check on plan of seating patrons ("fill and refill plan").

With the cleaning crew, the assistant manager should arrange and supervise the plan of procedure for the help, set up a schedule for day porters and anticipate and order supplies for this department, confer daily with the head cleaner or superintendent, and make a physical inspection according to regular schedule each day.

He is delegated with the responsibility of ordering necessary supplies, and seeing that the maintenance man relamps dark sockets daily. He must also check on the condition and repair of seats, furniture and equipment requiring daily or frequent inspection.

In summer and winter he must keep a watchful eye on the temperature, anticipating changed conditions based on increase or decrease in fill conditions and advise the engineer so that he can regulate as necessary the equipment accordingly. (Like the manager, the assistant should familiarize himself with the operation of the heating and cooling plant sufficiently to give necessary instructions to the engineer in an intelligent manner.)

The treasurer's department also comes into the assistants' purview. Tickets should be inventoried weekly and the petty cash should be checked. Tickets must be unpacked, checked, and stored upon receipt.

The doormen's and cashier's schedules should be set up and supervised by the assistant. He must check the general efficiency of these workers and provide an extra ticket-taker or cashier during peak hours and assign someone to answer incoming calls if the cashier is too busy to do so. He should check all price changes, price signs, and see that the closing sign is properly placed each evening. And the assistant is likely to be a proper person to take the receipts to the bank.

When the assistant has succeeded in getting the details of his immediate responsibilities down pat, the manager can start to intrust him with part of the advertising. He might begin by looking over press-books and be encouraged to do some promotion work of his own. Gradually he should be taught the rudiments of advertising, newspaper layouts, lobby displays, exploitation and ballyhoo.

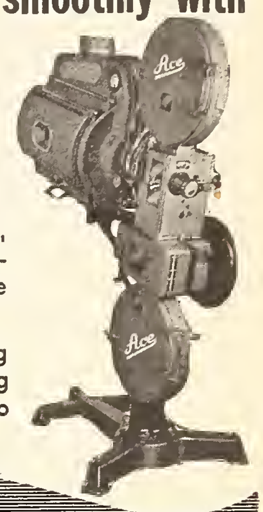
•

ANNOYERS OF WOMEN

Women patrons are occasionally annoyed by moral degenerates who take advantage of the darkness of the motion picture auditorium. Many women are ashamed to report such occurrences, but some will do so. When they are reported, the manager should make every effort to have the woman prosecute the guilty person so that the offender will not be encouraged to repeat the offense.

Care must be exercised in these cases so that the theatre will not be liable to suit for slander. *Unless the manager actually sees the offender committing some overt act, neither he nor the theatre owner can*

(*Continued on page 83*)



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READ THE ADS — *they're news!*

A Stadium Type Plan For Upward-Sloping Site

HOW TO DESIGN
a Motion Picture Theatre

One of a Group of Articles on Theatre Planning

By BEN SCHLANGER

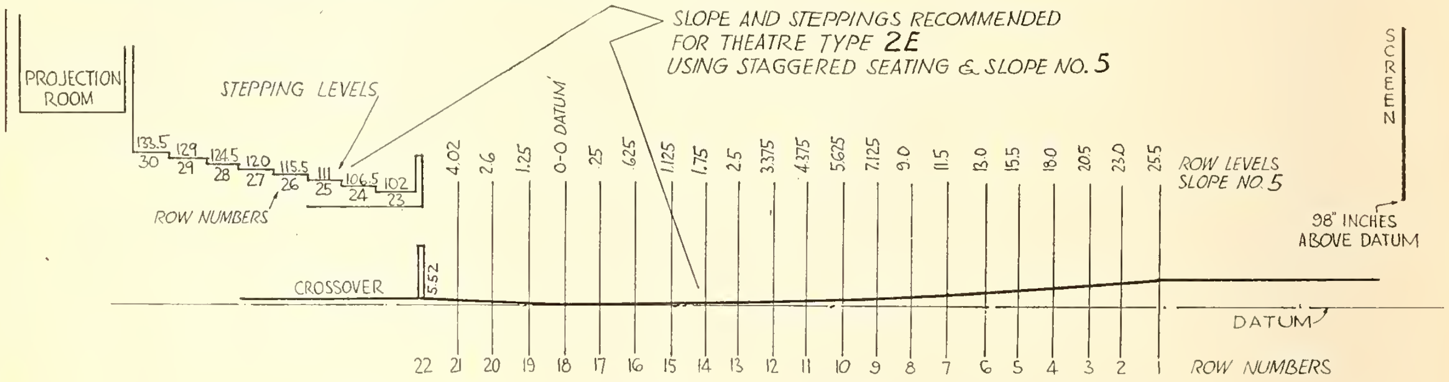
WE NOW COME to a rather exacting stadium type of auditorium with a floor pitch scheme making greater use of the "reverse slope" principle than the plans previously submitted in these articles. The problem is that of Auditorium Type 2E, as classified in the March 6th issue; this is one built on ground sloping 2 feet or more upward toward the screen and having a total seating depth of not more than 30 rows including the stadium.

Also shown is a floor pitch scheme for an auditorium having a total seating depth of *more* than 30 rows on ground sloping less than 3 feet in any direction (Type 2D). It is interesting to contrast the difference in treatment between the two because of the variation not only in seating capacity, but in ground conditions, which each scheme takes full advantage of. (In the November 13th Type 2D was discussed in relation to a plan for ground sloping downward.)

Radically differing from the arrangement for Type 2D, the scheme for Type 2E, which applies Floor Slope No. 5 as described in the March 6th issue, places the projection room *behind* and only slightly higher than the last stadium row. This location creates the extra area needed on the main floor for a foyer, lobby, etc. Incidentally, an unusually desirable projection angle is obtained in this plan.

No crossover is required behind the last stadium row in this plan because the seating capacity does not warrant one; the stadium would be entered from short stairways at the front end of this section.

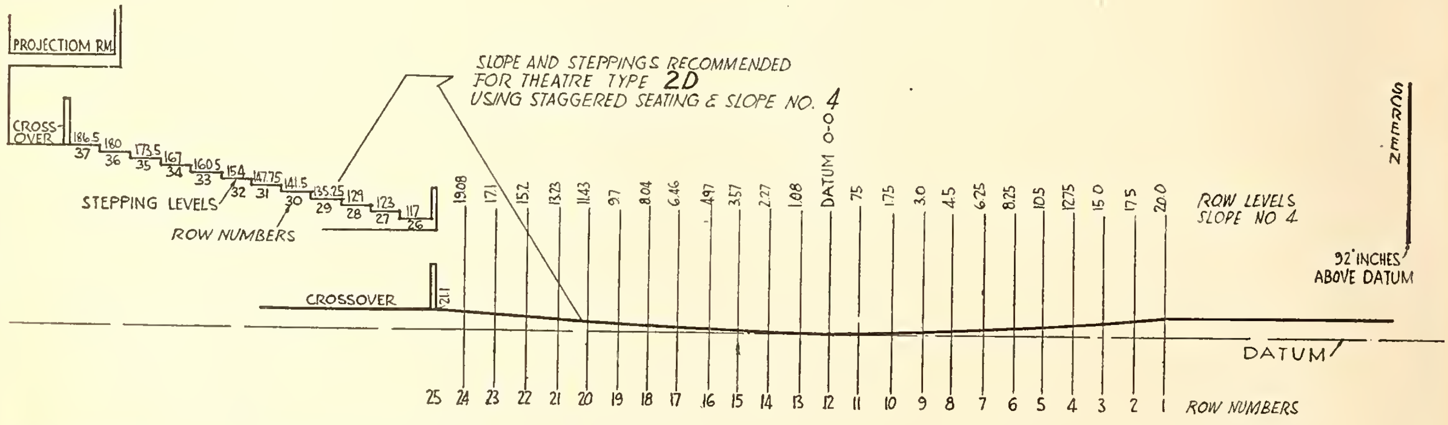
Were a seating plan to be used wider than 28 seats across, however, a rear crossover would be desirable. In that case, the projection room would be raised so as to


PROJECTION ROOM
STEPPING LEVELS
ROW NUMBERS
133.5 129 124.5 120 115.5 111 106.5 102
30 29 28 27 26 25 24 23
SLOPE AND STEPPINGS RECOMMENDED
FOR THEATRE TYPE 2E
USING STAGGERED SEATING & SLOPE NO. 5
SCREEN
4.02 2.6 1.25 0-0 DATUM .25 .625 1.125 1.75 2.5 3.375 4.375 5.625 7.125 9.0 11.5 13.0 15.5 18.0 20.5 23.0 25.5
ROW LEVELS SLOPE NO. 5
98" INCHES ABOVE DATUM
CROSSOVER
5.52
DATUM
22 21 20 19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1
ROW NUMBERS

FLOOR PITCHES FOR STADIUM TYPE AUDITORIUM WITH 30 ROWS OR LESS (see text)

An adaptation of Floor Slope No. 5 to conditions designated (March 6th issue) as Auditorium Type 2E, on ground sloping 2 feet or more upward toward the screen and having a total seating depth of 30 rows or less.

Levels are noted in inches and decimal parts of an inch (up to one-hundredth of an inch). For practical construction purposes five-hundredths of an inch would be sufficiently accurate. In forming floors at the main floor, an accurate template taking in three rows at a time should be used to run the cement finish of the floor.


PROJECTIOM RM.
CROSS-OVER
186.5 180 173.5 167 160.5 154 147.75 141.5 135.25 129 123 117
37 36 35 34 33 32 31 30 29 28 27 26
STEPPING LEVELS
ROW NUMBERS
SLOPE AND STEPPINGS RECOMMENDED
FOR THEATRE TYPE 2D
USING STAGGERED SEATING & SLOPE NO. 4
SCREEN
19.08 17.1 15.2 13.23 11.43 9.7 8.04 6.46 4.97 3.57 2.27 1.08 DATUM 0-0 .75 1.75 3.0 4.5 6.25 8.25 10.5 12.75 15.0 17.5 20.0
ROW LEVELS SLOPE NO 4
92" INCHES ABOVE DATUM
CROSSOVER
21.1
DATUM
25 24 23 22 21 20 19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1
ROW NUMBERS

The floor pitch scheme immediately above is an adaptation of Floor Slope No. 4 to Auditorium Type 2D (as classified in the March 6th issue). See text.

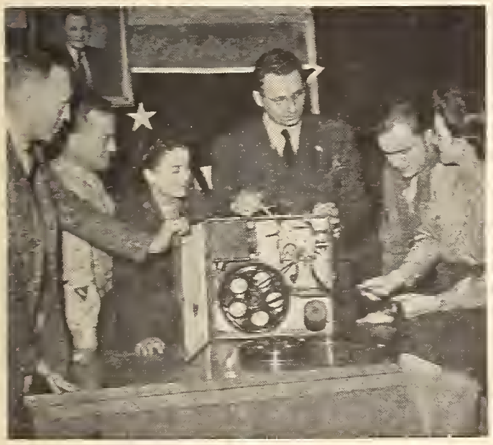
come out, in its forward portion, over the crossover.

The greater use of the "reverse" principle is advised because of the relatively high position of the ground anticipated in Auditorium Type 2E. A certain disadvantage in such an extreme upward slope at the front is recognized: the vertical viewing angle from the first eight rows is a little more than it should be; however, only eight rows, and these closest to the screen, are involved, and the remaining main floor rows have highly desirable vertical viewing angles, while those of the stadium seating are the most efficient obtainable in any design.

It is conceivable, indeed, that even though ground conditions did not directly advise it, this scheme might well be adopted because of the excellent viewing conditions it provides in the rear two-thirds of the main floor and all of the stadium. Such an instance might be, for example, when it is desired to make the stadium a luxurious loge section.

The vertical angles could be improved also in the first eight rows by increasing the distance from the first row to the screen. An increase of as little as 6 feet would give the first eight rows good vertical viewing angles.

The stadium section could be enlarged by eliminating rear rows of the main floor according to the number of additional rows desired in the stadium. Now, if this increase in the stadium were no more than three rows, the height of the stadium risers given for the first eight stadium rows would be the same; in the three rows added to the rear, the height of each riser would be ¼-inch more than the heights given for the last three stadium rows as shown in the drawing. In any case, the level of the front stadium rows is kept at 96 inches above the last row of the seating on the main floor.



Exhibiting a bit of projector history—early portable equipment, suitcase size, developed in 1913 by the late Herman A. DeVry, founder of the company bearing his name, in peacetime a manufacturer of projection and sound equipment for both 16-mm. and 35-mm. film, for use in theatres and in schools. The present heads of the company, Edward B. and William C. DeVry, are shown displaying the 1913 portable projector, at the Chicago plant, to Army men and WACs who are studying electronics at the DeForest Training School. Now making Army and Navy motion picture equipment, the company has announced release to subcontractors, royalty free, of a number of patented processes.

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May we urge that you *put your chair replacement funds in U. S. War Bonds*—the world's soundest investment?

We know, and all America knows, what a magnificent job theatre operators throughout the country have done in the sale of War Bonds in this crisis.

We count our cordial relations with such an industry a real privilege.

REPORT FROM THIS SECTOR ON THE HOME FRONT!

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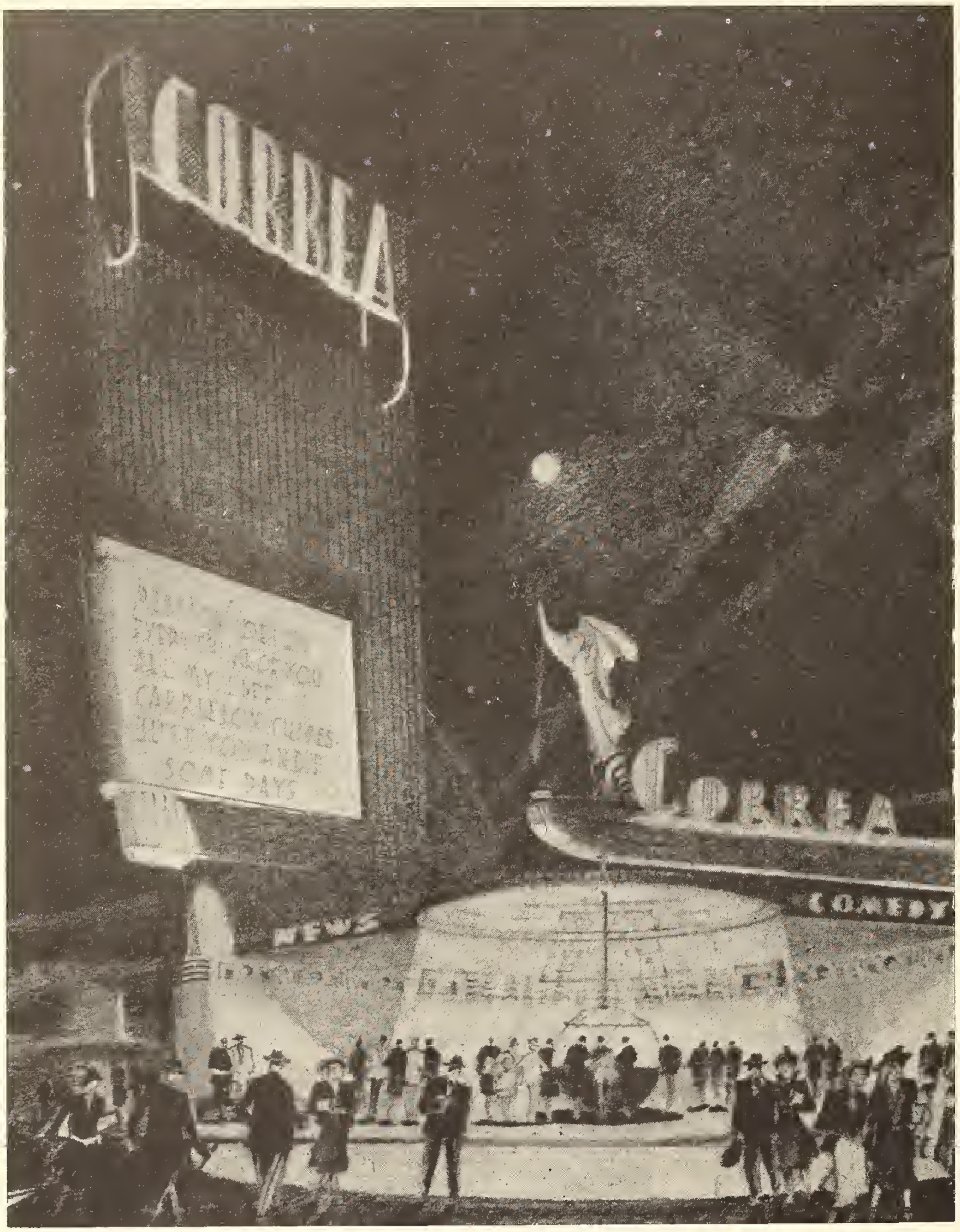


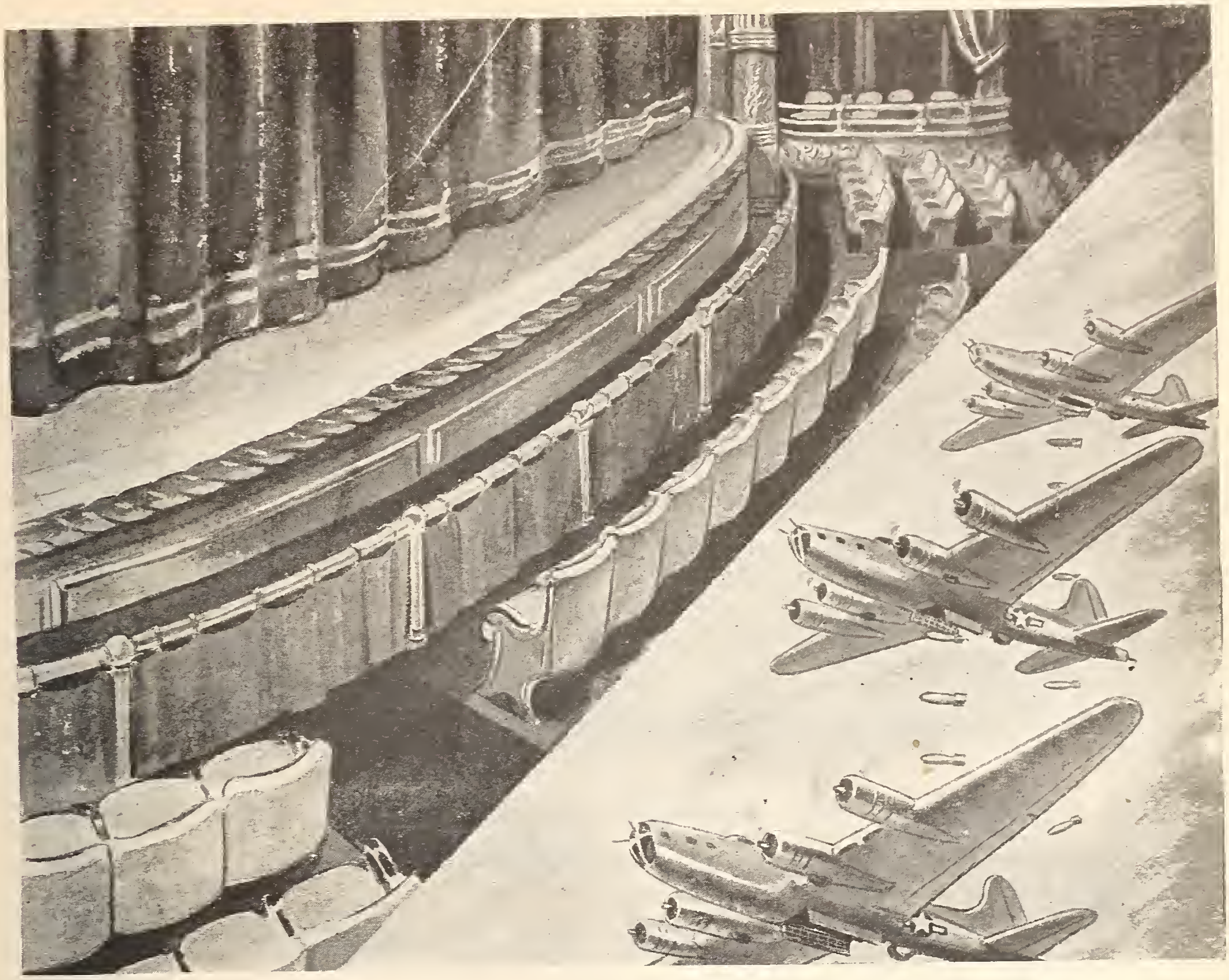
FOR A BUSY CORNER

Looking Ahead in Design

ONE OF A SERIES OF STUDIES

By **S. CHARLES LEE**

■ In this design for a theatre facade (which has been preceded by four studies similarly contemplating the materials and public responses of the post-war world), Mr. Lee deals, in contrast with his previous problems, with a congested metropolitan area in which many interests are competing for the contents, small and large, of the American pocketbook. The architectural composition conforms to a plan taking full advantage of a corner location on a site 40x90 feet.



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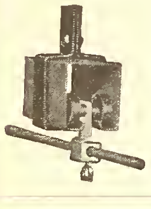

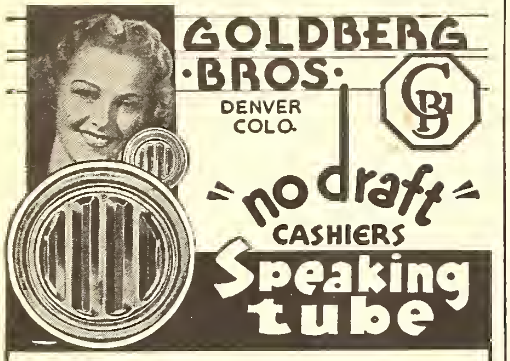

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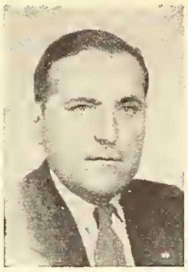

John J. Sefing's WAYS & MEANS in operation, installation, maintenance

John J. Sefing is a graduate mechanical engineer and has long specialized in theatre work

WARTIME INSPECTION:
8. Miscellaneous Accessories

EIGHTH OF A SERIES OF INSPECTION GUIDES WITH RECORD FORMS

[*The Maintenance Inspection Record for Miscellaneous Accessories appears on pages 78-79. Beginning below, with each item numbered according to its number in the form, is an explanation of procedure for efficient examination and for correction of defects. The first guide, on projection and sound equipment, appeared in the May 29th issue; items are numbered cumulatively regardless of classification so as to avoid confusion in the use of the record forms.*]

ITEM 79: Ladders

It is a very good idea to make sure that there is at least one *good reliable* ladder around the theatre for general maintenance work. This may seem a small item, but the use of an old "rickety" ladder, or a cheap, poorly constructed one, is bound to cause a serious accident in time, or at best it will waste time in service work, with accompanying breakage of material. And marquee attraction panel glass, letters, light bulbs and tubes are expensive and not readily available in these times.

A ladder on which one or two rungs are defective or missing, the side leg spliced, or the heel chewed away, should be discarded. It is very important that the ladder have non-skid safety shoes in order to prevent creeping or slipping. In these times of help shortage around the theatre, a ladder that can be used easily and safely by one man will save time and money in the regular routine of changing marquee letters, replacing burned-out bulbs, cleaning the auditorium side walls, panels and fabrics as well as the screen and stage draperies, etc.

A ladder or ladders should be given the same care and attention as any other piece of equipment in the theatre. Never let a ladder be laid flat on the floor or on its side diagonally from the wall, especially in an often traveled or used passageway. In these positions anyone can step heavily on the rungs or legs, throw heavy objects upon them, causing breakage. Also, do not store a ladder in a wet or damp area or exposed to the weather. Provide horizontal hanging hooks on the wall; or, if the space is not available, lean the ladder in an upright position, in a space that is dry and out of the way where no one can damage it and where it will be sure to be no hazard.

ITEM 80: Fire Hose

The hose from each fire cabinet should be uncoiled at least every three months and checked for any signs of deterioration. The nozzle should be thoroughly cleaned and checked for tight fit, ease of adjustment and proper connection to the water pipe. If the hose has been recently used, make sure that all the water is drained off before again coiling it in place in the cabinet. It is a good idea to try to reverse the coiling method occacsionally so that the hose is not kept bent continuously in the same spots.

Make sure that the hand valve that controls the flow of water to the hose is operating properly. If it leaks, new washers or gaskets should be installed; and if it works hard, the water should be shut off at the main control valve, and then the seating and threads should be checked for any misalignments.

The placing of a flashlight in each fire hose cabinet would prove of great use in an emergency, but it should be so placed that it could not be seen by patrons, otherwise it might be stolen.

The fire hose connection stand-pipe, commonly located at the entrance to the theatre, should be given periodical attention and checked for any signs of undue deterioration or corrosion. This stand-pipe should always be kept free and clear of all enclosures, even if temporary, as well as of display material. During the cold winter days reasonable care should be taken that the water in this stand-pipe does not freeze, or that the fittings do not remain covered with snow and ice.

ITEM 81: Fire Axes and Poles

There is very little maintenance required for this auxiliary fire fighting equipment; however, a checkup should be made to see if the axe-heads are on the handles tightly, or if the handles are split or broken. The poles should be likewise checked to see if the hooks are all right.

What is most important is to make sure that the poles and axes are *always* located in their regular and proper places, where they can be easily found and quickly put to use in an emergency. Never allow the poles and axes to be scattered all over the theatre; when they are taken out for some temporary work, they should be returned immediately to their allotted storage space after completion of that particular job. It is good policy to make it a standing rule that *under no circumstances* should the fire poles or axes be used for any other purpose than to fight fires.

ITEM 82: Air-Raid Equipment

Every item in this classification, despite the more recent reassurances, should be checked to see if it is still in place and if deterioration has not set in hose, nozzle, pump, etc., especially now that it has been on hand for some time without being used. Some of this material may come in handy in some emergencies arising even after this war.

ITEM 83: Fire Extinguishers

SODA-ACID

The most commonly used fire extinguisher in the theatre is the soda-acid type. It requires very little maintenance, but some care and attention must be given it in order to have it in A-1 working order at all times. This type of extinguisher should be tested about every four months, and completely recharged once a year, especially after it has been standing idle. A simple way to test the charge in the extinguisher is to lift the container by hand and judge its capacity by weight, but this should be done only by a person familiar with extinguishers. Regular maintenance show:

1. Check the nozzles for clogging or congealing of the liquid at the point of ejection.
2. Check the hose connection for looseness and for cracks in the surface.
3. Any loose gaskets at the connections should be immediately replaced with new ones.
4. The lead stopped should fit perfectly, and the level of the charge should be at the right indicating line.
5. Carefully check the make-up of the soda; if it appears caked or congealed, recharge with new mixture at once.
6. The lead lining of the container should always be in good condition; extreme caution should be taken not to injure it while testing or handling.

Soda-acid fire extinguisher compound is made up of 2½ gallons of water, 1 pound

(*Continued on page* 80)

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THEATRE ____________________

LOCATION ____________________

MAINTENANCE INSPECTION RECOR

ITEM INSPECTED	DATE INSPECTED	DEFECTIVE PART (UNIT OR MATERIAL) INSPECTED	AMOUNT IN SAME CONDITION	TOTAL AM'T IN USE OR ON HAND	LOCATION (AS NECESSARY)	MAKE	PART OR STYLE NO.	INSTAL-LATION DATE	ORIGIN PRIC
79. Ladders									
80. Fire Hose									
81. Fire Axes and Poles									
82. Air-Raid Equipment									
83. Fire Extinguishers									
84. Popcorn Machine									
85. Soda Dispenser									
86. Candy Dispensers									
87. Ticket Machine									
88. Coin Changer									
89. Box-Office Heater									
90. Door Checks									
91. "Rixon" Door Hinges									
92. Marquee Letters									

Miscellaneous Accessories

MANAGER ____________________

INSPECTED BY ____________________

NATURE OF DEFECT	CORRECTION (check)		DATE OF Correction	SUGGESTIONS FOR POST-WAR REPLACEMENT or REVISION
	REPLACE	REPAIR		

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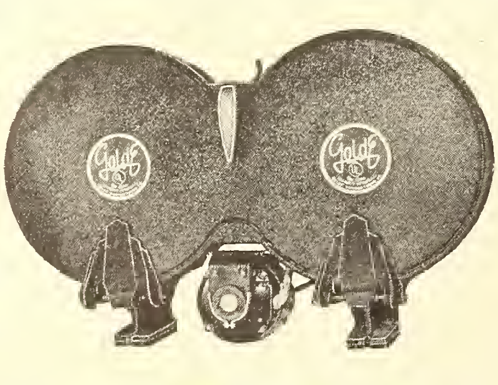

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GoldE Manufacturing Co.
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Chicago 7, Illinois

(*Continued from page 77*)

of bicarbonate of soda and a small amount of sulphuric acid. The combination will build up a terrific pressure within the container, and as a result the charge is forced out through the hose and nozzle at a very high velocity; hence, the hose and nozzle should always be in good condition so as to withstand the pressure when the extinguisher is in use. In most cities extinguishers are checked and the charge approved by the fire department, which then sticks on a label giving all the necessary data, when charged and inspected, by whom, etc. In other cases, the extinguishers must be refilled on the site, or in the shop of some approved fire extinguisher company.

A soda-acid extinguished is best used on burning paper, rag, wood, etc. It is not adapted to electrical, gasoline or oil fires. It should be remembered also that when soda-acid is used on carpets, draperies, divans, sofas, chairs, tables, etc., it will stain and soil the parts not affected directly by the fire.

CARBON TETRACHLORIDE TYPE

This type of extinguisher should be tested about every five or six months by pumping the charge into a glass vessel to see if it is still of the right chemical consistency. The container should be filled *always* to its full capacity. The hand pump should be thoroughly checked for any cracks, clogging or loose connections.

This type is effective for fighting electrical fires as the compound is a non-conductor. It also can be used for small oil, paint and grease fires.

One should avoid using a carbon tetrachloride extinguisher on film fires, at least in any appreciable amount. When the carbon tetrachloride touches hot metal, such as the projector head with a film burning, deadly phosgene gas is generated.

Refilling of the extinguisher can be done at the theatre by an employe, by the local fire departemnt, or by a fire extinguisher company at a small service charge.

FOAM TYPE

The foam type extinguisher closely resembles the soda-acid type in appearance, but it has different inside construction. The same attention should be given it as recommended for the soda-acid extinguisher. It is very important that the "special" instructions on the name plate be followed in systematic testing and maintenance.

The foam type can be safely used on paint, gasoline, and oil fires. It is injurious to fabrics and polished furniture.

The extinguishing action of a "foamite" extinguisher is due to a smothering effect produced at the base of the blaze of paint, gasoline and oil. This extinguisher can also be refilled at the theatre, by the local fire department, or by the extinguisher people at a small cost.

CARBON DIOXIDE TYPE

The carbon dioxide extinguisher is very seldom found around theatres due to its peculiar make-up and the danger in its use by inexperienced persons. This is the best all-around fire extinguisher, but it should, in all cases, be refilled only at the shop of the company handling it.

The special instructions on the name plate of the extinguisher should be strictly followed so as to avoid any hazards in handling. In general theatre care, the hose connections and nozzle should be checked periodically for congealed or clogged conditions and to see that there are no cracked or opened seams in the hose. Tightness is of prime importance.

ITEM 84: Popcorn Machine

Besides the regular periodical checking and maintenance of the motor, gears and vent blower, the most important thing, of course, is to have the popcorn machine always spic and span. The entire interior and especially the ceiling of the storage cabinet should be cleaned daily, preferably before or after the show, of all accumulated grease and oil. For cleaning, plain water with a good scouring powder or soap (*not perfumed*) can be used for cleaning, but *do not allow this solution to contact the heaters.*

Extreme care should be taken that the seasoning does not run down into the heaters and electrical parts. This is the main cause of heater and electrical contact burnouts. If the kettle is exceptionally blackened and scarred, the trouble may be due to the use of a sharp steel instrument or harsh chemical in cleaning, instead of the regular steel wool, soap and water.

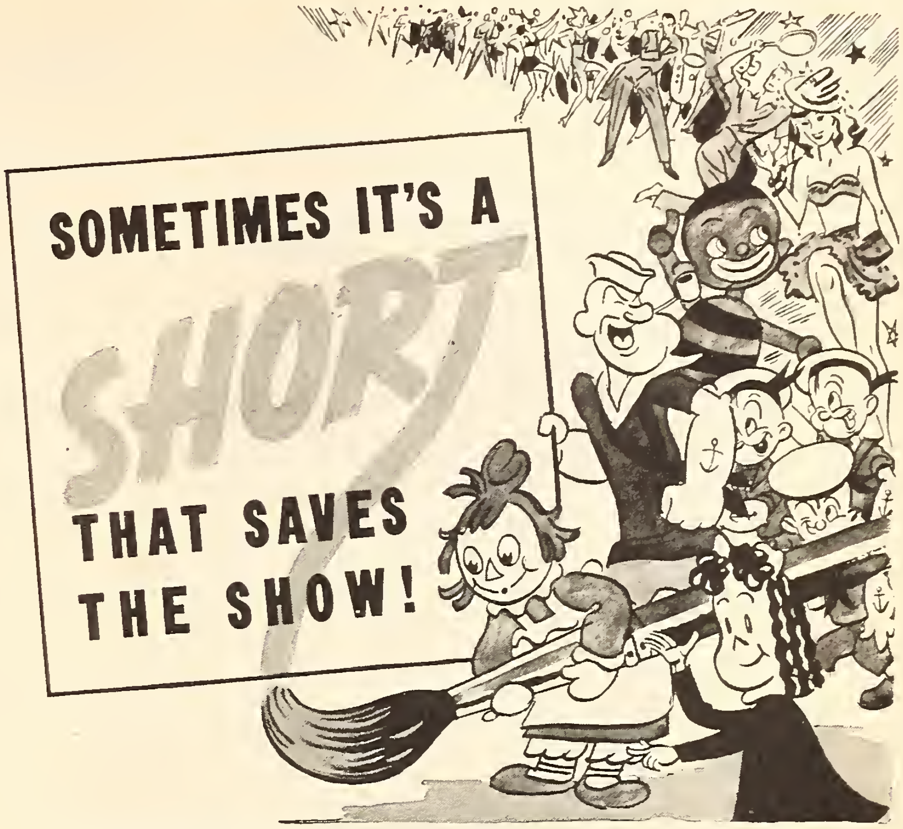
At least, once, a week the sticky gum residue should be thoroughly cleaned off the heaters, motor and gears. The motor bearings and gears should be oiled daily, but with only special odorless mineral oil, and not to excess, otherwise it may come in contact with the product.

Any accumulation of condensed "corn-oil" sucked into the vent blower should be drained off regularly by means of the special drain-off screw and valve above the kettle, so that it will not be blown around the interior of the cabinet.

In case the heaters do not work properly, check to see if there are any loose electrical connections, improper incoming electric voltage or perhaps short-circuits due to an overload on the elements. The kettle switch should also be checked for poor electrical contact, which can be caused by continuous and rough usage.

ITEM 85: Soda Dispenser

If the machine does not operate properly, make sure that it sets perfectly level on the floor and fastened solidly in place. A trick of some unscrupulous patrons is to tilt the machine slightly after depositing the coin and then banging it with the fist to try to obtain an extra free drink. Where the internal mechanism is out of adjustment or the coin slot is clogged the best thing to do is to call in a regular soda machine service man. The complicated levers, gears, "taker" and "rejector" contacts should not be played with by the inexperienced as they are precision-made and fitted parts.



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In Old Oklahoma—REP . . . His Butler's Sister—UNIV . . . Madame Curie—MGM . . . Harvest Melody—PRC

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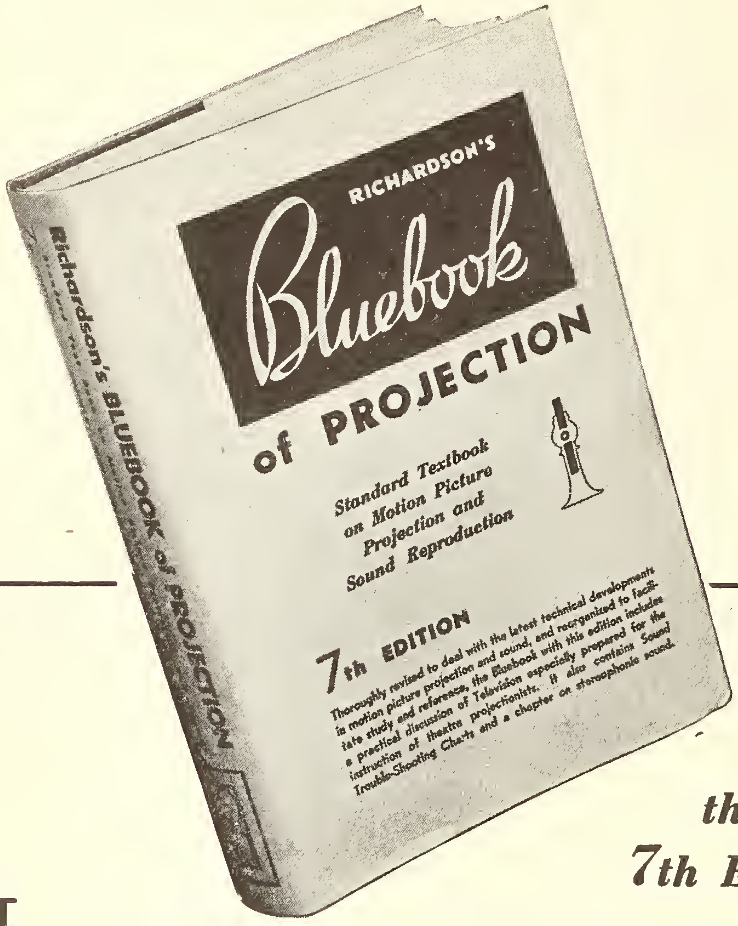
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ITEM 86: Candy Dispensers

The same care and attention should be given this particular machine and precautions exercised as explained in Item 85.

ITEM 87: Ticket Machines

The entire machine must be kept always free of dust, dirt and fuzz. A good vacuum cleaner can be usued for sucking out the accumulated dirt from the interior. At least once every two months check and fill up the grease or oil cups on the motor with lubricant recommended by the manufacturer. The motor brushes should be checked for wear or accumulated grit.

All carbon and copper dust should be thoroughly cleaned off the motor commutator with a rag saturated with alcohol or carbon tetrachloride. If the copper bars are dirty or show scars on the surface, press No. 000 sandpaper against them while turning the motor armature over by hand. Then clean off the loose dust with a clean rag.

Check the electrical wiring for breaks in the insulation and to see if the plug and wall receptacle are making a good electrical connection. In case serious motor trouble develops call in an experienced electrician, especially one familiar with small motors.

The following practices are good ones to follow to insure reliable operation:

1. Before the start of each day's show, clean off the ticket dust from the knife section thoroughly with a small long-handled brush like one used in oil painting.
2. At least twice a week clean out the ticket dust accumulated in the interior of the case.
3. Before polishing the top plate of the machine, make sure that each ticket ejector flap and slot are covered by a piece of sticky, brown-backed "Scotch" tape or even ordinary electrician's black-backed friction tape so that the polish does not enter the delicate and accurate timing mechanism.
4. After polishing remove the tape and then go over the area at the flaps carefully with a clean, dry rag.
5. Whenever possible and practicable clean the ticket machine top plate by using a rag with a very small amount of light sewing machine oil sprinkled on it.
6. Be extremely careful in using metal polish on the top plate. When polish is used carelessly and to excess, the ticket flaps can become blocked and even corroded, thus putting a heavy strain on the ticket ejector mechanism.

ITEM 88: Coin-changer Machine

Clean out, at least once a week, the caked dirt or dust in the coin slots, then polish them bright by rubbing with a clean rag. This should also apply to all working parts, such as the key levers, shifting knuckles and ejector arms or fingers. A vacuum cleaner can be used to remove light dust. Never use force if the keys do not work, as a perfectly good part can be knocked out of adjustment. Whenever the lever arms work hard, light machine oil can be applied at the tight fitting parts, but it should be applied with a tooth pick or similar thin object. Remember that oil smeared over the parts will catch dust particles floating in the air and in no time at all a heavy accumulation will result.

ITEM 89: Box Office Heater

Whenever an electrical heater is used in the box office make sure that it is kept free of dust, dirt and scrap paper. The accumulation of refuse on the heating elements will not only cut down heat, but it can be a fire hazard, especially if a line spark is dropped on it, as, for instance, from a burning cigarette. Make sure that the electrical connections to and from this heater are all right and properly insulated so that a short-circuit will not develop in time. Check the wall plug and receptacle for proper electrical contact.

ITEM 90: Door Checks

As a rule door checks close the doors day in and day out without any trouble; however, occasionally they too become troublesome and must be repaired or adjusted. The closing of the doors should be set just a little slower than the speed of a walking person because if they work too fast patrons will be bumped; while if they close too slowly cold air in winter will enter into the theatre.

For adjusting the closing speed of the door, use the special wrench or key that came with the door check. The turn of the wrench should be *very slight* one way or the other; then the door should be checked after each turning until the right speed is obtained.

In many cases of door check trouble it has been found that the fastening screws had worked loose on either the door or jamb, making the check mechanism wobble in operation. These fastening screws should be turned in tight, and if the screw threads have chewed away large holes, wood plugs should be forced in and the check be refastened solidly in place. Whenever it is noticed that oil is leaking from the door check, the trouble is that the retaining washers have become worn or deteriorated on either the plunger arm or at the housing. The only remedy in such a case is to take apart the door check, install new washers and refill with new oil.

ITEM 91: 'Rixon" Door Hinges

This is a special kind of hinge that is buried in the floor and is fastened directly to the corner edge of the door. In checking, the top plate should be taken off and the interior mechanism looked over carefully for any signs of accumulated dirt or rust due to the leakage of water. Check also the operating arm to see if it is stuck by some foreign matter. If the operating parts are dry, they should be oiled, and any loose parts should be tightened.

ITEM 92: Marquee Letters

The channels on the marquee should be checked to see that they are not bent out of shape, for letters installed in mishaped channels can easily fall out, especially in a strong wind. The changing of letters in the marquee sign should be done on substantial ladders so that the maintenance man does not have to hang on the channels with one hand and with the other change the letters.

All letters when not in use should be stored away where no heavy object can drop accidentally on them, while the storage space should also be clean and dry, otherwise corrosion may result.

Duties of the Assistant Manager

(*Continued from page* 71)

make a charge; the woman who is molested must make the complaint. And it is advisable for the theatre to stay out of the incident once the culprit has been turned over to the law.

It is also advisable, when a woman makes such a complaint, for the manager to handle the incident himself rather than to permit an usher or some other young person to do so. After the offender has been pointed out, the manager should *ask him* to step into the office and have a police officer called. The complainant should be *kept* handy as her disappearance at this time can cause complications and suit for damages. Some appeal to her sense of duty may be necessary to persuade her to sign a complaint to the police.

CHECK ROOM FACILITIES

The wartime boom has increased evening business without noticeable improvement during the day. An effective service and one which can pay dividends is that of the checking facilities which can be offered to women shoppers. Providing a storeroom where downtown shoppers can leave their packages while watching the show is a service that most women appreciate. Many managers arrange to give people who check packages a free shopping bag which may carry an institutional ad for the theatre and which can frequently be obtained in a tieup with some local merchant.

LOST AND FOUND SERVICE

A lost and found department is another way of extending extra service to patrons. Employes should be instructed to turn all found articles into the appointed custodian. These articles should be tagged with the day and date on which they are found. No article should be returned without proper identification by the loser, and they should be signed for by the persons to whom they are given.

A file card system can be used to keep a record of persons who report lost articles. A card should be sent to the loser if the

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Authentic information on equipment, furnishings and materials will be sent theatre executives, architects and projectionists indicating their interests in the coupon below. Refer to item by number from following list whenever possible; otherwise explain in the space indicated for numbers in the coupon.

ADVERTISING

101—Advertising projectors
102—Cutout devices
103—Display frames
104—Flashers
105—Lamps, incand. reflector
106—Lamps, incand. flood
107—Letters, changeable
108—Marquees
109—Reflectors, roundel type
110—Signs, theatre name
111—Neon transformers

AIR SUPPLY

201—Air Cleaners, electrical
202—Air washers
203—Blowers & fans
204—Coils (heat transfer)
205—Compressors
206—Control equipment
207—Cooling towers
208—Diffusers
209—Filters
210—Furnaces & boilers
211—Grilles, ornamental
212—Heaters, gas unit
213—Humidifiers
214—Insulation
215—Motors
216—Oil burners
217—Ozone generators
218—Radiators
219—Stokers
220—Temperature indicators
221—Well water pumps

ARCHIT'RE & DECORATION

301—Decorating service
302—Drapes
303—Fabric, wall
304—Fibre boards & tiles
305—Glass blocks & tiles
306—Glass murals
307—Leatherette for walls
308—Luminescent paints
309—Mirrors
310—Paint, lacquers, etc.
311—Porcelain enamel
312—Roofing
313—Terrazzo
314—Wood veneer

GENERAL MAINTENANCE

401—Brooms & brushes
402—Carpet shampoo
403—Cleaning compounds
404—Detergents
405—Disinfectants
406—Gum remover
407—Ladders, safety
408—Perfumes
409—Polishes
410—Sand urns
411—Snow melting crystals
412—Soap, liquid
413—Vacuum cleaners

FLOOR COVERINGS

501—Asphalt tile
502—Carpeting
503—Carpet, fluorescent
504—Carpet lining
505—Concrete paint
506—Linoleum
507—Mats, rubber

LIGHTING

601—Black-light equipment
602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipment
605—Fluorescent lamps
606—Lumiline lamps
607—Lumineires
(See also Advertising, Stage)

LOUNGE FURNISHINGS

701—Ash trays
702—Chairs, sofas, tables
703—Cosmetic tables, chairs
704—Mirrors
705—Statuary

OFFICE

801—Accounting systems
802—Communicating systems

PROJECTION

901—Acoustic materials
902—Acoustic service
903—Amplifiers
904—Amplifier tubes
905—Cabinets, accessory
906—Cabinets, carbon
907—Cabinets, film
908—Changeovers
909—Condenser lenses
910—Effect projectors
911—Exciter lamps
912—Fire extinguishers
913—Fire shutters
914—Hearing aids
915—Lamps, projection arc
916—Microphones
917—Mirror guards
918—Motor-generators
919—Photoelectric cells
920—Projectors, standard
921—Projectors, 16-mm.
922—Projector parts
923—Projection, rear
924—Public address systems
925—Rectifiers
926—Reel end alarms
927—Reels
928—Reflectors (arc)
929—Renovators, film
930—Rewinders
931—Rheostats
932—Safety devices, projector
933—Screens
934—Speakers & horns
935—Splicers
936—Soundheads
937—Stereopticons
938—Tables
939—Voltages regulators
940—Waste cans, self-closing

SEATING

1001—Ash trays (chair back)
1002—Chairs
1003—Chair covers
1004—Chair refinishing
1005—Expansion bolts
1006—Fastening cement
1007—Latex cushions
1008—Upholstering fabrics

SERVICE & TRAFFIC

1101—Directional signs
1102—Drinking cups
1103—Drinking fountains
1104—Uniforms

STAGE

1201—Curtains & drapes
1202—Curtain controls
1203—Curtain tracks
1204—Lighting equipment
1205—Rigging & hardware
1206—Scenery
1207—Switchboards

TICKET SALES

1301—Box offices
1302—Changemakers
1303—Signs, price
1304—Speaking tubes
1305—Tickets
1306—Ticket choppers
1307—Ticket holders
1308—Ticket registers

TOILET

1401—Fixtures
1402—Paper dispensers
1403—Paper towels
1404—Soap dispensers
(See also Maintenance)

VENDING

1501—Beverage Dispensers
1502—Candy counters
1503—Candy machines
1504—Popcorn machines
1505—Phonographs, automatic

BETTER THEATRES CATALOG BUREAU COUPON

Mail to Better Theatres, Rockefeller Center, New York. Write in numbers.

Name .... Theatre ....

Address ....

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article is recovered. *The card should never positively state that the article has been found,* but should merely request the person to call at the theatre and try to identify an article *believed to be his.*

Articles should be held in the lost and found room for at least three weeks; if not called for, they may be turned over to a charitable organization, if they have such value.

In case a very valuable article is found in the theatre, it should be held for at least 24 hours, unless the manager is *positive* the person claiming it is the rightful owner. You may find that someone has seen a piece of jewelry turned in, and claims it, only to have the real owner show up later. Holding the article for a day will usually eliminate this possibility.

HANDLING DRUNKS

Intoxicated persons sometimes get by a doorman. When they do, it is advisable to try to persuade them to leave before they become annoying to other patrons. Most drunks are merely physically obnoxious and boisterous, but occasionally one gets violent. Endeavor to have such a person leave by using, if diplomacy doesn't work, some ruse. The writer has seen a drunk persuaded to leave by being told that it was warm inside and likely to cause nausea. He may have been wise to the trick, but it did not antagonize him—he could leave without losing face.

CARE OF ILL PATRONS

Persons who become ill in the theatre should be brought from the auditorium as quickly as possible. People not infrequently become sick from improper eating before attending a show. Dizziness and fainting is also a common occurrence in theatres. While normally a stimulating aromatic will revive a person from a faint, care must be used to avoid a reaction for which the theatre can be held liable. Advice on what is to be given for the distress should come, if possible, from the patient or whomever accompanies him, and it is preferable for the remedy to be administered by the friend or taken by the patient

Persons who are stricken with epilepti fits are not supposed to be moved; but frequently such action is necessary in orde to avoid commotion. These stricken epileptics, if left alone (with clothing loosened usually recover quickly. Effort should b made, however, to prevent such unfortunate persons from biting their tongue when they get an attack. The tongu should be forced behind the teeth with, t prevent self injury, a pencil or piece o wood.

One other thing: crying children in th auditorium are an occasional nuisanc Mothers should be asked to quiet the chil or take it to the rest room until the cryi has stopped. If the child continues to a disturbance, the mother may be tactful asked to leave and that she will be giv a pass for another performance.

—Chester Friedman

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

RELEASE CHART
BY COMPANIES

THE RELEASE CHART

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Higher and Higher

(RKO Radio)

Music, Fun and Frank Sinatra

Tim Whelan has loaded "Higher and Higher" with talent, pacing it to Rodgers and Hart tunes from the musical comedy and highlighting it with the introduction of Frank Sinatra, playing himself with competence and singing to satisfy his most devoted admirer. Keeping the story moving at a fast jog are Michele Morgan in a role of high comedy; Jack Haley, a perennial stage favorite; Victor Borge, the radio comedian from Denmark; Paul and Grace Hartman and assorted screen personalities including Leon Errol, Marcy McGuire, Mary Wickes and Dooley Wilson.

The original book by Gladys Hurlbut and Joshua Logan has been reworked to allow Sinatra to take the spotlight for four ballads, some tentative comedy and romancing and a cloudbank fadeout to the tune of "The Music Stopped and I Was in Heaven." But the plot still centers in the transformation of a scullery maid into a debutante with the connivance of the household staff, incorporated, and of the penniless but willing master of the mansion.

Michele Morgan reveals a nice talent for comedy as the maid who really loves the valet and goes through the masquerade for a chance to attend the Butler's Ball. Jack Haley plays the valet with becoming officiousness. The rest of the staff, from the Hartmans to Dooley Wilson, have brief interludes for their individual specialties and merge in a lively background of song and high jinks. Victor Borge as a phoney nobleman has two scenes at the piano, but his personal brand of comedy is not used to advantage. The democratic ex-millionaire is amusingly played by Leon Errol, and Mary Wickes gets a large share of the laughs as his secretary.

The screenplay by Jay Dratler and Ralph Spence, with additional dialogue by William Bowers and Howard Harris, has many sparkling lines and often a delightful appreciation of the ridiculous.

Production and direction, both to the credit of Mr. Whelan, are generally excellent. For those who feel that the story has been subordinated to Sinatra there should be many more who will approve such emphasis volubly to the tune of ringing cash registers over the country. They might be apprised of the fact that "I Couldn't Sleep a Wink Last Night," "I Saw You First" and "This Is a Lovely Way to Spend an Evening" are all given their due.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. Cunningham.

Release date, Block 3. Running time, 90 min. PCA No. 9545. General audience classification.

Millie..Michele Morgan
Mike..Jack Haley
Frank..Frank Sinatra
Leon Errol, Marcy McGuire, Victor Borge, Mary Wickes, Elisabeth Risdon, Barbara Hale, Mel Torme, Paul Hartman, Grace Hartman, Dooley Wilson, Ivy Scott, Rex Evans, Stanley Logan, Ola Lorraine, King Kennedy, Robert Andersen.

Hands Across the Border

(Republic)

Musical Western

Wherein proof is pretty well established that the wide open spaces of screenland can be well stocked with talent as well as cattle and horses. This is not a Western with musical numbers but a musical in a western setting. And Republic trots out not only the magnificent Trigger of the wondrous I. Q., but a virtual horde of brilliant entertainers as well.

There is Chiquita up from Mexico way with Spanish dance numbers the equal of any seen on the screen for some while, and with a Latin pulchritude and talent to match. There is a tall graceful blonde, a perfect dancing foil for Chiquita, Betty Marion. There is Janet Martin who sings Mexican songs as they should be sung; and one in particular, "Ay Jalisco," she renders to perfection. Not only are Bob Nolan and The Sons of Pioneers still on hand, but there are the Wiere brothers, comedians.

Two stars share the top acting honors with Trigger, Roy Rogers and Ruth Terry. The picture should not disappoint the Rogers' fans, and should gain a considerable number of new ones for Miss Terry, particularly after they hear her sing "The Girl With the High Buttoned Shoes."

There is also a plot. It has to do with the villain having designs upon the heroine and Trigger. Like the audience after Miss Terry has entertained, he wants her for himself. As for Trigger, the villain is out to shoot him. But Roy foils the villain and saves both horse and heroine for himself. The lagging footage is that which has to do with the plot.

Although the excellent talent on display offers few names for the marquee, advance publicity and advertising would do well to make much of their presence in this latest Roy Rogers' opus.

As associate producer, Harry Grey has done a commendable job. Joseph Kane's direction is of high order; he has made the most of the talent provided him by Mr. Grey.

Seen at the home office projection room. Reviewer's Rating: Good.—Bert Hicks.

Release date, January 5, 1944. Running time, 73 min. PCA No. 9616. General audience classification.

Roy..Roy Rogers
Trigger (His Horse)..Trigger
Bob Nolan and the Sons of the Pioneers, Ruth Terry, Guinn "Big Boy" Williams, Onslow Stevens, Mary Treen, Joseph Crehan, Duncan Renaldo, Frederick Burton, Leroy Mason, Larry Steers, Julian Rivero.

She's For Me

(Universal)

Comedy and Music

This is another minor musical conforming to Universal's formula which registers well with farce situations, a tiny bit of drama, and some popular song numbers presented with telling effect.

Grace McDonald puts her song numbers across with that particular type of song selling that is a hit with the lovers of popular tunes, and she does some effective dancing.

Lois Collier, as the wealthy niece of a crusty old attorney; David Bruce, as the serious-minded young lawyer, and George Dolenz, playing the eternal playboy who falls in love for the count, deliver everything required to carry the plot along.

The plot revolves around the niece of a conservative attorney, her resentment at Bruce's handling of her estate to curtail her splurging, and her setting out to win his playboy chum, whom Bruce persuaded her uncle to hire. Bruce rings in an old flame to break up the romance, falls for her himself, but all comes out well when Uncle is sold on the idea.

Helen Brown does an austere maiden secretary with just the right touch, while Mantan Moreland comes in for a brief but laughable bit as Bruce's valet.

Reginald LeBorg directed for Associate Producer Frank Gross from an original screenplay by Henry Blankfort. Eddie LeBaron's band supplies some topnotch rhumba numbers and the Rogers Trio dances.

Reviewed at the studio. Reviewer's Rating: Good.—Jack Cartwright.

Release date, Dec. 10, 1943. Running time, 60 min. PCA No. 9595. General audience classification.

Jan Lawton..Grace McDonald
Michael Reed..David Bruce
Eileen Crane..Lois Collier
Phil Norwin..George Dolenz
Charles Dingle, Helen Brown, Douglas Wood, Leon Belasco, Mantan Moreland, Charles Coleman, Frank Faylen.

What a Woman!

(Columbia)

Romantic Farce

Rosalind Russell's talent for comedy, which provided much of the fun of "My Sister Eileen," lifts the script of "What a Woman!" to a level of entertainment that the facts of the case would not seem to allow. Irving Cummings, too, produced and directed with a light touch and fast pace, keeping laughs to the fore, timing the brighter lines of dialogue well and overriding the story when it threatened seriously to intrude.

In addition to Miss Russell, the film presents Brian Aherne, in a role of caustic wit, and a newcomer, Willard Parker, handling the film's most difficult assignment with ability.

The story revolves about a literary agent who tries, for purely business reasons and the ten percent involved, to turn a retiring college professor into the adventurous hero of a best-selling novel. She is in turn being pursued by a cynical magazine editor intent on getting her story, and falling for her on the way.

The transformation is overwhelmingly successful, after the editor takes a hand, and the girl spends the last few reels avoiding the ardor and energy of the burly hero. Aherne stands grinning on the sidelines while she fights her way out.

There is a delightful scene in which Parker leads the protesting Miss Russell through some athletic rug-cutting for one of the comedy highlights. Here the three principals are at their very satisfactory best.

The screenplay was the work of Therese Lewis and Barry Trivers from an original story by Erik Charell.

Seen at New York's Radio City Music Hall where an early evening audience laughed frequently. Reviewer's Rating: Good.—E. A. C.

Release date, December 28, 1943. Running time, 93 min. PCA No. 9640. General audience classification.

Carol Ainsley	Rosalind Russell
Henry Pepper	Brian Aherne
Michael Cobb	Willard Parker

Alan Dinehart, Edward Fielding, Ann Savage, Norma Varden, Douglas Wood, Grady Sutton, Lilyan Irene, Frank Dawson.

Rookies in Burma

(RKO Radio)

Service Comedy

This second and last of the Wally Brown-Alan Carney service comedies compares in merit with "Buck Privates" and "Caught in the Draft." It has laughs, action, suspense and continuity based on a story with dialogue of the punch variety delivered in a tempo making the whole a film in which direction, characterization and timing carry the plot forward with a minimum waste of footage.

Brown and Carney with Erford Gage, again the top sergeant bedeviled by the inability of the others to become soldiers, are captured by Japs. They truss up the prison camp officer after baffling him with double talk, escape in his car, hide in a Burmese night spot, where two American entertainers are trying to avert capture. The quintet resorts to the use of an elephant to escape. Finally they seize a Jap tank, but are fired upon by Americans until they chalk some pure Americanese on the tank's side, "slanguage" which no Jap would ever think of writing.

The sequences in which Brown and Carney harness the elephant, discuss when an elephant saddle cinch is not a cinch, and pull gag after gag for every laugh it is worth and then some, go a long way toward making the picture of the calibre which put Abbott and Costello over in their early screen appearance.

Directed by Leslie Goodwins for Producer Bert Gilroy from an original screenplay by Edward James, the picture is a natural in its category.

Previewed at the Hawaii theatre, where a Monday night audience praised it with laughs. Reviewer's Rating: Good.—J. C.

Release date, Block 3. Running time, 62 min. PCA No. 9568. General audience classification.

Alan Carney, Wally Brown, Claire Carleton, Erford Gage, Joan Barclay.

Pistol Packin' Mama

(Republic)

That Song Again

Life among the gamblers. This begins with a holdup, is concerned with the vicissitudes of two gamblers who do not hesitate to cheat, and ends with a reconciliation in a gambling palace. For draw, it must depend upon its title. In plot, in cast, in settings, it is addressed to that paronage which does not expect too much. Its title is that of the song which has swept the nation. Whether the song has completed its cycle, is for the exhibitor to calculate. The song is sung four or five times in the film, and is implicit throughout.

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

The story is of Ruth Terry, gambling queen, whose forte in her western gambling saloon is singing the song, crack pistol shooting, and cool gambling; and of Robert Livingston, gambler from the east, who ruins her business with loaded dice. He returns east and opens his own club. She follows, becomes a performer there, then wins ownership in a card deal setup. Fond of him, she retains him as manager. When she begins keeping company with blueblood Kirk Alyn, he realizes he loves her; and she, him. However, she first feels he is wooing her to win back the club. Their relations are resolved when gangster Jack LaRue muscles in, and she rescues him from LaRue.

Ruth Terry is pretty, and in good voice in her several renditions. Mr. Livingston, who has appeared in Republic Westerns, is well set-up in a tuxedo. Wally Vernon, as Livingston's henchman, provides some comedy. Director Frank Woodruff has kept the picture rolling, although the first part, in Western style, is more awkward than the remainder, and the necessity for music has interfered with action. Edward White was the associate producer. The original story was by Arthur Caesar and Edward Dein.

Previewed in a New York projection room. Reviewer's Rating: Good. — Floyd Elbert Stone.

Release date, Dec. 15, 1943. Running time, 64 min. PCA No. 9801. Adult audience classification.

Vicki Norris Sally Benson	Ruth Terry
Nick Winner	Robert Livingston

Wally Vernon, Jack LaRue, Kirk Alyn, Eddie Parker. Joe Kirk. Helen Talbot, Lydia Bilbrook, George Lessey. The King Cole Trio.

The Ghost Ship

(RKO Radio)

Psychological Melodrama

This item in producer Val Lawton's procession of thrillers gives showmen the name of Richard Dix for the billing. It does not otherwise improve upon, but rather depresses, the producer's average of delivery in this profitable department of the entertainment market. Although special and studied effort is plainly discernible throughout, in Mark Robson's measured direction and in Donald Henderson Clarke's carefully weighted script based on Leo Mittler's story, the film bogs down after a fascinating beginning and meanders without distinction to a manufactured ending.

The tale is, at bottom, a psychological study, although a number of killings occur in the way of its telling. Dix plays the captain of a coastwise freighter. Obsessed with the majesty of authority, he attempts to convince his third officer that a captain holds right of life and death over his crew, exercising the death prerogative a few times by way of demonstration. The third officer reports the captain to the ship's owners but fails to prove his case. Thereafter the captain tries in various ways to bring about the death of the third officer, but is killed by a member of the crew before succeeding. The story makes a point of interest to students of psychology but provides less than enough mystery for the crowd that follows the shocker-type melodrama.

Previewed at the Hawaii theatre, Hollywood, which devotes its screen exclusively to thriller-chiller programs. The paying guests displayed little interest in the previewed offering and laughed in some wrong places. Reviewer's Rating: Fair.—William R. Weaver.

Release date, Block 3. Running time, 69 min. PCA No. 9567. General audience classification.

Captain	Richard Dix
Third Officer	Russell Wade

Edith Barrett, Ben Bard, Edmund Glover, Skelton Knaggs, Tom Barton, Steve Winston, Robert Bice, Lawrence Tierney, Dewey Robinson, Charles Lung, George de Normand, Paul Marion, Sir Lancelot, Boyd Davis.

Tarzan's Desert Mystery

(RKO Radio)

Desert Safari

The continuing appeal of the Tarzan films for children has been reflected in the transfer of story interest from the mature characters to Boy and Cheta, the amazing chimpanzee. Here they are joined by Jaynar, a horse of attractive personality, although somewhat lesser accomplishments, in an adventure across the desert. The mystery indicated in the title never materializes, but there is a prison escape, a threatened execution and a final tussle with jungle animals to keep the youngsters in suspense.

Tarzan and Boy's trip across the desert to gather curative herbs is complicated by the appearance of an American chorus girl who carries a secret message for a tribal prince. Two men, vaguely identified as Axis agents, try to prevent its delivery, sending Tarzan to jail and arranging a murder charge for the girl. Boy and Cheta, however, arrange their escape, and after a wild ride across the desert during a sandstorm they are in jungle country once more. Here elephants are ready to take a hand when Tarzan's troubles mount, and ferocious animals kill only bad men.

Nancy Kelly is not quite comfortable as the chorus girl, but Johnny Weissmuller and Johnny Sheffield are letter-perfect in their parts. Cheta, of course, takes top acting honors, adding a high wire act to her already prodigious talents.

Sol Lesser again supervised production while William Thiele directed.

Seen in a New York projection room. Reviewer's Rating: Fair.—E. A. C.

Release date, Block 3. Running time, 70 min. PCA No. 9117. General audience classification.

Tarzan	Johnny Weissmuller
Boy	Johnny Sheffield
Connie	Nancy Kelly

Otto Kruger, Joe Sawyer, Lloyd Corrigan, Robert Lowery, Frank Puglia, Phil Van Zandt and Cheta.

What a Man

(Monogram)

The Worm Turns

In a treatment which differs little from those in the years when Joe E. Brown was making famous the character of the worm-that-turns, save in that the pace is slower and the dialogue less sparkling, Johnny Downs portrays here a timid but able clerk in a business office who finds himself master of the situation after being promoted to the managership and thrashing the office smart-aleck. The film lacks the pace and polish to command top attention but gives acceptable account of its running time for the less exacting exhibition areas.

Opposite Downs, and giving the picture its best moments, is Wanda McKay, portraying a young woman apparently hiding out from the police but, as it turns out, innocently aiding her father in a business emergency. He turns out to be the young clerk's boss and the happy ending is seconds away from that revelation.

Production by Barney A. Sarecky is a bit leisurely and William Beaudine's direction doesn't expedite matters appreciably. The script is an original by William X. Crowley and Beryl Sachs.

Previewed at the studio. Reviewer's Rating: Mediocre.

Release date, Dec. 23, 1943. Running time, 73 min. PCA No. 9773. General audience classification.

Henry Burrows	Johnny Downs
Joan Rankin	Wanda McKay

Robert Kent, Etta McDaniels, Harry Holman, I. Stanford Jolley, Wheeler Oakman, Lillian Bronson.

RELEASE CHART
By Companies

COLUMBIA

Prod. No.	*Title*	*Release Date*
5201	Hail to the Rangers	Sep. 16,'43
5031	Doughboys in Ireland	Oct. 7,'43
5003	Sahara	Oct. 14,'43
5034	Chance nf a Lifetime	Oct. 26,'43
5016	Is Everybody Happy?	Oct. 28,'43
5202	Silver City Raiders	Nov. 4,'43
5024	Return of the Vampire	Nov. 11,'43
5017	There's Snmething About a Soldier	Nov. 30,'43
5009	The Heat's On	Dec. 2,'43
5021	Crime Doctor's Strangest Case	Dec. 9,'43
....	Klondike Kate	Dec. 16,'43
....	Swing Out of the Blues	Dec. 23,'43
....	Cowboy in the Clouds	Dec. 23,'43
....	What a Woman!	Dec. 28,'43
....	Cover Girl	Not Set
....	Wyoming Hurricane	Not Set
....	The Vigilantes Ride	Not Set
....	The Last Horseman	Not Set
....	Riding West	Not Set
....	Cowboy from Lonesome River	Not Set
....	Cyclone Prairie Ranger	Not Set
....	Roundup for Victory	Not Set
....	None Shall Escape	Not Set
....	Hey, Rookie	Not Set
....	Curly	Not Set
....	Cowboy Canteen	Not Set
....	The Racket Man	Not Set
....	Beautiful But Broke	Not Set
...	Nine Girls	Not Set
....	The Wedding Guest Sat on a Stone	Not Set
...	Deadline Guns	Not Set
...	Empire of the West	Not Set
...	Address Unknown	Not Set
....	Jam Session	Not Set
....	Sailer's Holiday	Not Set
....	At Night We Dream	Not Set

MGM

	Block 1	
401	Salute to the Marines	Sep.,'43
402	Above Suspicion	Sep.,'43
403	I Dood It	Sep.,'43
404	Swing Shift Maisie	Oct.,'43
405	Best Foot Forward	Oct.,'43
406	Adventures of Tartu	Oct.,'43
407	Dr. Gillespie's Criminal Case	Nov.,'43
408	Young Ideas	Nov.,'43
409	Girl Crazy	Nov.,'43
410	Lassie Come Home	Dec.,'43
411	The Man from Down Under	Dec.,'43
412	Whistling in Brooklyn	Dec.,'43
	Block 2	
....	Thousands Cheer	Not Set
....	The Cross of Lorraine	Not Set
....	Lost Angel	Not Set
....	A Guy Named Joe	Not Set
....	Cry "Havoc"	Not Set
....	Rationing	Not Set
....	Broadway Rhythm	Not Set
....	See Here, Private Hargrove	Not Set
....	The Heavenly Body	Not Set
....	Song of Russia	Not Set
....	Swing Fever	Not Set
....	Madame Curie	Not Set
....	America	Not Set
....	The White Cliffs	Not Set
....	Meet the People	Not Set
....	Andy Hardy's Blonde Trouble	Not Set
....	Mr. Co-ed	Not Set
....	Gaslight	Not Set
....	The Canterville Ghost	Not Set
....	Kismet	Not Set
....	Two Sisters and a Sailor	Not Set
....	Dragon Seed	Not Set
....	Three Men in White	Not Set
....	Seventh Cross	Not Set

MONOGRAM

....	Melody Parade	Aug. 27,'43
...	Spotlight Scandals	Sep. 24,'43
....	The Unknown Guest	Oct. 22,'43
....	Bnllets and Saddles	Oct. 29,'43
....	Nearly Eighteen	Nov. 12,'43
....	Campus Ryhthm	Nov. 19,'43
....	The Texas Kid	Nov. 26,'43
....	Death Valley Rangers	Dec. 3,'43
....	Mr. Muggs Steps Out	Dec. 10,'43
....	Smart Guy	Dec. 17,'43
....	What a Man	Dec. 23,'43
....	Westward Bound	Jan. 10,'44
....	Women in Bondage	Jan. 10,'44
....	Sweethearts of the U. S. A.	Jan. 17,'44
....	Where Are Your Children?	Jan. 17,'44
....	The Sultan's Daughter	Feb. 7,'44
....	Charlie Chan in the Secret Service	Feb. 14,'44
....	Return of the Ape Man	Feb. 14,'44
....	Follow the Leader	Feb. 28,'44
....	Lady Let's Dance	Mar. 7,'44

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 1668.

Complete listing of 1942-43 Features, by company, in order of release, may be found on pages 1508 and 1509 of the Product Digest Section in the August 28, 1943 issue of Motion Picture Herald.

PARAMOUNT

Prod. No.	*Title*	*Release Date*
	Block 1	
4301	Let's Face It	
4302	The Gnod Fellows	
4303	True to Life	
4304	Tornado	
4305	Hostages	
	SPECIAL	
4331	City that Stopped Hitler—Heroic Stalingrad	
	Block 2	
4306	Henry Aldrich Haunts a Honse	
4307	Riding High	
4308	Minesweeper	
4309	No Time for Love	
....	Miracle of Morgan's Creek	Not Set
....	Triumph Over Pain	Not Set
....	For Whom the Bell Tolls	Not Set
....	Lady in the Dark	Not Set
....	Henry Aldrich Plays Cnpid	Not Set
....	The Uninvited	Not Set
....	The Hour Before the Dawn	Not Set
....	And the Angels Sing	Not Set
....	Henry Aldrich's Little Secret	Not Set
....	Frenchmen's Creek	Not Set
....	Ministry of Fear	Not Set
....	Standing Room Only	Not Set
....	The Story of Dr. Wassell	Not Set
....	Timber Queen	Not Set
....	Hail the Conquering Hero	Not Set
....	Going My Way	Not Set
....	Henry Aldrich, Boy Scout	Not Set
....	Our Hearts Were Young and Gay	Not Set
....	The Navy Way	Not Set
....	The Man in Half-Moon Street	Not Set
....	Donble Indemnity	Not Set
....	I Love a Soldier	Not Set
....	'Till We Meet Again	Not Set
....	The Hitler Gang	Not Set
....	Incendiary Blonde	Not Set
....	Take It Big	Not Set
....	National Barn Dance	Not Set

PRC PICTURES

405	Submarine Base	July 20,'43
401	Isle of Forgotten Sins	Aug. 15,'43
411	Danger! Women at Work	Aug. 23,'43
459	Blazing Frontier	Sep. 1,'43
406	Tiger Fangs	Sep. 10,'43
412	Girl from Monterey	Oct. 4,'43
451	Return of the Rangers	Oct. 26,'43
460	The Devil Riders	Nov. 5,'43
452	Boss of Rawhide	Nov. 20,'43
402	Harvest Melody	Nov. 22,'43
407	Jive Junction	Dec. 20,'43
461	The Drifter	Dec. 20,'43
453	Gunsmoke Mesa	Jan. 3,'44
....	Career Girl	Jan. 4,'44
....	Nabonga	Jan. 18,'44
....	Texas Wildcats	Not Set

RKO

Prod. No.	*Title*	*Release Date*
	Block 1	
401	The Fallen Sparrow	
402	Adventures of a Rookie	
403	The Seventh Victim	
404	So This Is Washington	
405	A Lady Takes a Chance	
	Block 2	
406	The Iron Major	
407	Gangway for Tomorrow	
408	Government Girl	
409	Gildersleeve on Broadway	
410	The Falcnn and the Coeds	
	SPECIAL	
451	The North Star	
	Block 3	
411	Around the World	
412	The Ghost Ship	
413	Tarzan's Desert Mystery	
414	Rookies in Burma	
415	Higher and Higher	
....	Coastal Command	Not Ste
....	Up In Arms	Not Set
....	Days of Glory	Not Set
....	Tender Comrade	Not Set
....	Dangerous Journey	Not Set
....	The Curse of the Cat People	Not Set
....	International Zone	Not Set
....	Show Business	Not Set
....	Gildersleeve's Ghost	Not Set
....	The Falcon Out West	Not Set
....	Are These Our Children?	Not Set
....	Marine Raiders	Not Set
....	Seven Days Ashore	Not Set

REPUBLIC

361	Fugitive from Sonora	July 1,'43
301	The Saint Meets the Tiger	July 29,'43
362	Black Hills Express	Aug. 15,'43
302	Hoosier Holiday	Sep. 13,'43
351	Beyond the Last Frontier	Sep. 18,'43
375	Death Valley Manhunt	Sep. 25,'43
363	Man from the Rin Grande	Oct. 18,'43
303	Here Comes Elmer	Nov. 15,'43
376	Overland Mail Robbery	Nov. 20,'43
306	The Deerslayer	Nov. 22,'43
304	Mystery Broadcast	Nov. 23,'43
305	Drums of Fu Manchu	Nov. 27,'43
364	Canyon City	Nov. 29,'43
307	In Old Oklahoma	Dec. 6,'43
....	Pistol Packin' Mama	Dec. 15,'43
....	Raiders of Sunset Pass	Dec. 20,'43
309	Whispering Footsteps	Dec. 30,'43
308	O, My Darling Clementine	Dec. 31,'43
....	Pride of the Plains	Jan. 5,'44
....	Hands Across the Border	Jan. 5,'44
....	Casanova in Burlesque	Not Set
....	The Fighting SeeBees	Not Set
....	Three Little Sisters	Not Set
....	Mojave Firebrand	Not Set
....	The Monster	Not Set
....	My Best Gal	Not Set
....	Rosie the Riveter	Not Set
....	Beneath Western Skies	Not Set
....	Cowboy and the Senorita	Not Set
....	Man from Frisco	Not Set
....	Califnrnia Joe	Not Set

20TH-FOX

401	Bomber's Moon	Aug. 6,'43
402	Heaven Can Wait	Aug. 13,'43
403	Holy Matrimony	Aug. 27,'43
404	Claudia	Sep. 3,'43
405	Wintertime	Sep. 17,'43
408	Sweet Rosie O'Grady	Oct. 1,'43
409	Paris After Dark	Oct. 15,'43
406	In Old Chicago (R)	Oct. 29,'43
407	Banjo on My Knee (R)	Oct. 29,'43
412	Guadalcanal Diary	Nov. 5,'43
414	The Battle of Russia	Nov. 5,'43
413	Dancing Masters	Nov. 19,'43
410	The Rains Came (R)	Nov. 26,'43
411	Under Two Flags (R)	Nov. 26,'43
415	Happy Land	Dec. 3,'43
416	The Gang's All Here	Dec. 24,'43
....	Jane Eyre	Not Set
....	Roger Touhy, Last of the Gangsters	Not Set
....	The Song of Bernadette	Not Set
....	Buffalo Bill	Not Set
....	Pin Up Girl	Not Set
....	Tampico	Not Set
....	Lifeboat	Not Set
....	The Lodger	Not Set
....	The Sullivans	Not Set
....	The Eve of St. Mark	Not Set
....	Home in Indiana	Not Set
....	The Purple Heart	Not Set
....	Four Jills and a Jeep	Not Set
....	Greenwich Village	Not Set
....	Wilson	Not Set

UNITED ARTISTS

Prod. No.	*Title*	*Release Date*
....	That Nazty Nuisance	July 1,'43
....	Yanks Ahoy	Aug. 6,'43
....	Victory Through Air Power	Aug. 13,'43
....	Hi Diddle Diddle	Aug. 20,'43
....	Johnny Come Lately	Sep. 3,'43
....	The Kansan	Sep. 10,'43
....	Bar 20	Oct. 1,'43
....	Jack London	Dec. 24,'43
....	Woman of the Town	Dec. 31,'43
....	Three Russian Girls	Jan. 14,'44
....	Knickerbocker Holiday	Jan. 28,'44
....	Bridge of San Luis Rey	Feb. 11,'44
....	False Colors	Not Set
....	Riders of the Deadline	Not Set
....	Texas Masquerade	Not Set
....	Thundering Hoofs	Not Set
....	Since You Went Away	Not Set
....	Voice in the Wind	Not Set
....	It Happened Tomorrow	Not Set
....	Song of the Open Road	Not Set
....	Up in Mabel's Room	Not Set

UNIVERSAL

8017	Fired Wife	Sep. 3,'43
8022	Strange Death of Adolf Hitler	Sep. 10,'43
8028	Larceny with Music	Sep. 10,'43
8024	Sherlock Holmes Faces Death	Sep. 17,'43
8009	Top Men	Sep. 17,'43
8081	Arizona Trail	Sep. 24,'43
8023	Always a Bridesmaid	Sep. 24,'43
8007	Corvette K-225	Oct. 1,'43
8005	Crazy House	Oct. 8,'43
8035	Hi Ya Sailor	Oct. 15,'43
8033	You're a Lucky Fellow, Mr. Smith	Oct. 22,'43
3062	Flesh and Fantasy	Oct. 29,'43
8013	Son of Dracula	Nov. 5,'43
8082	Frontier Law	Nov. 5,'43
8038	The Mad Ghoul	Nov. 12,'43
8030	Never a Dull Moment	Nov. 19,'43
8004	His Butler's Sister	Nov. 26,'43
8042	So's Your Uncle	Dec. 3,'43
8041	She's for Me	Dec. 10,'43
....	Calling Dr. Death	Dec. 17,'43
....	Moonlight in Vermont	Dec. 24,'43
....	Gung Ho	Dec. 31,'43
....	Sing a Jingle	Jan. 7,'44
....	Ali Baba and the 40 Thieves	Jan. 14,'44
....	The Spider Woman	Not Set
....	Ladies Courageous	Not Set
....	Marshall nf Gunsmoke	Not Set
....	Swingtime Johnny	Not Set
....	Weekend Pass	Not Set
....	The Impostor	Not Set
....	This Is the Life	Not Set
....	Moonlight and Cactus	Not Set
....	The Mummy's Ghost	Not Set
....	Chip Off the Old Block	Not Set
....	Oklahoma Raiders	Not Set
....	The Phantom Lady	Not Set
....	Three Cheers for the Boys	Not Set
....	Gypsy Wildcat	Not Set
....	Patrick the Great	Not Set
....	Her Primitive Man	Not Set
....	Cobra Woman	Not Set
...	Cross Your Fingers	Not Set
....	Slightly Terrific	Not Set

WARNER BROS.

301	Watch nn the Rhine	Sep. 4,'43
330	Oklahoma Kid (R)	Sep. 11,'43
302	Murder on the Waterfront	Sep. 18,'43
303	Thank Your Lucky Stars	Sep. 25,'43
331	Song of the Saddle (R)	Oct. 2,'43
332	Prairie Thunder (R)	Oct. 2,'43
333	Cherokee Strip (R)	Oct. 2,'43
334	Empty Holsters (R)	Oct. 2,'43
335	Guns of the Pecos (R)	Oct. 2,'43
336	Land Beyond the Law (R)	Oct. 2,'43
304	Adventure in Iraq	Oct. 9,'43
305	Princess O'Rourke	Oct. 23,'43
306	Find the Blackmailer	Nov. 6,'43
307	Northern Pursuit	Nov. 13,'43
308	Old Acquaintance	Nov. 27,'43
327	Crime School (R)	Dec. 4,'43
328	Girls on Probation (R)	Dec. 4,'43
309	Destination, Tokyo	Jan. 1,'44
....	Adventures of Mark Twain	Not Set
....	Arsenic and Old Lace	Not Set
....	The Desert Song	Not Set
....	Crime by Night	Not Set
....	Devotion	Not Set
....	The Last Ride	Not Set
....	Saratoga Trunk	Not Set
....	In Our Time	Not Set
....	Conflict	Not Set
....	Shine On, Harvest Moon	Not Set
....	Rhapsody in Blue	Nnt Set
....	Passage to Marsellies	Not Set
....	Uncertain Glory	Not Set
....	Mr. Skeffington	Not Set
....	The Horn Blows at Midnight	Not Set
....	One More Tomorrow	Not Set
....	Between Two Worlds	Not Set
....	Hollywood Canteen	Not Set
....	My Reputation	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1942-43 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1656-1657.

Feature Product Including Coming Attractions, listed by Company, in order of release, on page 1667.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	Sept.,'43	90m	May 1,'43	1546	1081	1575
•Action in the North Atlantic	WB	221	Humphrey Bogart-Raymond Massey	June 12,'43	127m	May 22,'43	1325	983	1507
Adventure in Blackmail (British) (formerly Breach of Promise)	English	....	Clive Brook-Judy Campbell	Aug. 5,'43	70m	July 17,'43	1426	....	....
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9,'43	64m	Sept. 25,'43	1553	1530	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1,'43-44	64m	Aug. 21,'43	1547	1471	1617
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	....	....	936	
Adventures of Tartu	MGM	406	Robert Donat-Valerie Hobson	Oct.,'43	103m	Aug. 7,'43	1546	....	1655
•Alaska Highway	Para.	4227	Richard Arlen-Jean Parker	Block 6	66m	June 26,'43	1387	1192	....
Ali Baba and 40 Thieves (color)	Univ.	....	Jon. Hall-Maria Montez	Jan. 14,'44	....	....	....	1457	....
Always a Bridesmaid	Univ.	8023	Andrews Sisters-Patric Knowles	Sept. 24,'43	62m	Oct. 2,'43	1566	1192	....
America (color)	MGM	....	Brian Donlevy-Ann Richards	Not Set	....	....	....	1457	....
And the Angels Sing	Para.	....	Fred MacMurray-Dorothy Lamour	Not Set	....	....	....	1555	....
Andy Hardy's Blonde Trouble	MGM	....	Mickey Rooney-Lewis Stone	Not Set	....	....	....	1456	....
•Appointment in Berlin	Col.	4011	George Sanders-Marguerite Chapman	July 15,'43	77m	July 24,'43	1441	1305	1575
Arizona Trail	Univ.	8081	Tex Ritter-Fuzzy Knight	Sept. 24,'43	...	... .	....	1545	....
Around the World	RKO	411	Kay Kyser-Joan Davis-Mischa Auer	Block 3	81m	Nov. 27,'43	1645	1457	....
•BACKGROUND to Danger	WB	222	George Raft-Brenda Marshall	July 3,'43	80m	June 12,'43	1361	1058	1507
Banjo on My Knee (Reissue)	20th-Fox	407	Barbara Stanwyck-Joel McCrea	Oct. 29,'43	95m	Dec. 5,'36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1,'43	55m	July 24,'43	1559	....	....
•Bataan	MGM	328	Robert Taylor-Thomas Mitchell	June-Aug.,'43	114m	May 29,'43	1337	1127	1507
Battle of Russia	20th-Fox	414	Documentary	Nov. 5,'43	80m	Nov. 6,'43	1615	....	....
•Behind the Rising Sun	RKO	334	Margo-Tom Neal-Robert Ryan	Block 7	87m	July 17,'43	1425	1362	1655
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	Oct.,'43	94m	July 3,'43	1532	1191	1617
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18,'43	55m	Sept. 11,'43	1529	....	....
•Billy the Kid in Cattle Stampede	PRC	362	Buster Crabbe-Al St. John	Aug. 16,'43	....	....	....	1531	....
•Billy the Kid in The Renegade	PRC	361	Buster Crabbe-Al St. John	July 1,'43	58m	Aug. 28,'43	1506	1305	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernor	Aug. 15,'43	55m	Aug. 7,'43	1546	1457	....
•Black Market Rustlers	Mono.	....	The Range Busters	Aug. 27,'43	58m	Sept. 4,'43	1522	1391	....
Black Sea Fighters	Artkino	....	Documentary	July 27,'43	64m	July 31,'43	1455	... .	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1,'43	....	....	. .	1531	....
•Blazing Guns	Mono.	....	Hoot Gibson-Ken Maynard	Oct 8,'43	55m	Sept. 18,'43	1542	1509	..
•Bombardier	RKO	329	Pat O'Brien-Randolph Scott-Anne Shirley	Block 6	99m	May 15,'43	1313	912	1507
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6,'43	70m	July 10,'43	1532	1305	....
•Border Buckaroos	PRC	354	Dave O'Brien-Jim Newill	June 15,'43	59m	Aug. 7,'43	1471	1276	....
•Bordertown Gunfighters	Re.	2313	Bill Elliott-Gabby Hayes	July 8,'43	55m	July 3,'43	1402	1375	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	....	....	....	1599	....
Bridge of San Luis Rey, The	UA	....	Lynn Bari-Louis Calhern	Feb. 11,'44	....	....	....	1636	....
Broadway Rhythm (color)	MGM	....	George Murphy-Ginny Simms	Block 2	....	....	....	1616	....
Buffalo Bill (color)	20th-Fox	....	Maureen O'Hara-Joel McCrea	Not Set	....	....	....	1531	....
Bullets and Saddles	Mono.	....	Range Busters	Oct. 29,'43	52m	Oct. 9,'43	1573	1531	....
CALLING Dr. Death	Univ.	....	Lon Chaney-Patricia Morison	Dec. 17,'43	....	....	....	1635	....
Campus Rhythm	Mono.	....	Gale Storm-Robert Lowery	Nov. 19,'43	63m	Oct. 9,'43	1574	1545	....
Canterville Ghost, The	MGM	....	Charles Laughton-Margaret O'Brien	Not Set	....	....	....	1635	....
Canyon City	Rep.	364	Don Barry-Helen Talbot	Nov. 29,'43	54m	Nov. 13,'43	1626	1599	....
Career Girl	PRC	....	Frances Langford-Craig Wood	Jan. 4,'44	....	....	....	1634	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26,'43	66m	Oct. 16,'43	1586	1545	....
Charlie Chan in Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Feb. 14,'44		....	....	1599	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2,'43	55m	....	....	....	.
City That Stopped Hitler	Para.	4331	Russian Documentary	Sept. 4,'43	58m	Sept. 4,'43	1521	....	1655
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3,'43	91m	Aug. 21,'43	1558	....	1655
Coastal Command (British)	RKO	....	War Documentary	Not Set	60m	Nov. 14,'42	1532	....	..
Cobra Woman (color)	Univ.	....	Jon Hall-Maria Montez	Not Set	....	....	....	1457	1655
•Colt Comrades	UA	.	William Boyd	June 18,'43	67m	June 26,'43	1386	1339	...
•Coney Island (color)	20th-Fox	343	Betty Grable-George Montgomery	June 18,'43	96m	May 22,'43	1325	995	1507
Conflict	WB		Humphrey Bogart-Alexis Smith	Not Set				1456	...
•Constant Nymph, The	WB	223	Charles Boyer-Joan Fontaine	July 23,'43	112m	July 3,'43	1401	1391	1655
Corvette K-225	Univ.	8007	Randolph Scott-James Brown	Oct. 1,'43	99m	Oct. 2,'43	1565	1240	1655
Cover Girl, The (color)	Col.		Rita Hayworth-Jinx Falkenberg	Not Set				1416	
Cowboy in the Clouds	Col.	....	Charles Starrett-Julie Duncan	Dec. 23,'43	....	... .	....	1636	
Crazy House	Univ.	8005	Olsen and Johnson	Oct. 8,'43	80m	Oct. 23,'43	1595	1531	1655
Crime by Night	WB	.	Jane Wyman-Jerome Cowan	Not Set	.	...	.	1091	. .
•Crime Doctor	Col.	4017	Warner Baxter-Margaret Lindsay	June 22,'43	66m	June 12,'43	1361	1305	....
Crime Doctor's Strangest Case	Col.	5021	Warner Baxter-Lynn Merrick	Dec. 9,'43	....	....	....	1654	....
Crime School (Reissue)	WB	327	Humphrey Bogart-Dead End Kids	Dec. 4,'43	86m	May 7,'38	1626	....	....

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Date Page*
Cross of Lorraine, The	MGM	....	Pierre Aumont-Gene Kelly	Block 2	90m	Nov. 13,'43	1625	1457	....
Cry "Havoc"	MGM	....	Margaret Sullavan-Ann Sothern	Block 2	97m	Nov. 6,'43	1614	1555	....
Curly	Col.	....	Cary Grant-Janet Blair	Not Set	....	....	....	1616	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19,'43	63m	Oct. 30,'43	1605	1555	....
• Dangerous Blondes	Col.	4016	Evelyn Keyes-Edmund Lowe	Sept. 23,'43	80m	Oct. 23,'43	1594	1509	....
Dangerous Journey	RKO	....	Elsa Lanchester-Gordon Oliver	Not Set	....	....	....	1636	....
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23,'43	59m	July 17,'43	1426	....	....
Day After Day (Russian)	Artkino	....	Documentary	Nov. 15,'43	62m	Nov. 20,'43	1634	....	....
Days of Glory	RKO	....	Tamara Toumanova-Gregory Peck	Not Set	....	....	....	1636	....
Deadline Guns	Col.	....	Russell Hayden-Bob Wills	Not Set	....	....	....	1081	....
Dear Octopus (British)	Gains.-Gen'l	....	Margaret Lockwood-Michael Wilding	Not Set	86m	Sept. 18,'43	1542	....	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25,'43	55m	Aug. 28,'43	1558	1402	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3,'43	....	....	....	1555	....
Deerslayer, The	Rep.	306	Bruce Kellogg-Jean Parker	Nov. 22,'43	67m	Nov. 6,'43	1615	1599	....
Desert Song, The (color)	WB	...	Dennis Morgan-Irene Manning	Not Set	....	....	....	872	....
Destination, Tokyo	WB	309	Cary Grant-John Garfield	Jan. 1,'44	135m	....	....	1530	....
• Destroyer	Col.	4003	Edw. G. Robinson-Marguerite Chapman	Sept.2,'43	99m	Aug. 21,'43	1496	1162	1617
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5,'43	....	....	....	1566	....
• Dixie (color)	Para.	4230	Bing Crosby-Dorothy Lamour	Block 6	89m	June 26,'43	1385	1091	1575
Double Indemnity	Para.	....	Barbara Stanwyck-Fred MacMurray	Not Set	....	....	....	1646	....
Doughboys in Ireland	Col.	5031	Kenny Baker-Jeff Donnell	Oct. 7,'43	61m	Oct. 9,'43	1574	1545	....
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20,'43	....	....	....	1606	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	Nov.,'43	89m	May 8,'43	1546	1192	....
Dr. Paul Joseph Goebbels	Frank	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	....	....	1599	....
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27,'43	68m	Nov. 13,'43	1626	1606	....
• DuBarry Was a Lady (color)	MGM	333	Lucille Ball-Red Skelton	June-Aug.,'43	101m	May 8,'43	1301	1019	1617
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2,'43	62m	....	....		....
Eve of St. Mark	20th-Fox	....	Michael O'Shea-Anne Baxter	Not Set	....	....	....	1636	....
• FALCON in Danger, The	RKO	332	Tom Conway-Jean Brooks	Block 7	70m	July 17,'43	1426	1362	....
Falcon and the Coeds, The	RKO	410	Tom Conway-Jean Brooks	Block 2	69m	Nov. 6,'43	1615	1599	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1,'43-44	94m	Aug. 21,'43	1547	1182	....
False Colors	UA	....	William Boyd	Not Set	65m	Nov. 6,'43	1614	1431	....
• Fighting Valley	PRC	355	Dave O'Brien-Jim Newill	Aug. 1,'43	59m	....	....	1391	....
Fighting Seabees, The	Rep.	....	John Wayne-Susan Hayward	Not Set	....	....	....	1616	....
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6,'43	55m	Oct. 23,'43	1594	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521	....	....
• First Comes Courage	Col.	4008	Merle Oberon-Brian Aherne	July 29,'43	86m	Sept. 11,'43	1529	1362	1575
Flemish Farm (British)	Two Cities-Gen'l	....	Clive Brook-Clifford Evans	Not Set	82m	Aug. 21,'43	1495	....	....
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29,'43	94m	Sept. 18,'43	1541	1058	1655
• Follies Girl	PRC	306	Wendy Barrie-Gordon Oliver	July 26,'43	74m	Sept. 18,'43	1542	1104	....
Follow the Leader	Mono.	....	East Side Kids	Feb. 28,'44	....	....	....	1606	....
• Footlight Glamour	Col.	4020	Penny Singleton-Arthur Lake	Sept. 30,'43	70m	Oct. 9,'43	1573	1531	
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	1655
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	Not Set	....	....	....	1416	....
• Frontier Bad Men	Univ.	7011	Diana Barrymore-Robert Paige	Aug. 6,'43	77m	Aug. 7,'43	1470	1375	....
• Frontier Fury	Col.	4205	Charles Starrett-Arthur Hunnicutt	June 24,'43	53m	July 17,'43	1427	1305	....
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5,'43	....	....	....	1606	....
Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1,'43	57m	July 10,'43	1532	1375	....
• GALS, Incorporated	Univ.	7046	Leon Errol-Grace McDonald	July 9,'43	61m	July 10,'43	1414	1375	....
Gang's All Here, The (color)	20th-Fox	416	Alice Faye-Carmen Miranda	Dec. 24,'43	103m	Dec. 4,'43	1653	1530	....
Gangway for Tomorrow	RKO	407	Margo-Robert Ryan-John Carradine	Block 2	69m	Nov. 6,'43	1614	1566	....
• Get Going	Univ.	7045	Grace McDonald-Robert Paige	June 25,'43	60m	June 26,'43	1386	1375	....
Ghost Ship, The	RKO	412	Richard Dix-Edith Barrett	Block 3	69m	Dec. 11,'43	1666	1646	....
• Ghosts on the Loose	Mono.	....	East Side Kids	July 30,'43	65m	June 19,'43	1374	1351	....
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	62m	Oct. 23,'43	1595	1566	....
• Gildersleeve's Bad Day	RKO	327	Harold Peary-Jane Darwell	Block 6	62m	May 8,'43	1303	1241	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	Nov.,'43	99m	Aug. 7,'43	1558	1191	....
Girl from Monterey	PRC	412	Armida-Edgar Kennedy	Oct. 4,'43	59m	Sept. 25,'43	1554	1509	....
Girls on Probation (Reissue)	WB	328	Jane Bryan-Ronald Reagan	Dec. 4,'43	63m	Oct. 29,'38	1626	....	....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1,'43-44	70m	Aug. 14,'43	1559	1191	....
• Good Luck, Mr. Yates	Col.	4014	Claire Trevor-Edgar Buchanan	June 29,'43	70m	June 19,'43	1374	1351	....
Government Girl	RKO	408	Olivia de Havilland-Sonny Tufts	Block 2	93m	Nov. 6,'43	1614	1416	....
Great Mr. Handel, The (color) (British)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept. 9,'43	89m	Sept. 18,'43	1542	....	
Guadalcanal Diary	20th-Fox	412	Preston Foster-Lloyd Nolan	Nov. 5,'43	93m	Oct. 30,'43	1605	1457	1655
Gung Ho	Univ.	....	Randolph Scott-Grace McDonald	Dec. 31,'43	....	....	....	1599	....
Gunsmoke Mesa	PRC	453	Dave O'Brien-Jim Newill	Jan. 3,'44	....	....	....	1635	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2,'43	56m	....	....	....	....
Guy Named Joe, A	MGM	....	Spencer Tracy-Irene Dunne	Block 2	....	....	....	1431	....
HAIL to the Rangers	Col.	5201	Charles Starrett	Sept. 16,'43	57m	Nov. 27,'43	1646	1055	....
Hands Across the Border	Rep.	....	Roy Rogers-Ruth Terry	Jan. 5,'44	73m	Dec. 11,'43	1665	1545	....
Happy Land	20th-Fox	415	Don Ameche-Frances Dee	Dec. 3,'43	75m	Nov. 13,'43	1625	1555	....
• Harrigan's Kid	MGM	329	Bobby Readick-William Gargan	June-Aug.,'43	80m	Mar. 13,'43	1202	1191	...
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22,'43	70m	Oct. 9,'43	1574	1545	....
• Headin' for God's Country	Rep.	224	William Lundigan-Virginia Dale	Aug. 26,'43	78m	July 31,'43	1455	1339	....
Heart of a Nation (French)	A.F.E.		Raimu-Michele Morgan	Oct. 13,'43	95m	Apr. 3,'43	1239		....
Heat's On, The	Col.	5009	Mae West-Victor Moore	Dec. 2,'43	79m	Dec. 4,'43	1653	1555	....
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13,'43	112m	July 24,'43	1578	1240	1617
Heavenly Body, The	MGM		William Powell-Hedy Lamarr	Block 2		....		1555	...
Henry Aldrich Haunts a House	Para.	4306	Jimmy Lydon-Charlie Smith	Block 2	72m	Nov. 6,'43	1614	1566	....

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Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Henry Aldrich Plays Cupid	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	....	1431	....
•Henry Aldrich Swings It	Para.	4226	Jimmy Lydon-Charlie Smith	Block 6	65m	June 26,'43	1386	1104	....
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15,'43	74m	Oct. 16,'43	1585	....	....
•Here Comes Kelly	Mono.	....	Eddie Quillan-Joan Woodbury	Sept. 10,'43	64m	July 31,'43	1456	1391	....
•Hers to Hold	Univ.	7006	Deanna Durbin-Joseph Cotten	July 16,'43	94m	July 17,'43	1425	1375	1617
Hey, Rookie	Col.	....	Ann Miller-Larry Parks	Not Set	....	....	....	1654	....
Hi Diddle Diddle	UA	...	Martha Scott-Adolphe Menjou	Aug. 20,'43	71m	July 31,'43	1559	1375	1617
Higher and Higher	RKO	415	Michele Morgan-Frank Sinatra	Block 3	90m	Dec. 11,'43	1665	1616	....
His Butler's Sister	Univ.	8004	Deanna Durbin-Franchot Tone	Nov. 26,'43	93m	Nov. 13,'43	1625	1555	....
•Hit the Ice	Univ.	7003	Abbott and Costello	July 2,'43	82m	July 3,'43	1401	1162	1575
•Hitler's Madman	MGM	334	Patricia Morison-John Carradine	June-Aug.,'43	85m	June 12,'43	1361	1351	1617
Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15,'43	63m	Oct. 9,'43	1574	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug. 27,'43	87m	Aug. 28,'43	1547	1431	1655
Home in Indiana (color)	20th-Fox	....	Walter Brennan-Lon McAllister	Not Set	....	....	....	1634	....
•Honeymoon Lodge	Univ.	7047	David Bruce-Harriet Hilliard	July 23,'43	63m	July 31,'43	1455	1375	....
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13,'43	72m	Aug. 28,'43	1547	....	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1,'43-44	88m	Aug. 14,'43	1579	1277	....
Hour Before the Dawn, The	Para.	....	Veronica Lake-Franchot Tone	Not Set	....	....	....	1555	....
•Human Comedy, The	MGM	380	Mickey Rooney-Frank Morgan	June-Aug.,'43	115m	Mar. 6,'43	1190	1019	1432
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	Sept.,'43	102m	July 31,'43	1579	1192	1655
Impostor, The	Univ.	....	Jean Gabin-Allyn Joslyn	Not Set	....	....	....	1616	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29,'43	94m	Jan. 8,'38	1542	....	....
•In Old Monterey (Reissue)	Rep.	2306	Gene Autry	Sept. 1,'43	74m	Aug. 12,'39	1494	....	....
In Old Oklahoma	Rep.	307	John Wayne-Martha Scott	Dec. 6,'43	102m	Oct. 23,'43	1593	....	1655
In Our Time	WB	....	Ida Lupino-Paul Henreid	Not Set	....	....	....	1416	....
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23,'43	1593	1555	1655
Is Everybody Happy?	Col.	5016	Ted Lewis-Nan Wynn	Oct. 28,'43	73m	Nov. 27,'43	1646	1545	1655
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15,'43	82m	July 3,'43	1532	1339	1617
It Happened in Gibraltar (Fr.)	Vigor	....	Erich von Stroheim-Viviane Romance	Nov. 15,'43	93m	Nov. 27,'43	1646	....	....
JACK London	UA	....	Michael O'Shea-Susan Hayward	Dec. 24,'43	94m	Nov. 27,'43	1645	1554	....
Jane Eyre	20th-Fox	....	Orson Welles-Joan Fontaine	Not Set	....	....	....	1240	1655
Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1,'43	85m	Aug. 23,'41	1594	....	....
Jive Junction	PRC	407	Dickie Moore-Tina Thayer	Dec. 20,'43	62m	Nov. 20,'43	1633	1606	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1559	1375	1655
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10,'43	79m	June 19,'43	1547	1182	....
Kismet (color)	MGM	....	Ronald Colman-Marlene Dietrich	Not Set	....	....	....	1635	....
Klondike Kate	Col.	....	Ann Savage-Tom Neal-Glenda Farrell	Dec. 16,'43	....	....	....	1636	....
Knickerbocker Holiday	UA	....	Nelson Eddy-Charles Coburn	Jan. 28,'44	....	....	....	1635	....
LAD from Our Town	Artkino	....	Russian Feature	Oct. 6,'43	65m	Oct. 16,'43	1586	....	....
Lady in the Dark (color)	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	....	....	1091	....
Lady, Let's Dance	Mono.	....	Belita-James Ellison	March 7,'44	....	....	....	1599	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1,'43-44	86m	Aug. 21,'43	1547	1240	1655
Lamp Still Burns, The (British)	Two Cities-Gen'l	....	Rosamund John-Stewart Granger	Not Set	90m	Nov. 20,'43	1633	....	....
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2,'43	55m	....	....	....	....
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10,'43	64m	Sept. 11,'43	1530	1351	
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	Dec.,'43	90m	Aug. 21,'43	1546	1240	1655
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	....	....	1115	....
•Law Rides Again, The	Mono.	....	Ken Maynard-Hoot Gibson	Aug. 6,'43	58m	Aug. 21,'43	1496	1339	....
Leningrad Music Hall (Rus'n)	Artkino	....	Short Musical Feature	Nov. 15,'43	36m	Nov. 20,'43	1634	....	....
•Leopard Man, The	RKO	328	Dennis O'Keefe-Margo	Block 6	66m	May 8,'43	1303	1241	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1,'43-44	76m	Aug. 7,'43	1559	1277	1655
Lifeboat	20th-Fox	....	Tallulah Bankhead-Canada Lee	Not Set	....	....	....	1616	....
Life of Simon Bolivar	Grovas-Mohme	....	Mexican Historical Feature	June 17,'43	152m	June 26,'43	1386	....	....
Lodger, The	20th-Fox	....	George Sanders-Merle Oberon	Not Set	....	....	....	1636	....
•Lone Rider in Law of the Saddle	PRC	367	Bob Livingston-Al St. John	Aug. 28,'43	....	....	....	1509	....
•Lone Rider in Raiders Red Gap	PRC	368	Bob Livingston-Al St. John	Sept. 30,'43	....	....	....	....	....
•Lone Rider in Wolves of Range	PRC	366	Bob Livingston-Al St. John	June 21,'43	60m	....	....	1362	....
•Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Aug. 6,'43	58m	June 19,'43	1373	1019	....
Lost Angel	MGM	....	Margaret O'Brien-James Craig	Block 2	92m	Nov. 6,'43	1613	1555	....
Love in Jalisco (Mex.)	Clasa-Mohme	....	Jorge Negrete-Maria Elena Marques	Aug. 6,'43	128m	Aug. 21,'43	1496	....	....
MADAME Curie	MGM		Greer Garson-Walter Pidgeon	Special	124m	Nov. 20,'43	1633	1416	....
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 12,'43	65m	Oct. 23,'43	1594	1586	....
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	Dec.,'43	103m	Aug. 7,'43	1547	....	....
•Man from Music Mountain	Rep.	257	Roy Rogers	Oct. 30,'43	71m	Sept. 25,'43	1554	1402	....
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18,'43	55m	Oct. 2,'43	1566	....	....
Meet the People	MGM	....	Dick Powell-Lucille Ball	Not Set	....	....	....	1456	.
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27',43	73m	Aug. 7,'43	1559	1339	...
•Mexicali Rose (Reissue)	Rep.	2305	Gene Autry	July 15,'43	58m	Apr. 1,'39	1373	....	.
•Mexican Spitfire's Blessed Event	RKO	333	Lupe Velez-Leon Errol	Block 7	63m	July 17,'43	1426	1402	..
Millions Like Us (British)	Gains.-Gen'l	....	Eric Portman-Patricia Roc	Not Set	103m	Oct. 23,'43	1595	....	....
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	68m	Nov. 6,'43	1615	1606	....
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	Not Set	....	....	....	1616	....
Miracle of Morgan's Creek, The	Para.	....	Eddie Bracken-Betty Hutton	Not Set	....	....	....	1079	....
Moonlight in Vermont	Univ.	....	Gloria Jean-Fay Helm	Dec. 24,'43	....	....	....	1635	....
Mr. Co-ed (color)	MGM	....	Red Skelton-Esther Williams	Not Set	....	....	....	1635	....
•Mr. Lucky	RKO	330	Cary Grant-Laraine Day	Block 6	100m	May 8,'43	1301	1081	1507
Mr. Muggs Steps Out	Mono.		East Side Kids	Dec. 10,'43		....	...	1555	...
Mr. Skeffington	WB	....	Bette Davis-Claude Rains	Not Set	....	....	....	1654	....
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18,'43	48m	July 31,'43	1579		
•My Kingdom for a Cook	Col.	4010	Charles Coburn-Isobel Elsom	Aug. 31,'43	82m	Oct. 23,'43	1593	1391	....
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23,'43	62m	Oct. 23,'43	1594	1586	....
•Mystery of the 13th Guest	Mono.	....	Dick Purcell-Helen Parrish	Nov. 5,'43	60m	Oct. 16,'43	1586	....	....

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
NABONGA	PRC	....	Buster Crabbe-Fifi Dorsay	Jan. 18,'44	....	....	....	1634	....
(formerly Jungle Terror)									
Nearly Eighteen	Mono.	....	Gale Storm-Bill Henry	Nov. 12,'43	61m	Oct. 30,'43	1605	1545	....
Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19,'43	60m	Nov. 6,'43	1615	1351	....
●Nobody's Darling	Rep.	227	Mary Lee-Gladys George	Aug. 27,'43	71m	Aug. 14,'43	1481	1431	
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13,'43	93m	Oct. 23,'43	1593	1471	1655
North Star, The	RKO-Goldwyn	451	Walter Huston-Anne Baxter	Special	105m	Oct. 16,'43	1585	1305	
No Time for Love	Para.	4309	Claudette Colbert-Fred MacMurray	Block 2	83m	Nov. 13,'43	1625	855	....
OKLAHOMA Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18,'39	1482		....
Old Acquaintance	WB	308	Bette Davis-Miriam Hopkins	Nov. 27,'43	110m	Nov. 6,'43	1613	1192	....
●Old Barn Dance, The (Reissue)	Rep.	2307	Gene Autry	Oct. 15,'43	60m	Jan. 15,'38	1574	....	....
O My Darling Clementine	Rep.	....	Frank Albertson-Lorna Gray	Dec. 31,'43	68m	Dec. 4,'43	1653	1636	....
One More Tomorrow	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
(formerly Animal Kingdom)									
●Outlaws of Stampede Pass	Mono.	....	Johnny Mack Brown-Raymond Hatton	Oct. 15,'43	55m	Oct. 2,'43	1566	1402	..
Outward Bound	WB	....	John Garfield-Paul Henreid	Not Set	....	....	....	1646	....
Overland Mail Robbery	Rep.	376	Bill Elliott-Anne Jeffreys	Nov. 20,'43	55m	Oct. 23,'43	1594	....	....
PARIS After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15,'43	85m	Oct. 9,'43	1573	1545	....
Passage to Marseilles	WB	....	Humphrey Bogart-Michele Morgan	Not Set	....	....	....	1616	....
●Passport to Suez	Col.	4023	Warren William-Ann Savage	Aug. 19,'43	71m	Oct. 23,'43	1595	1457	....
●Petticoat Larceny	RKO	331	Ruth Warrick-Joan Carroll	Block 7	61m	July 17,'43	1426	1240	...
●Phantom of the Opera (color)	Univ.	7061	Nelson Eddy-Susanna Foster	Aug. 27,'43	91m	Aug. 21,'43	1493	1192	1655
●Pilot No. 5	MGM	332	Franchot Tone-Marsha Hunt	June-Aug.,'43	70m	Apr. 10,'43	1250	971	1432
Pin Up Girl (color)	20th-Fox	....	Betty Grable-Joe E. Brown	Not Set	....	....	...	1531	....
Pistol Packin' Mama	Rep.	....	Ruth Terry-Bob Livingston	Dec. 15,'43	64m	Dec. 11,'43	1666	1654	....
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2,'43	55m	....	....	....	
●Presenting Lily Mars	MGM	330	Judy Garland-Van Heflin	June-Aug.,'43	104m	May 1,'43	1289	962	1432
Pride of the Plains	Rep.	....	Robert Livingston-Smiley Burnette	Jan. 5,'44	56m	Dec. 4,'43	1653	....	....
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23,'43	94m	Sept. 25,'43	1553	962	1655
Purple Heart, The	20th-Fox	....	Dana Andrews-Richard Conte	Not Set	....	....	....	1654	....
RAIDERS of Sunset Pass	Rep.	....	John Paul Revere-Smiley Burnette	Dec. 20,'43	....	....	....	1457	....
Rainbow Island (color)	Para.	....	Dorothy Lamour-Eddie Bracken	Not Set	....	....	....	1654	....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26,'43	95m	Sept. 9,'39	1574	....	....
●Random Harvest	MGM	370	Ronald Colman-Greer Garson	June-Aug.,'43	126m	Nov. 28,'42	1029	796	1280
Rationing	MGM	....	Wallace Beery-Marjorie Main	Block 2	....	....	....	1616	....
Report from the Aleutians	WAC	....	Documentary	July 30,'43	47m	July 31,'43	1456	....	....
Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	Feb. 14,'44	....	....	....	1606	....
Return of the Rangers	PRC	451	Dave O'Brien-Jim Newill	Oct. 26,'43	57m	Oct. 16,'43	1585	1545	....
Return of the Vampire	Col.	5024	Bela Lugosi-Michael Duane	Nov. 11,'43	.	....	....	1599	....
●Revenge of the Zombies	Mono.	....	John Carradine-Veda Ann Borg	Sept. 17,'43	61m	Aug. 7,'43	1471	1391	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	89m	Nov. 6,'43	1613	1431	....
●Robin Hood of the Range	Col.	4206	Charles Starrett-Kay Harris	July 29,'43	57m	Aug. 14,'43	1482	1057	....
Roger Touhy, Gangster	20th-Fox	....	Preston Foster-Lois Andrews	Not Set	...	....	...	1362	....
Rookies in Burma	RKO	414	Alan Carney-Wally Brown	Block 3	62m	Dec. 11,'43	1666	1646	....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14,'43	97m	Oct. 2,'43	1565	1305	1655
Saint Meets Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillie	July 29,'43	70m	Aug. 7,'43	1558	....	...
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	Sept.,'43	101m	July 31,'43	1579	1057	1655
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
Schweik's New Adventures									
(British)	Eden-Coronel	....	Lloyd Pearson-Julien Mitchell	Not Set	80m	Sept. 25,'43	1554	....	....
●Scream in the Dark, A	Rep.	229	Robert Lowery-Marie McDonald	Oct. 15,'43	55m	Oct. 30,'43	1605	1531	....
Seeds of Freedom (Russian)	Artkino	....	Revival of "Potemkin"	Aug. 24,'43	69m	Sept. 4,'43	1522	....	....
See Here, Private Hargrove	MGM	....	Robert Walter-Donna Reed	Block 2	....	....	....	1616	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1,'43-44	71m	Aug. 21,'43	1558	1471	....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17,'43	68m	Sept. 11,'43	1529	....	....
She's For Me	Univ.	8041	David Bruce-Grace McDonald	Dec. 10,'43	60m	Dec. 11,'43	1665	1635	....
Shine On, Harvest Moon	WB	....	Ann Sheridan-Dennis Morgan	Not Set	....	....	....	1457	....
●Shrine of Victory (British)	20th-Fox	....	Documentary on Greece	Not Set	45m	Aug. 21,'43	1558	....	....
Silver City Raiders	Col.	5202	Russell Hayden-Bob Wills	Nov. 4,'43	55m	Nov. 27,'43	1646	....	....
●Silver Spurs	Rep.	256	Roy Rogers	Aug. 12,'43	68m	July 24,'43	1442	1351	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Not Set	....	....	....	1635	....
Sing a Jingle	Univ.	....	Allan Jones-June Vincent	Jan. 7,'44	....	....	....	1654	....
(formerly Lucky Days)									
●Six-Gun Gospel	Mono.	....	Johnny Mack Brown-Raymond Hatton	Sept. 3,'43	55m	Sept. 4,'43	1521	1391	...
●Sky's the Limit, The	RKO	335	Fred Astaire-Joan Leslie	Block 7	89m	July 17,'43	1425	1162	1617
●Sleepy Lagoon	Rep.	228	Judy Canova-Dennis Day	Sept. 5,'43	65m	Aug. 21,'43	1496	1391	....
Smart Guy	Mono.	....	Rick Vallin-Wanda McKay	Dec. 17,'43	....	....	....	1599	....
●Someone to Remember	Rep	225	Mabel Paige-John Craven	Aug. 21,'43	80m	Aug. 7,'43	1470	1276	..
●So Proudly We Hail	Para.	4228	Claudette Colbert-Paulette Goddard	Block 6	126m	June 26,'43	1385	1104	1655
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1,'43-44	64m	Aug. 21,'43	1558	1471	....
Son of Dracula	Univ.	8013	Louise Allbritton-Lon Chaney	Nov. 5,'43	80m	Nov. 13,'43	1626	1241	....
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Not Set	....	....	....	1416	....
Song of Russia	MGM	....	Robert Taylor-Susan Peters	Block 2	....	....	....	1416	....
Song of the Marimba	Clasa-Mohme	....	Mexican Feature	Aug. 20,'43	131m	Sept. 11,'43	1530	....	....
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2,'43	59m	Apr. 11,'36	1482	....	....
●Souls at Sea (Reissue)	Para.	4254	Gary Cooper-George Raft	Reissue	93m	Aug. 14,'37	1374	....	....
So's Your Uncle	Univ.	8042	Donald Woods-Elyse Knox	Dec. 3,'43	69m	Dec. 4,'43	1654	1635	....
Spotlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1579	1351	....
●Spy Train	Mono.	....	Richard Travis-Catherine Craig	July 9,'43	60m	June 5,'43	1349	1277	....
●Squadron Leader X (British)	RKO	326	Eric Portman-Beatrice Varley	Block 6	100m	Nov. 28,'42	1030	....	....
●Stage Door Canteen	UA	....	Stage and Screen Stars	Special	132m	May 15,'43	1313	1115	1617
Standing Room Only	Para.	....	Paulette Goddard-Fred MacMurray	Not Set	....	....	....	1616	....

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●Stormy Weather	20th-Fox	344	Bill Robinson-Lena Horne	July 16,'43	77m	May 29,'43	1337	1192	1617
Story of Dr. Wassell (color)	Para.	....	Gary Cooper-Laraine Day	Not Set	....	....	..	1530	....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	....	....
●Stranger from Pecos	Mono.	....	Johnny Mack Brown	July 16,'43	56m	July 17,'43	1427	1277	....
●Submarine Alert	Para.	4229	Richard Arlen-Wendy Barrie	Block 6	67m	June 26,'43	1385	772	..
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	65m	July 10,'43	1532	1305	
Sullivans, The	20th-Fox	....	Anne Baxter-Thomas Mitchell	Not Set	....	....	....	1636	....
Sultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Feb. 7,'44	....	....	....	1555	..
●Suspected Person (British)	PRC	315	Clifford Evans-Patricia Roc	Nov. 29,'43	....	....	....	....	....
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1,'43	76m	Sept. 25,'43	1553	1305	1655
Sweethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Jan. 17,'44	....	....	....	1586	
Swing Fever	MGM	....	Kay Kyser-Marilyn Maxwell	Block 2	81m	Nov. 13,'43	1626	1241	....
Swing Out the Blues	Col.	....	Bob Haymes-Lynn Merrick	Dec. 23,'43	....	....	....	1636	...
Swing Shift Maisie	MGM	404	Ann Sothern-James Craig	Oct.,'43	86m	May 8,'43	1546	1191	1617
TAMPICO	20th-Fox	....	Lynn Bari-Edward G. Robinson	Not Set	....	....	....	1636	....
Tarzan's Desert Mystery	RKO	413	Johnny Weissmuller-Nancy Kelly	Block 3	70m	Dec. 11,'43	1666	1362	....
Tender Comrade	RKO	....	Ginger Rogers-Robert Ryan	Not Set	....	....	....	1635	....
Texas Kid, The	Mono.	..	Johnny Mack Brown	Nov. 26,'43	56m	Nov. 27,'43	1645	1545	...
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25,'43	127m	Aug. 21,'43	1559	1058	1617
That Nazty Nuisance	UA	..	Bobby Watson-Joe Devlin	July 1,'43	43m	June 12,'43	1546	1019	..
There's Something About a Soldier	Col.	5017	Douglass Drake-Tom Neal	Nov. 30,'43	....	....	....	1545	....
They Met in the Dark (British)	Hellman-Gen'l	....	James Mason-Joyce Howard	Not Set	104m	Sept. 4,'43	1522	....	
●This Is the Army (color)	WB	224	Joan Leslie-George Murphy-Stage Cast	Aug. 14,'43	114m	July 31,'43	1453	1276	1575
This Is the Life (formerly Angela)	Univ.	....	Susanna Foster-Donald O'Connor	Not Set	....	....	....	1416	....
Thousands Cheer (color)	MGM	....	Kathryn Grayson-Gene Kelly	Block 2	126m	Sept. 18,'43	1541	1079	....
Three Cheers for the Boys	Univ.	....	Stage and Screen Entertainers	Not Set	....	....	....	1635	....
Three Russian Girls (formerly Girl from Leningrad)	UA	....	Anna Sten-Kent Smith	Jan. 14,'44	....	....	....	1457	...
●Thumbs Up	Rep.	223	Brenda Joyce-Richard Fraser	July 5,'43	67m	June 19,'43	1374	1351	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	58m	Sept. 25,'43	1554	1531	...
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17,'43	83m	Sept. 18,'43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1,'43-44	80m	Aug. 14,'43	1579	1457	..
●Trail of Terror	PRC	356	Dave O'Brien-Jim Newill	Sept. 14,'43	63m	....	....	....	....
Triumph Over Pain (formerly Great Without Glory)	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	....	912	
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1,'43-44	94m	Aug. 14,'43	1578	1079	1617
●Two Tickets to London	Univ.	7013	Michele Morgan-Alan Curtis	June 18,'43	78m	June 19,'43	1373	1339	
UNCERTAIN Glory	WB	....	Errol Flynn-Paul Lukas	Not Set	....	....	....	1636	....
●Underdog, The	PRC	316	Barton MacLane-Charlotte Wynters	Oct. 10,'43	65m	Oct. 9,'43	1574	1509	....
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26,'43	99m	May 9,'36	1574	....	....
Uninvited, The	Para.	....	Ray Milland-Ruth Hussey	Not Set	....	....	....	1416	....
●Union Pacific (Reissue)	Para.	4250	Barbara Stanwyck-Joel McCrea	Reissue	138m	Apr. 29,'39	1374	....	...
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	65m	Aug. 28,'43	1559	....	....
Up in Arms (color)	RKO-Goldwyn	....	Danny Kaye-Dinah Shore	Not Set	....	....	....	1457	....
VICTORY Through Air Power (color)	UA-Disney	....	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1617
Voice in the Wind	UA	....	Francis Lederer-Sigrid Gurie	Not Set	....	....	....	1654	....
●WAGON Tracks West	Rep.	2314	Bill Elliott-Gabby Hayes	Aug. 19,'43	55m	July 31,'43	1455	1391	
Watch on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4,'43	114m	July 31,'43	1579	986	1617
●West Side Kid	Rep.	226	Donald Barry-Dale Evans	Aug 23,'43	....	....	....	1351	.
Westward Bound	Mono.	....	Ken Maynard-Hoot Gibson	Jan. 10,'44	....	....	....	1599	...
●We've Never Been Licked	Univ.	7064	Richard Quine-Noah Beery, Jr.	July 30,'43	104m	Aug. 7,'43	1469	1115	1617
We Will Come Back (Russian)	Artkino	....	Russian Feature	Oct. 14,'43	93m	Oct. 23,'43	1595	....	...
What a Man	Mono.	....	Johnny Downs-Wanda McKay	Dec. 23,'43	73m	Dec. 11,'43	1666	....	....
What a Woman!	Col.	....	Rosalind Russell-Brian Aherne	Dec. 28,'43	93m	Dec. 11,'43	1665	1635	....
●What's Buzzin', Cousin?	Col.	4015	Ann Miller-John Hubbard	July 8,'43	75m	July 31,'43	1454	1351	..
When Ladies Fly	Univ.	....	Loretta Young-Geraldine Fitzgerald	Not Set	....	....	....	1616	....
Where Are Your Children?	Mono.	....	Jackie Cooper-Patricia Morison	Jan. 17,'44	92m	Nov. 27,'43	1645	1606	....
Whispering Footsteps	Rep.	....	John Hubbard-Rita Quigley	Dec. 30,'43	....	....	....	1636	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	Dec.,'43	87m	Oct. 2,'43	1565	1431	....
White Cliffs, The	MGM	....	Irene Dunne-Roddy McDowall	Not Set	....	....	....	1586	...
●Wings Over the Pacific	Mono.	....	Inez Cooper-Edward Norris	July 23,'43	60m	June 26,'43	1387	1276	
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11,'43	1529	1431	1655
Woman of the Town	UA	....	Albert Dekker-Claire Trevor	Dec. 31,'43	88m	....	....	1531	....
Women in Bondage	Mono.	....	Gail Patrick-Nancy Kelly	Jan. 10,'44	72m	Nov. 20,'43	1634	1554	....
World of Plenty (British)	Rotha	....	Documentary on Food	Not Set	60m	June 19,'43	1373	....	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	....	....	1079	..
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	Aug. 6,'43	58m	Mar. 13,'43	1532	1019	....
Yellow Canary (British)	Wilcox-RKO	....	Anna Neagle-Richard Greene	Not Set	98m	Nov. 20,'43	1634	....	....
●Youngest Profession, The	MGM	331	Virginia Weidler-E. Arnold & Guests	June-Aug.,'43	81m	Mar. 6,'43	1189	1081	1575
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	Nov.,'43	77m	July 31,'43	1578	1240	...
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22,'43	64m	Oct. 9,'43	1573	1531	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1667.

An Appreciation

WITH THIS advertisement we conclude the series we have sponsored in the trade press in the interest of the conservation of vital theatre equipment at this critical time.

WE TAKE this opportunity to acknowledge and thank those exhibitors who have so generously contributed their endorsements to this campaign, making it possible for us to forcibly bring to the attention of the entire industry the importance of caring for equipment *now* if theatres are to be kept open for the duration.

WE FEEL confident that in the day of Victory, all of us who have had a part in keeping the show on will be able to look back with pride and satisfaction born of rendering a distinguished service to the American people in building and maintaining morale during this war-time emergency.

E. G. Hines

PRESIDENT

NATIONAL THEATRE SUPPLY DIVISION

COMPLETE SOUND AND VISUAL PROJECTION EQUIPMENT

Simplex

INTERNATIONAL PROJECTOR CORPORATION
90 GOLD STREET, NEW YORK, N.Y.

WHAT A WOMAN!

LOVE MAKING... was a business with her!

MATCH-MAKING... was part of his game of love!

The most amazing woman who ever hit the screen...

Together again... More Howlarious than they were in "My Sister Eileen"

ROSALIND Russell

BRIAN Aherne

IRVING CUMMINGS'

WHAT a WOMAN!

WILLARD PARKER

What a "Find"!... Sensation of the Year!

Screen Play by Therese Lewis and Barry Trivers

A COLUMBIA PICTURE

GIVE WAR BONDS FOR CHRISTMAS

FILE COPY
DO NOT REMOVE

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

- The Desert Song
- Woman of the Town
- Calling Dr. Death
- There's Something About a Soldier
- The Demi Paradise
- Death Valley Rangers
- Fighting Valley
- Career Girl
- The Sultan's Daughter

WASHINGTON WANTS INDUSTRY TO BUILD 100 NEW THEATRES

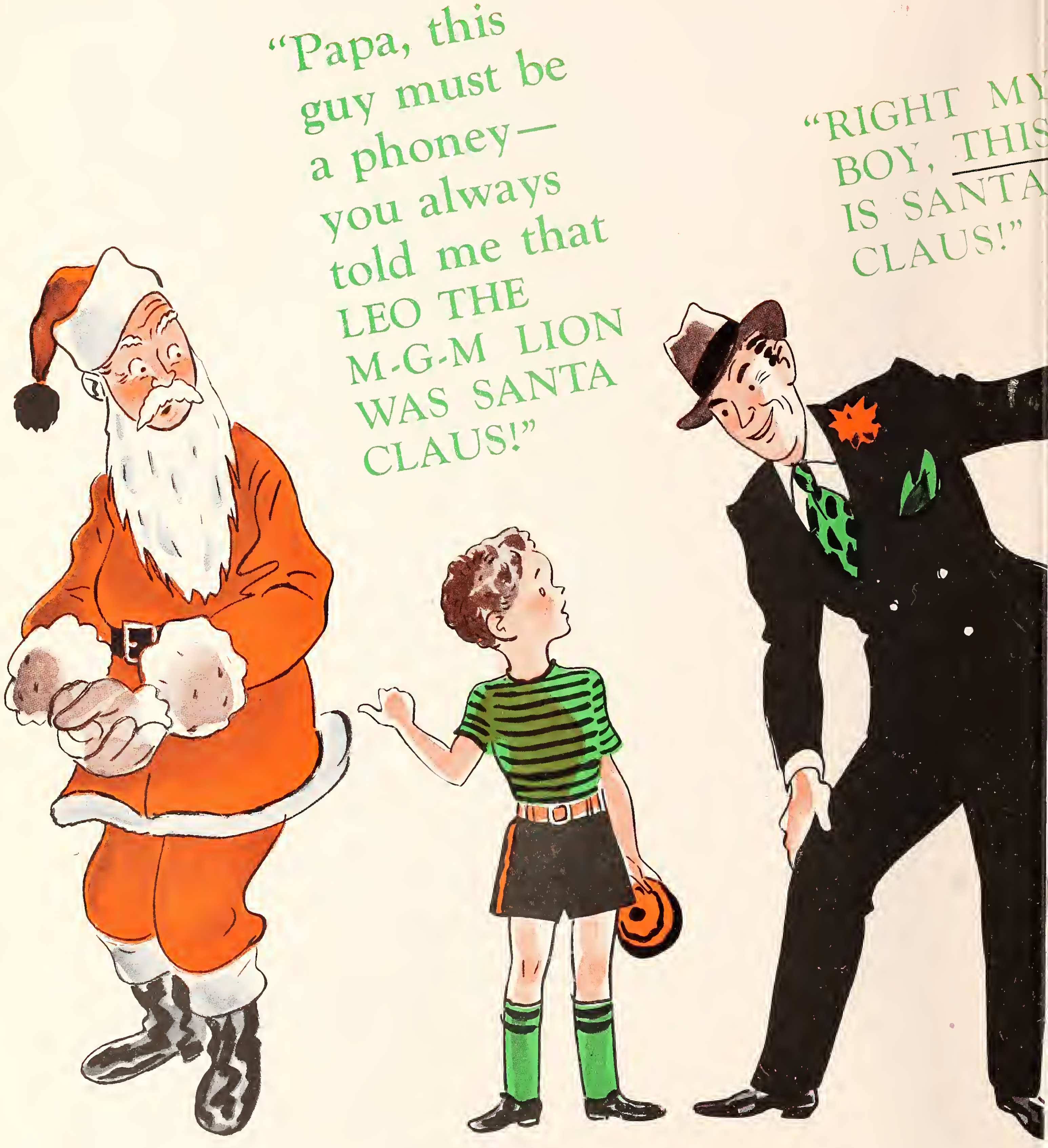
DISTRIBUTORS EXTEND SPECIAL HANDLING ON TOP FEATURES

BRITISH INDUSTRY PURSUES "UNITY"

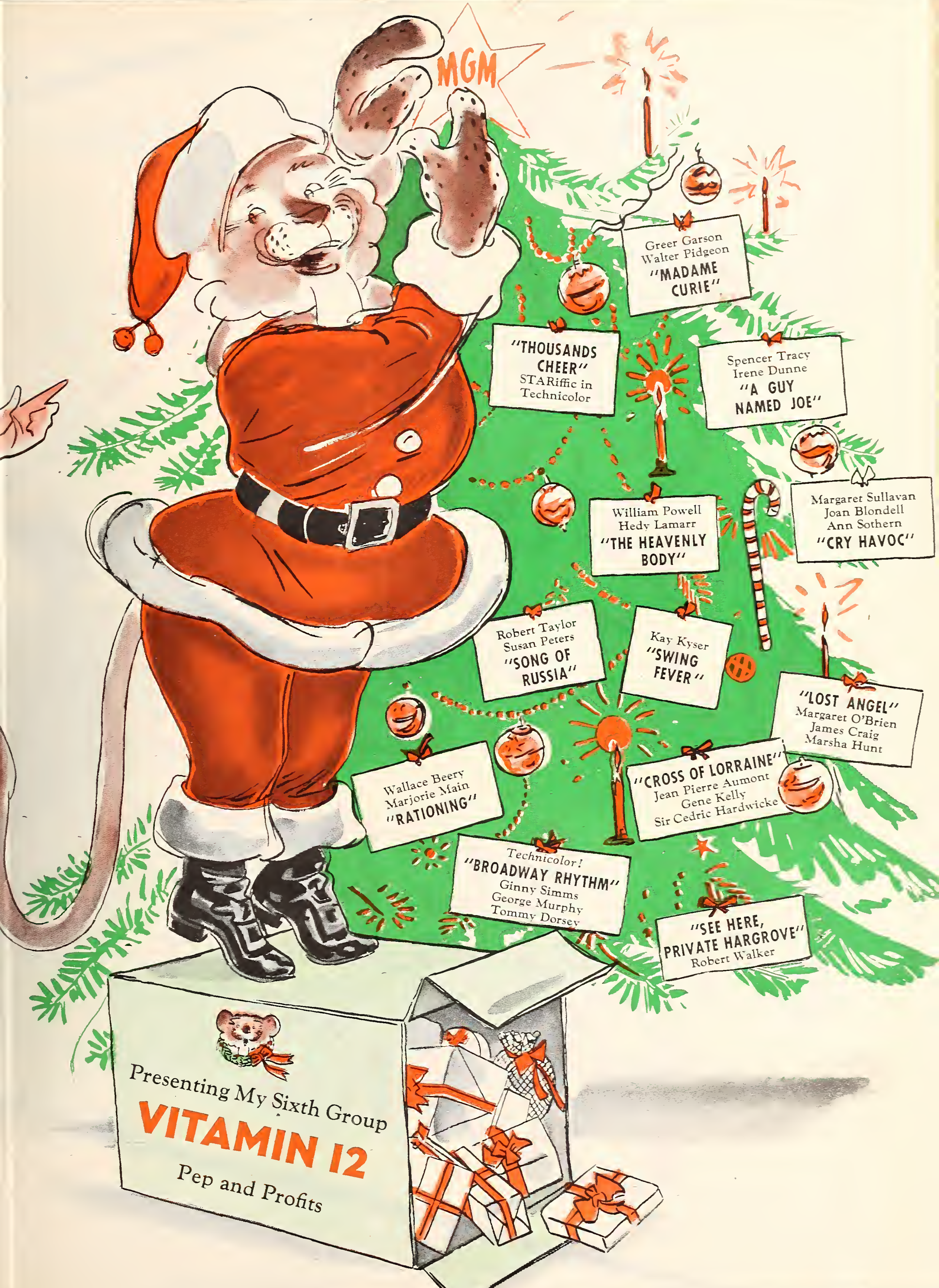
Coming Next Week: The Ten Best Money Makers of 1943

VOL. 153, NO. 12 DECEMBER 18, 1943

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyright 1943 by Quigley Publishing Company*


"Papa, this guy must be a phoney—you always told me that LEO THE M-G-M LION WAS SANTA CLAUS!"
"RIGHT MY BOY, THIS IS SANTA CLAUS!"

War Bonds For Christmas Gifts!



Greer Garson
Walter Pidgeon
"MADAME CURIE"

"THOUSANDS CHEER"
STARiffic in Technicolor

Spencer Tracy
Irene Dunne
"A GUY NAMED JOE"

William Powell
Hedy Lamarr
"THE HEAVENLY BODY"

Margaret Sullavan
Joan Blondell
Ann Sothern
"CRY HAVOC"

Robert Taylor
Susan Peters
"SONG OF RUSSIA"

Kay Kyser
"SWING FEVER"

"LOST ANGEL"
Margaret O'Brien
James Craig
Marsha Hunt

Wallace Beery
Marjorie Main
"RATIONING"

"CROSS OF LORRAINE"
Jean Pierre Aumont
Gene Kelly
Sir Cedric Hardwicke

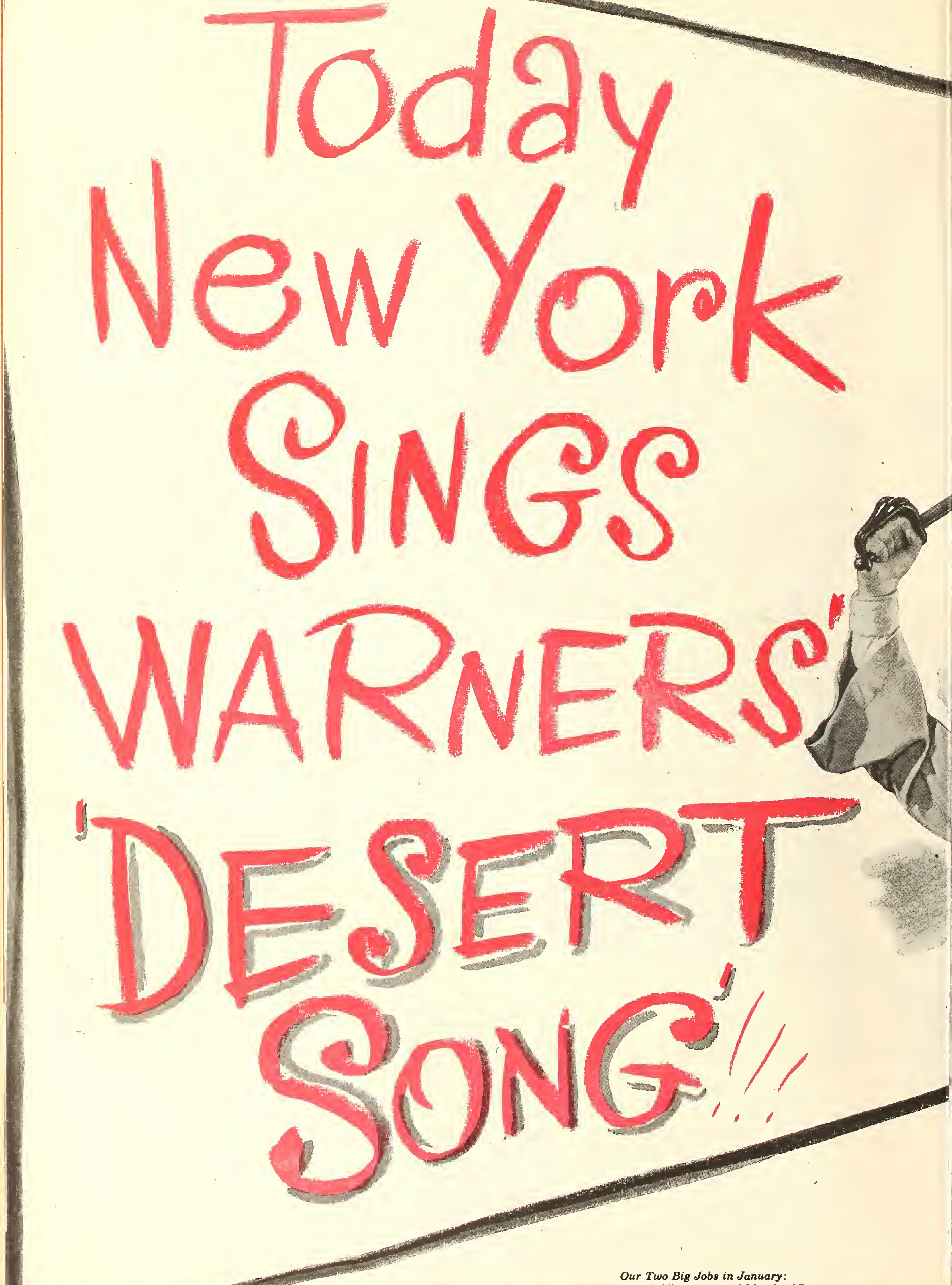
Technicolor!
"BROADWAY RHYTHM"
Ginny Simms
George Murphy
Tommy Dorsey

"SEE HERE, PRIVATE HARGROVE"
Robert Walker

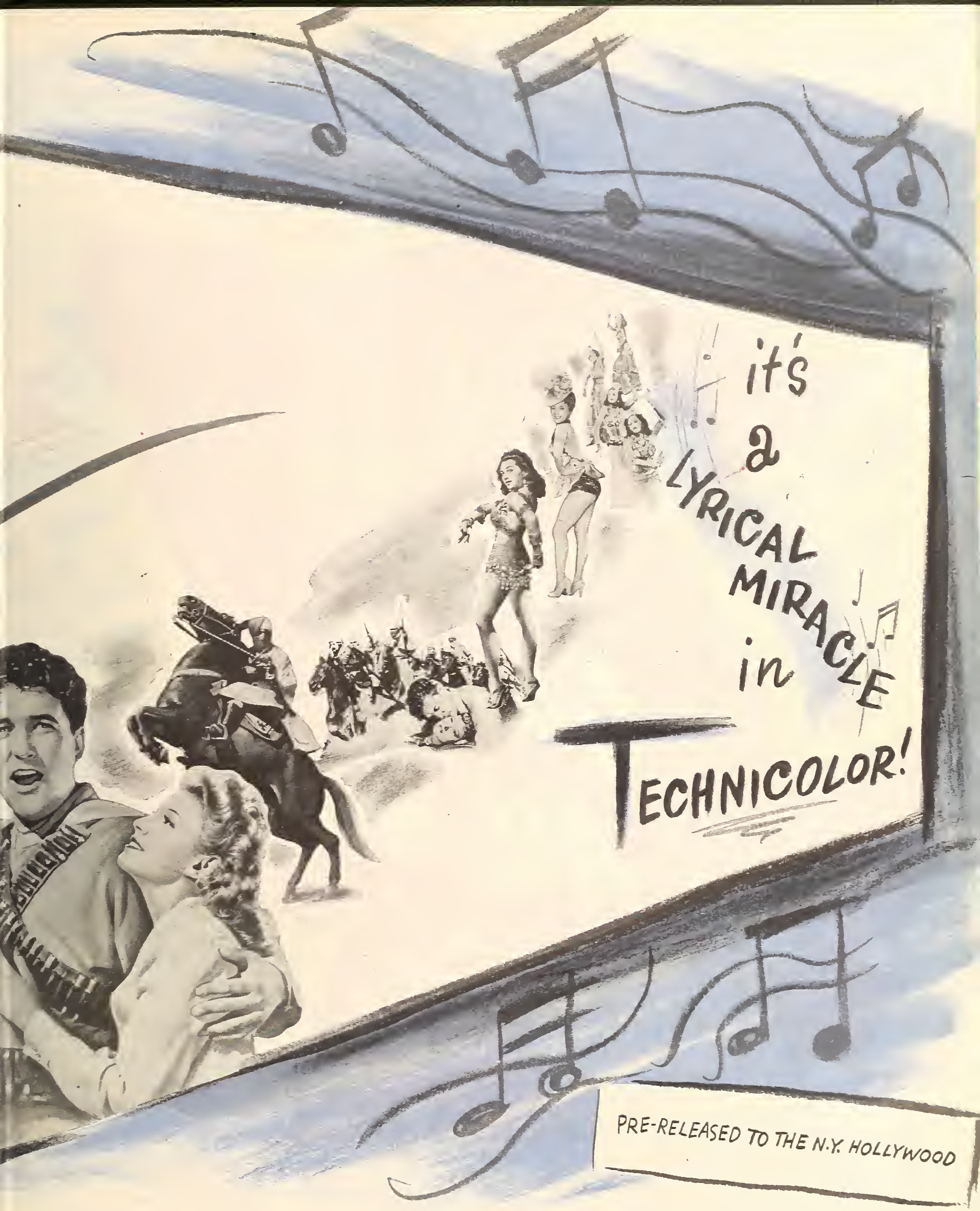
Presenting My Sixth Group

VITAMIN 12

Pep and Profits


Today New York Sings Warners' 'Desert Song'!!!

Our Two Big Jobs in January:
Fourth War Loan and March of Dimes


it's a LYRICAL MIRACLE in TECHNICOLOR!
PRE-RELEASED TO THE N.Y. HOLLYWOOD

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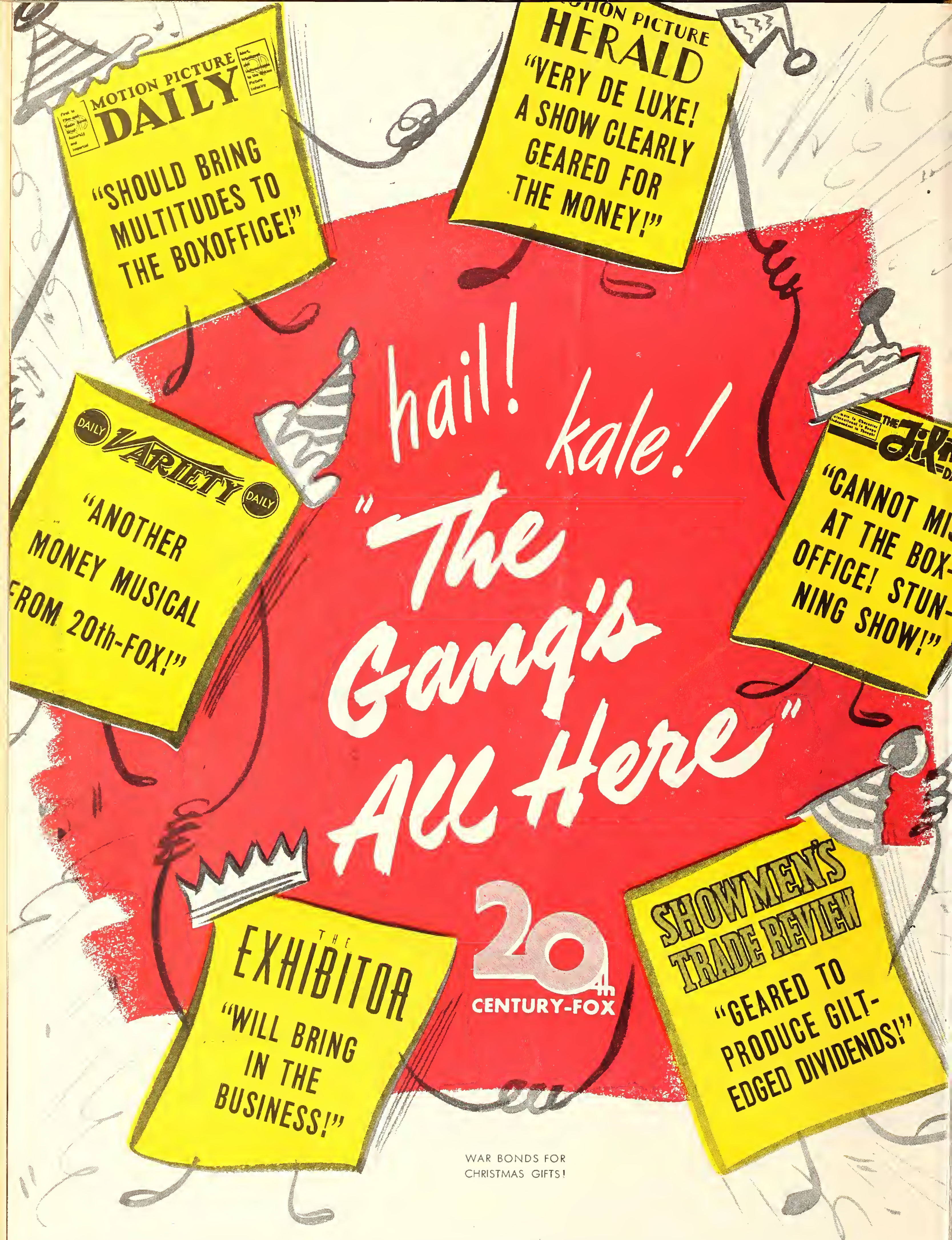

MOTION PICTURE DAILY
"SHOULD BRING MULTITUDES TO THE BOXOFFICE!"

MOTION PICTURE HERALD
"VERY DE LUXE! A SHOW CLEARLY GEARED FOR THE MONEY!"

DAILY VARIETY DAILY
"ANOTHER MONEY MUSICAL FROM 20th-FOX!"

THE Fil
"CANNOT MI AT THE BOX-OFFICE! STUN-NING SHOW!"

THE EXHIBITOR
"WILL BRING IN THE BUSINESS!"

SHOWMEN'S TRADE REVIEW
"GEARED TO PRODUCE GILT-EDGED DIVIDENDS!"

WAR BONDS FOR
CHRISTMAS GIFTS!

ALICE FAYE · CARMEN MIRANDA · PHIL BAKER and The King of Swing **BENNY GOODMAN** and His Orchestra in **"THE GANG'S ALL HERE IN TECHNICOLOR** with Eugene Pallette · Charlotte Greenwood · Edward Everett Horton · Tony De Marco · James Ellison · Sheila Ryan · Dave Willock
Directed by **BUSBY BERKELEY** . Produced by **WILLIAM LE BARON** . Screen Play by Walter Bullock · Based on a Story by Nancy Wintner, George Root, Jr. and Tom Bridges · Lyrics and Music by Leo Robin and Harry Warren · Dances Created and Directed by Busby Berkeley

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*
MARTIN QUIGLEY
President and Editor-in-Chief
TERRY RAMSAYE, *Editor*

Vol. 153, No. 12
December 18, 1943

TAX *on* MORALE

ONCE again, and woefully, it is being demonstrated that the pattern of taxation ever traces paths of lazy, stupid convenience. The tidings from Washington on the tax status of the motion picture are especially distressing. The proposal, which would increase by a hundred per cent the admission taxes now paid by the box office public, means chiefly that the tax makers have merely an eye on the ticket windows where the people lay down their money.

The motion picture is a shining mark, made conspicuous by the very nature of exhibition and the lights of thousands of marquees offering welcome and an hour of happiness to the people. It is as much a part of the life of America as their newspaper, their morning milk, or their daily bread.

But the tax makers do not dare—or have not dared yet—to offer a tax on bread, milk, or the newspaper.

Because the motion picture is relatively young among the media, it is deemed more especially vulnerable. Its rights are the rights of the great people it serves, but that fact is not yet imbedded in tradition—or the consciousness of legislators.

It is obviously the silvery flow of the little sums from the pockets of the many, the common man and his wife and kids, that shines so temptingly in the eyes of the assessors.

THEY are not quite so impressed with the soft, folding money that goes through the wickets for the pari-mutuel tickets at the race tracks—those great constructive institutions devoted to the eugenics of the horse. The tax makers waver lest they impede the improvement of the breed in these urgent days of gasoline, steel and electronics.

The tax makers listened, too, to eloquence about the cultural service of the opera, which seems so essential to the people that it usually is passing the hat in an elegant fashion when thrown on its own resources as an entertainment medium.

The motion picture, born in and developed by this great democracy by the constructive patronage of the whole people, might well be served by some oratory, too.

The films are well near as widely distributed among the people as the very food they eat, and to the many are well near as essential. The motion picture has achieved this status in the life of the people by service, service at a modest price.

The motion picture with its satisfactions for the millions, its unparalleled ability to supply endless hours of recreated drama recorded from a single superlative performance, has realized on the ability of machinery and electronics to deliver the world's greatest value, the big bargain for the common people, the whole people.

This art of the whole people has been and is the conspicuously generous and cheerful giver of the war period.

Hollywood has given its talent for all manner of services and appearances at home and around the world. Executives and entertainers alike, and all the great array of creative workers of the production machine, have given and are giving of their skills and time. The screen of the American theatre has given freely, eagerly, time and attention, endlessly. The contributed screen time is of a value beyond price, an order of service that could not be bought on any terms whatsoever.

The motion picture and its people sell bonds and stamps, deliver upon the screen the war messages to the millions. Theatres present appeals for the blood banks. In thousands of communities the theatres supply a focal center for all manner of local war service causes.

The motion picture is thoroughly enlisted in the war—and it is a volunteer.

ALL this is being done in addition to the primary function of entertainment service, admittedly as important to the morale of the people at home as to the soldier at the front.

The screen has done its giving to the nation's cause with that swift, willing generosity which has characterized show folk and the show world through all the years of its tradition. Very largely the motion picture show has become a continuous national "benefit".

In reward for all this, we now see the politicians classifying the screen theatre with the cabaret with its crooners and naked floor shows, fan dances and strip teases.

There has been debate aplenty about a national sales tax on merchandise. The politically minded tax makers, wary of the voters, shy away from that.

But the motion picture consumers are paying a sales tax of ten per cent on their entertainment, and now it is proposed to double it—to charge the people one dollar out of every five they spend for screen entertainment. That is a sales tax, upon a public which pays about a hundred million admissions a week.

And it is the customers who will pay. The motion picture industry already pays all the kinds of taxes there are.

* * *

OUR tax makers, in their address to the motion picture, might give consideration to this week's announcement in the news pages of this issue from the Office of Civilian Requirements that many more motion picture theatres are needed in behalf of the morale of the war workers.

It is indicated that there is an immediate call for not less than a hundred new houses. It is the flat official statement that these theatres are wanted to help overcome the labour turnover in the areas concerned, now inadequately served by existing screens. Exhibitors are being invited to apply for the priorities required for construction.

This federal plea for an extension of the service of the screen in the national cause has an ironic concurrence with the federal tax proposals with which exhibition is confronted. That's encouragement!

MOTION PICTURE HERALD

THIS WEEK IN THE NEWS

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Covering Paulette

PAULETTE GODDARD'S pretty curves and things have the National Safety Council quite worried. They are concerned not so much about the hazard they present to the movie-going male as about the example which a display of too much Miss Goddard in Paramount's forthcoming "I Love a Soldier" might set for lady welders in the nation's war plants.

Colonel John Stillwell, president of the council, in a letter to Y. Frank Freeman, head of the studio, expressed concern lest she play her role as a welder garbed in shorts, sweater and otherwise scanty attire. This would be a very bad example and might cause many war working ladies to be badly burned, he wrote.

"Miss Goddard could render a real service to accident prevention if she were to set an example by wearing the proper protective clothing," the Colonel said. Flying sparks, falling tools and spinning machines were the hazards he cited.

"We believe that the sight of Miss Goddard in an approved woman welder's costume would be proof positive that such clothing need not detract from feminine charm," he wrote.

"Of course, he's kidding," Miss Goddard commented.

But Mark Sandrich, producer-director of the film, ordered her to wear approved leather coveralls, steel boots and face mask for the welding scenes. He also sent for a wind machine to flip a skirt edge and show the Goddard legs, and let the word drop through the publicity department that the star would not be under welders' wraps throughout the picture.

The story was good copy in newspapers across the entire country.

CIO Strife

THE CIO last week suffered union trouble. Its show, "Marching with Johnny," was almost prevented from entering the Erlanger, Philadelphia, by a contract dispute between the theatre management and the American Federation of Musicians' Local 177. The dispute was settled; but before then, CIO officials were planning to appeal to James Caesar Petrillo, AFM president, who is affiliated with the American Federation of Labor.

Opera Ante

CONTRIBUTIONS of $300,000 from the radio audience and steady opera patrons were solicited on Saturday by the Metropolitan Opera Association in New York. George A. Sloan, president, in an appeal during the Saturday broadcast, said the fund was necessary to tide the Association over "temporary difficulties—many of them resulting from the war emergency." That amount, he said, would enable the Opera to meet taxes, modernize productions and add seldom heard revivals to the repertoire. A special tax exemption approved by the New York state legislature is not applicable until 1944.

Further up Broadway, opera, in a modernized form, was proving a sell-out under the showmanship of Billy Rose. He brought "Carmen Jones," a Negro version of the Bizet classic transplanted to the Carolinas, to the Broadway Theatre. The critics ran out of adjectives.

Oscar Hammerstein, II, wrote the revised libretto.

The Metropolitan Opera Association once paid his grandfather, Oscar Hammerstein, $1,000,000 to close a competing, and not at all social, popular opera company. It played in what is now the RKO 23rd Street theatre.

Colder

MIAMI'S not the same since the Army came and went. Return by the Army of many of the beach hotels to their owners and the reopening of the resort to sun-seeking Northerners sent Florida publicity men to their files for standard bathing suit art with which to flood Yankee newspaper offices. They were stopped by MacDonald Bryan, president of the Florida Publicity and Public Relations Association, who said last week, according to the Associated Press, that delegates to the group's annual convention would be urged to "de-emphasize glamour," and base appeals on "solid ground."

Spot News

CLERKS in the Title Registration Bureau of the Association of Motion Picture Producers in Hollywood had a mad scramble this week trying to register and file a deluge of entries sent in by producers in the wake of President Roosevelt's recent travels. They reported that prospective marquee listings were coming in as fast as the international headlines broke in the afternoon papers.

Twentieth Century-Fox, perhaps by the aid of a crystal ball, appeared well in the fore with "Eyes on Iran," registered back in September. There is nothing in work under that name at the moment, but executives said something might be tailored to fit. "S.S. Gripsholm" was brought in by Walter Wanger almost as soon as the Swedish ship with its cargo of repatriated prisoners had arrived from Japan.

"Incident in Iran" and/or "Iran Incident" were filed by RKO, and Monogram rushed in with "Mena House," named after the hotel where the Cairo conferences took place. The atlases in studio libraries meanwhile were growing very dog eared as researchers thumbed through them in hope of guessing "Where next?"

Short

WRITES our Chicago correspondent: "A sixteen year old Negro hoodlum made a pass with a razor at a 70 year old Negro ticket taker with a bun, at the Star Theatre on 43rd Street in Chicago and ain't no more."

World Teacher

STATE Department interest in the post-war reeducation of Europe, reported in the December 4 issue of MOTION PICTURE HERALD, received a new impetus this week with the appointment of a leading school man, Dr. Grayson N. Kefauver, as a special adviser on educational reconstruction. He is the dean of the School of Education of Leland Stanford University.

Dr. Kefauver, it was reported, will advise the department not only on the reorganization of Europe's school systems to teach democratic ways but will also be an important factor in determining the Government's use of the motion picture and visual education in occupied lands.

He was appointed following the return from London to Washington of Dr. Ralph E. Turner, a member of the Division of Cultural Relations. Dr. Turner, after two months of consultation with British and United Nations leaders is preparing a special report on post-war education. It is expected to have important passages on the role of the screen.

No Retakes

TARAWA'S beach head was just like the intersection of Hollywood and Vine for a moment as the Marines landed under fire a few weeks ago. "Hi, Eddie," a Marine Corps camera correspondent whooped as an invasion barge grated on the sand. He was Captain Louis Hayward, a Hollywood star before he took charge of a fighting motion picture crew. His friend, in charge of the landing barge, was Lieutenant Eddie Albert, also a fighting actor.

Their conversation under fire was brief, according to reports from another correspondent. "Sure not like the movies," Albert shouted. "Hell, no," Hayward agreed. There was no chance for extra dialogue.

Lieutenant Albert, it was reported at mid-week, might be sent back to the U.S.A. to tell the public during the Fourth War Loan Drive something of what the grim Gilbert island battle was like.

Fiorello Presents

CITIZENS of New York were flocking to the box office of the City's new Center of Music and Drama this week in capacity numbers. It looked as if the Muses, presented by Mayor Fiorello La Guardia and a committee of 46 prominent citizens, might have found a permanent stand, just off Broadway, and at a $1.65 top.

The Philharmonic Symphony Orchestra, and a speech by the Mayor, opened the center on Saturday night. They were followed by Gertrude Lawrence in a one-week stand with "Susan and God" to be succeeded by Walter Hampden in the Playwrights' Company presentation of "The Patriots." Bookings for opera, symphony, ballet, plays and musical revues were set as far ahead as May.

The city auditorium, on 55th Street between Sixth and Seventh Avenues, is the former Mecca Temple, scene of conventions, prize fights and fraternal meetings. It was acquired by the city on foreclosure proceeding for three years' back taxes. It will be operated as a non-profit education enterprise, according to Mayor La Guardia, to bring high brow entertainment to the masses at low cost. He expects it to be self supporting.

"The purpose of the City Center is not to compete with any theatre or organization in this city," the Mayor said in his opening message. "Our institution simply supplements all that we now have. Here hundreds of thousands of people each year will have the opportunity of hearing the best at prices they can afford." It is a ten year dream come true, New York's Mayor added.

There is no projection apparatus in the Center and no films are scheduled for presentation, a spokesman said. After the holidays, "Marching with Johnny," CIO sponsored musical revue, is expected to hold forth for eight weeks.

Newsreels in the Home

NEWSREELS of the Teheran and Cairo conferences of the United Nations leaders and of the landing of the Marines on Tarawa Island in the South Pacific tuned up in the living rooms of several thousand owners of television receivers Monday evening. It was a surprise presentation originating in the studios of the National Broadcasting Company's television station, WNBT, New York. By relay the pictures were rebroadcast by the General Electric television station in Schenectady and over Philco's Philadelphia transmitter.

The motion pictures were official 12th Air Force, Navy and Marine releases. They contained the same material which newsreels had edited for their releases the preceding Thursday. They were televised in full, with titles and comment by NBC.

NBC's television department, under the direction of Clarence L. Menser, vice-president, and John Williams, director of television, asked the service public relations department for copies of the material supplied to the newsreel. They were glad to oblige, and promised copies of subsequent officially filmed stories.

Radio Corporation of America on Wednesday took a full page advertisement in the New York *Times to* crow about the NBC television scoop. The network broadcast to receivers in four states.

Circulation

THE school children's scrap metal collection sponsored in Chicago by Warners in advance of the January 1 release of their "Destination Tokyo" secured one of the widest picture publicity breaks of the season. Telephoto pictures of swarms of Chicago youngsters heaping up scrap iron, aluminum and rubber were flashed to newspapers by Acme. They were good for half the back page in New York's *Daily News*. No less than four banners bearing the picture's title were visible. The success of the Chicago drive was expected to cue similar scrap collections elsewhere in connection with "Destination Tokyo" openings. More than 250 New Year's Eve premieres have been set, the Warner home office reported.

Christmas Gifts

HOLLYWOOD, through its Victory Committee, will aid greatly to cheer service men and women during the holidays, the film industry's Public Information Committee announced Monday. More than 100 screen personalities covering 28 routes will participate in holiday entertainment planned for hospitals and Army posts by the War Department and the USO-Camp Shows, Inc.

The Army Motion Picture Service officials in Tampa, Fla., announced last week that its eight theatres in that area's Air Force posts would admit all soldiers and guests without charge Christmas Day.

60.9 Per Cent

AMUSEMENT industry companies scored the greatest gains in earnings from 1942 through 1943, the New York Stock Exchange reported last week, in its magazine, *The Exchange*.

The amusement industry increased earnings 60.9 per cent, the magazine said. Second was the automotive industry, with 24.6 per cent; third, the railroads, with 21.6.

Comparing the first nine months of 1943 with the same months of 1942, and listing 385 leading corporations, *The Exchange* survey shows an average gain of 11.4 per cent.

Free Advertising

LEGISLATION which would have authorized the Government to pay newspapers for advertisements urging the purchase of War Bonds, was tabled last week by the House Ways and Means Committee.

The *Wall Street Journal* estimated this week that the Government in two years of war has been given approximately $550,000,000 worth of free advertising by motion pictures, radio and the press.

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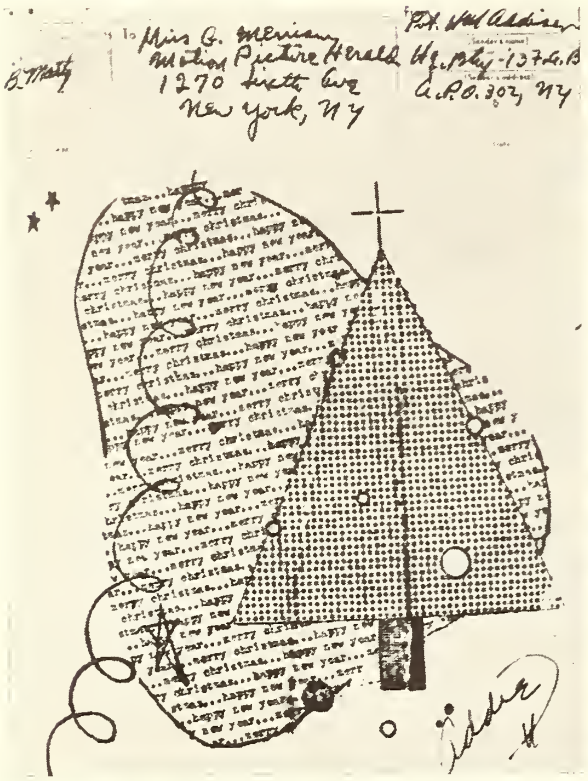
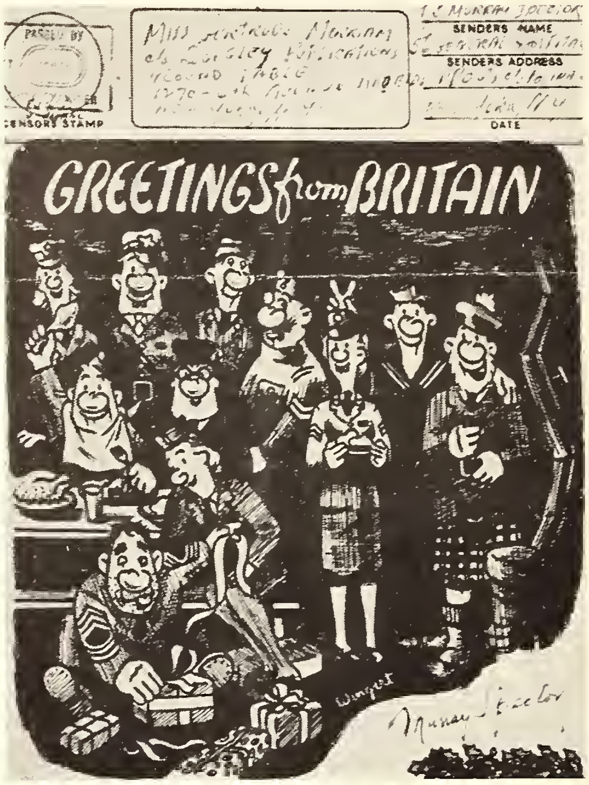
THIS WEEK the Camera reports:


To Miss G. Merriam
Motion Picture Herald
1270 Sixth Ave
New York, N Y
Pvt. Addison
Hq. Btry-137 G.B
A.P.O. 302, N Y
merry christmas...happy new year


CENSORS STAMP
SENDERS NAME
SENDERS ADDRESS
DATE
GREETINGS from BRITAIN

GREETINGS for Christmas, via V-Mail, from two of exhibition's boys in service. They are Pvt. Herman Addison, whose missive is at the far left, and who was manager of Schine's Paramount at Glens Falls, New York; and Pvt. Murray Spector, who managed the Endicott circuit's Sun, Brooklyn. The mail came to the Managers' Round Table section, clearing house, as always, for the men who bring pictures directly to the public.

PLANS for pictures of larger budget are drawn at a Hollywood conference between Leo J. McCarthy, left above, PRC's new general sales manager, and Leon Fromkess, production vice-president.

INAUGURATED. William Mortensen, left, elected Mayor of Hartford, Conn., December 7. His guests of honor included many theatre men, his former associates, for Mr. Mortensen was manager of the Bushnell Memorial playhouse.

By Staff Photographer

FROM HOLLYWOOD. Maurice "Red" Kann, vice-president of Quigley Publications, and Mrs. Kann, as they arrived in New York's Grand Central Station, Monday morning, from the west coast, where Mr. Kann has been stationed. They plan a month's stay in New York.

HANDSHAKE, over the results of the Los Angeles War Chest drive, which netted $7,327,974. Y. Frank Freeman, left, chairman of the motion picture campaign, and P. G. Winnett, general chairman of the War Chest, express satisfaction. The motion picture community contributed $1,154,126, from 22,382 persons, setting a record in dollars and donors.

CHRISTMAS for Paramount's men in service will be happier for the packages they'll receive from the company's Pep Club. Above, Penny Paterno, receptionist, with a few items just wrapped.

THE FIRST RESULT of Columbia's advertising campaign in Latin America is shown at right. Jose Santiz, of the Monje Campero theatre, La Paz, Bolivia, signs for 1944 product, while the company's Peruvian branch manager, Sergio Kogan, at left, watches.

THIS is Emma, recently appointed to the staff of the Bell & Howell company in Chicago, wearing the medallion which gets her by the gates and doors which protect the secrets of the military optical and motion picture operations which occupy the plant. Emma is on the night shift engaged in extermination. As her contracted pupils attest, she is not entirely comfortable under the glaring lights of publicity.

By Staff Photographer

PRESENTATION. Checks totaling $107,841 are presented to Major General Richard Donovan by Karl Hoblitzelle, left, Texas Interstate circuit president, and Robert J. O'Donnell, general manager. They are from engagements of "This Is the Army", and go to the Army Emergency Relief Fund.

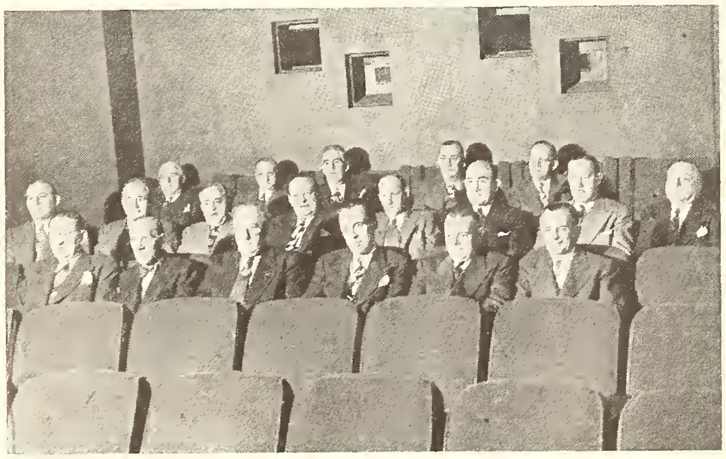
AT CHICAGO. Warners' 1944 Round-Up was launched last week, at right, with a pow-wow in that city, where the company's executives, suitably accoutred, laid plans for the 21-week drive which begins Sunday. Standing are Norman Moray, Arthur Sachson, A. W. Schwalberg, Ben Kalmenson, Roy Haines, Jules Lapidus and Ed Hinchy; seated are Harry Kalmine, Joseph Bernhard and Charles Einfeld.

BELOW, at MGM's big luncheon for exhibitors of the Chicago area: James E. Coston, Warner zone manager; Edwin Silverman, Essaness circuit; George Hickey, MGM western district manager; John Balaban, Balaban & Katz circuit head. The luncheon was held at the Blackstone Hotel, following the company's sales meeting.

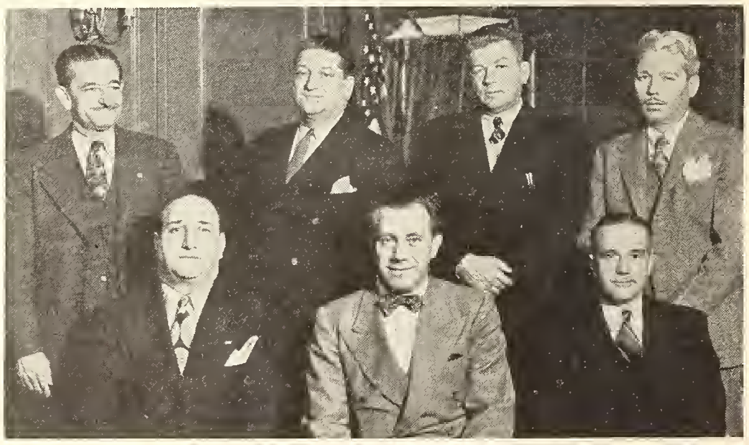
RAY
MOON
DRIVE
DEC. 19
FEB. 12
20th
CENTURY
FOX

By Staff Photographer

RAY MOON sales drive for 20th-Fox New York branch manager opened at New York luncheon. At the head table, above, are William Clark, short subjects sales; John Woods, March of Time; William Gehring, western sales manager; Andy Smith, Jr., eastern sales manager; Seymour Florin, toastmaster; Mr. Moon; L. J. Schlaifer, central sales manager; Morris Sanders.



IN NEW YORK, Universal officials, at a two-day meeting, saw Walter Wanger's "Gung Ho!". Above are: rear row, F. J. A. McCarthy, David Levy, William Scully, E. T. Gomersall, C. J. Feldman; middle row, Barney Rose, Joseph Seidelman, M. M. Gottlieb, Peter Rosian, J. E. Garrison, B. B. Kreisler, J. A. Flaherty, Fred Meyers; front row, Dave Miller, Harry Graham, E. L. McEvoy, A. J. O'Keefe, James Jordan, Salem Applegate.



KANSAS CITY meeting of United Artists district executives. Seated are E. A. Ashkins, branch manager; Edward Schnitzer, western sales manager; T. R. Thompson, district manager. Standing are Ray Curran, Ray Wylie, C. S. Ferris, who died Monday; John Kane.

U. S. ASKS INDUSTRY TO BUILD NEW THEATRES

OCR To Welcome Pleas for Construction; See Need of 100 Houses in Year

WASHINGTON BUREAU

The Government wants the motion picture industry to build and operate more theatres in areas where recreational facilities are urgently needed for war workers.

The recreation division of the Office of Civilian Requirements announced this week in Washington that any exhibitor "who knows of a spot where a theatre is needed" will have "little difficulty in securing the support of the OCR." George McMurphey, chief of the division, said the OCR would welcome applications from theatre operators for the construction of new theatres, and that his office had undertaken to discover areas where additional facilities are required.

The OCR announcement showed that numerous surveys were being made by the Government agency to locate situations where additional theatre facilities are required, particularly in areas where the lack of adequate recreational activities is a contributing factor to excessive labor turnover in war plants. According to Mr. McMurphey these studies indicate that well over 100 new theatres will be needed within the next year or two.

Because, under present wartime regulations, it is necessary for the builder of a new theatre to have his seats and booth equipment available before he can obtain authority to construct, the OCR recreation division plans to ask the War Production Board to relax its orders so as to permit limited resumption of seat and equipment manufacture.

In the meantime, it was said, basic requirements to be met by applicants for authority to build new houses are being developed with a view to their use by both the OCR devision and the facilities division of the WPB in passing on such matters.

Must Show Specific Population Gain

The first requirement will be a demonstration that the population of the area in which the theatre is projected has increased beyond the ability of existing theatres to take care of it, which will necessitate showing an increase anywhere up to 25 per cent or more.

Mr. McMurphey explained that the OCR is anxious to locate areas where such a situation prevails and believes that no time should be lost in remedying the lack of facilities, especially if it is contributing to labor turnover in war establishments.

Regional offices of the War Manpower Commission are cooperating with the OCR in meeting recreation and other difficulties, he said, and WMC headquarters in Washington, earlier this month, issued instructions to local representatives to work with OCR on all matters affecting civilian supplies.

Other OCR requirements which applicants for new theatre construction must meet are ability to show that the land has been acquired or available; that plans have been or will be drawn promptly; that local construction permits have been or can be obtained without delay; a contractor and labor and equipment have been lined up; power, water and sewer connections are available, and that local war industry and WMC officials determine that the theatre is needed.

BUILDING PLANS WERE OUTLINED LAST WEEK

Potential theatre site purchasing and planning by circuit and independent exhibitors was recorded in Motion Picture Herald last week. A survey of the increase and decrease of civilian population since 1940 in 31 exchange centers of the country was presented and the prediction made that a reshuffling of market areas induced by population shifts would eventuate in an expansion of the exhibition plant.

Any exhibitor who knows of an opportunity to build is invited by the OCR to bring the matter before the recreation division. In the near future, it is possible that officials of war industries will be canvassed to determine if their labor turnover is influenced by lack of recreation facilities, and community leaders in areas of great recent population growth also may survey the local theatre situation.

Universal To Produce Film On Meetings of "Big 4"

Universal Pictures plans to produce a short subject 22 minutes long documenting the meetings of the four leaders of the United Nations, President Roosevelt, Prime Minister Winston Churchill, Chiang Kai-Shek and Josef Stalin. The film will be made up of newsreel footage and also will include incidents depicting the Four Freedoms, Atlantic Charter and clips from Wendell Willkie's journey around the world.

IMPPA Reelects Chadwick, Other Officers for 1944

I. E. Chadwick was reelected president of the Independent Motion Picture Producers Association last week. Other officers reelected are W. Ray Johnston and Leon Fromkoess, vice-presidents; and Edward Finney, secretary.

The executive council comprises Mr. Fromkoess, Ray Young, Sigmund Neufeld, A. W. Hackel, Sam Katzman, George Weeks and Lindsley Parsons.

Ward Altec Vice-President

At a meeting of Altec Lansing board of directors on December 3, Alvis A. Ward was elected a vice-president. Mr. Ward will maintain headquarters in Hollywood.

Exhibitors Wage Last Ditch Fight Against Tax Rise

Washington Bureau

Exhibitor leaders in Washington this week made a last-ditch fight against the doubling of the admission tax, with two strikes already against them.

Ed Kuykendall, president of the Motion Picture Theatre Owners of America; Abram F. Myers, general counsel of Allied States Association, and representatives of other organizations were expending every effort to have an amendment to the tax bill offered from the floor of the Senate which would reduce the House rate, approved by the Senate Finance Committee, of two cents on every 10 cents or fraction thereof.

Late last week the committee accepted the House provision, after rejecting, by an eight to nine vote, a proposal to change the tax to one cent on each five cents, leaving action on the floor of the Senate as the only loophole.

All of the exhibitor representatives admitted that the chances for amelioration of the tax burden were negligible since, even if the Senate did change the levy, its action would be subject to approval by the conference committee representing both Houses, with the House members seen as standing firm for their provision.

Warns Exhibitors Not To Absorb Tax

The situation was discussed in a bulletin by Mr. Myers, in which he warned members of Allied and exhibitors generally not to absorb one cent of the new tax if it is adopted. To do so, he said, was to invite disaster.

"We are facing a long war and a longer period of rehabilitation," Mr. Myers declared. "Before the emergency is over there will be more tax bills and still more tax bills."

Asserting that the Treasury Department is out to get more money from the theatres, the Allied counsel attributed the defeat of efforts to ease the tax to the "stubborn, unyielding demand" of Treasury officials. At the same time, he said, the department failed to obtain an amount of revenue which would be effective in controlling inflation and, he indicated, exhibitors should take advantage of this opportunity to raise their admissions rather than to reduce them by absorbing the tax.

"The prospect of inflation and higher prices daily becomes more ominous," he warned, pointing out that President Roosevelt's hold-the-line order had been practically vitiated and subsidies, the Administration's main weapon against inflation, were apparently bogging down.

"Exhibitors should act immediately to readjust their admission prices in anticipation of the probable increase in the admission tax," Mr. Myers counseled. "With costs mounting and prices rising in all other lines, the exhibitors should figure out total price combinations which will add to and not detract from their receipts.

"The exhibitor who absorbs any part of this tax increase, in view of conditions in the country today, is a suicidal maniac," Mr. Myers said.

[An editorial by Terry Ramsaye on the proposed admission tax increase appears on page seven of this issue.]

Exhibitors Say Vandals Cause Financial Loss

Baltimore exhibitors estimate that vandalism and hoodlumism in theatres have become serious financial factors, representing an excessive dollars-and-cents loss to operators, according to a report in the Baltimore *Sun* last week. There seems to be no age limit for vandals, it was pointed out by theatre managers, who said that vandalism is not confined to children.

Listed as the most recurrent overt acts by vandals were the following: slashing of seats; theft of bulbs, especially in washrooms; theft of plumbing fixtures and accessories which can be removed easily; whittling of wooden parts of theatre seats; removal of bolts and nuts from theatre seats; clogging of sanitary facilities; plugging up of water basins and turning on both faucets so that washroom floors are flooded; tearing away of tile from washroom walls; breaking of windows; initial-carving in woodwork and writing on painted walls; upsetting of ash trays and air-raid sand containers.

In each instance, the managers agreed, the motive seemed to be destruction rather than with the thought of selling the stolen articles. Paul Rome, of the Rome circuit in Baltimore, said that the greatest amount of damage was done in washrooms. Other exhibitors who reported on the extent of property damage caused by the vandals were John Alderson, manager of the Center; George T. Bolster, assistant manager, Stanley; Morris Mechanic, manager, New theatre; William T. Saxton, general manager of Loew's theatres and Bernard Seaman, manager, Hippodrome.

The motion picture industry was called upon this week to provide constructive help in curbing the increase in juvenile delinquency by Judge Clare Fennerty of the Philadelphia court of common pleas. Judge Fennerty, in a radio broadcast concerning the problem of increasing delinquency, suggested that the industry could provide a deterrent for children and adolescents by producing pictures based entirely on full case histories taken from actual court records.

Recommendation for a curfew law for boys and girls who are 15 years of age or under is before the local legislative body of Fall River, Mass. Both the chief of police and the police board chairman have told the ordinance committee of the Municipal Council that the curfew is intended to check wayward boys and girls and their department does not intend to abuse the power it would be given under the law. The curfew has been endorsed by Fall River theatre managers.

Paramount Reissues Sold To 12,000 Accounts

"Union Pacific" and "Souls at Sea," Paramount reissues, have reached a total combined sale of more than 12,000 independent contracts, a record for Paramount reissues, Neil Agnew, general sales manager, announced last week. Fifty per cent of all possibilities have been sold on these subjects to date. They are playing return engagements at a large percentage of theatres and are doing exceptionally well at the box office, Mr. Agnew said.

Circuit Deals for Monogram

Monogram has closed deals with 95 additional theatres on its 1943-44 release program. The theatres comprise units of three circuits, Central States Theatres, operating 54 houses in Iowa and Nebraska; 10 of the Comerford Publix Theatres Corporation in New York State; and 31 Ohio theatres of the Schine circuit. Samuel Broidy, vice-president and general sales manager of Monogram, made the announcement.

FOURTH LOAN "FLYER" GOING TO EXHIBITORS

A pre-campaign "flyer", a four-page outline of plans for the industry's participation in the Fourth War Loan, designed to breach the gap until the delivery of a comprehensive, 20-page press book now in the making, is being air-mailed to all exhibitors. It was completed in Los Angeles Monday.

Grainger Leads Republic Talks

James R. Grainger, president of Republic, presided over the company's regular quarterly sales meeting held in New York Thursday and Friday at the New York Athletic Club. Maxwell Gillis, eastern district sales manager, and Sam Seplowin, central district sales manager, headed contingents from these two districts. Continued promotion plans for "In Old Oklahoma" and the forthcoming campaign on "The Fighting Seabees" were discussed.

Among those who were to be present were branch managers Arthur Newman, Albany; Jack Davis, Boston; Sam Seletsky, New Haven; Joseph Engel, Philadelphia; franchise holder Jake Flax, Washington; branch manager Jack Bellman, Buffalo; Sam P. Gorrel, Cleveland; George H. Kirby, Cincinnati; I. H. Pollard, Detroit; L. W. Marriott, Indianapolis; franchise holders J. H. Alexander and Sam Fineburg, Pittsburgh.

Mr. Grainger announced this week the appointment of Sam Seletsky, manager of the company's New Haven branch for the past five years, as New York branch manager, succeeding the late Morris Epstein, and Jerome Lewis, salesman in Republic's Philadelphia office for the past six years, to succeed Mr. Seletsky as New Haven branch manager. Both men will assume their new duties on January 10.

Warners Hold Annual Circuit Meeting

Warner Bros. circuit zone managers, buyers and home office executives met in New York Wednesday for the annual year-end meeting. In addition to Joseph Bernhard, general manager, and Harry M. Kalmine, assistant general manager, those who attended included Clayton Bond, Harry Goldberg, Frank Phelps, Sam E. Morris, Abel Vigard, W. Stewart McDonald, Harry Rosenquest, Louis Kaufman, Frank Marshall, Nat Fellman, Herman Maier, Rudolph Weiss and Martin F. Bennett.

Zone managers who were present included James Coston, Chicago; Nat Wolf, Cleveland; I. J. Hoffman, New Haven; Don Jackocks, Newark; C. J. Latta, Albany; Ted Schlanger, Philadelphia; M. A. Silver, Pittsburgh; John J. Payette, Washington and Howard Waugh, Memphis. Also the following buyers: J. Jacocks, B. Hoffman, New Haven; Frank Damis, Newark; Max Friedman, Albany; John Turner, Philadelphia; George Crouch, Washington; Harry Feinstein, Pittsburgh; Alex Halperin, Chicago and Tony Stern, Cleveland.

Wolff Joins Coast Guard

Lothar Wolff, chief film editor of the March of Time, has been sworn in as a Lieutenant (junior grade) in the U. S. Coast Guard Reserve. He goes on active duty this week. Mr. Wolff, who started his film career in Europe with Fritz Lang and others, has been with March of Time since March, 1936.

20th-Fox Shows 39-Week Profit Of $7,187,098

Twentieth Century-Fox Film Corporation has reported consolidated net profit of $7,187,098, after all charges, for the corporation and its subsidiaries, for the 39 weeks ending September 25, 1943. On July 9, 1943, National Theatres Corporation was absorbed by 20th Century-Fox, and this subsidiary's earnings from that date to September 25 are included in the report. From December 26, 1942 to the date of acquisition, National and its subsidiaries showed a net profit of $1,820,016, which is not included in the report.

The net profit for the first 39 weeks of 1943 equals $3.49 per share on 1,742,002 shares of common stock outstanding September 25, 1943, after deducting dividends on prior preferred and preferred stocks.

The comparable 39-week period of 1942 showed the company having a net profit of $7,256,003, without any earnings or dividends from National Theatres but including income from England of $2,900,000, frozen in the previous year under sterling exchange regulations, but released in the third quarter of 1942. The per share on the common stock comparable figure was $3.57. For the third quarter of 1943 ending September 25, the consolidated net profit, after all charges, was $3,343,849.

Federal income taxes were estimated at the present rates before arriving at the earnings for the period covered by the report. The net profit before deduction for Federal taxes and portion applicable to minority interests was $28,562,457.

The over-all gross income was given at $116,872,388.

RKO Sales Drive Set by Depinet

A 46 per cent increase in RKO Radio domestic sales for the first 43 weeks of 1943 compared to a similar period for last year was reported by Ned E. Depinet, president of the company, over the weekend, in keynoting the 1944 Ned Depinet Drive. The RKO head said that the company was servicing 25 per cent more customers at present than it did during 1942. He attributed the increase in RKO business to improved product and to the overall strength of theatre business generally.

In quoting the 46 per cent upswing, Mr. Depinet cited RKO's sixth and seventh blocks for 1942-43, which were tradeshown in May and July of this year, and the first and second blocks of the current season, which were tradeshown in August and November.

The company's sales drive will extend for 15 weeks, from February 4 to May 18, and will be directed by Charles Boasberg, eastern central district manager. He will be aided by Harry Gittleson, assistant to Walter Branson, western division sales manager. Mr. Boasberg is expected to leave New York January 3, accompanied by Mr. Gittleson, on his first trip covering all RKO branches in the U. S. and Canada.

Owl Reopens, Closes

The Owl theatre of Boston, formerly and for many years the Fine Arts, announced recently that it would reopen under a new policy of playing its pictures from 11 P.M. until 7 the following morning. One week of the new policy and the Owl closed its doors. As the Fine Arts theatre, operated by George Kraska, the house was the home of foreign films.

MAJORS INCREASE SPECIAL HANDLING OF FEATURES

Ten Are Being Sold Singly, at Specific Percentage Terms This Season

Marketing of 1943-44 product, at the halfway mark, influenced by wartime factors affecting production and adherence to Consent Decree selling, is bringing to the nation's box office more "special" productions, high-percentage films and "exploitation" pictures than were designated in the 1942-43 season. Analysis of major company release schedules indicates that a total of 10 specials, 78 high-bracket-sales films and eight exploitation pictures, which fall into neither of the other two categories, already are in release or scheduled for release during the first half of this season.

Last year, there were 23 pictures classed in the 'big" group, most of them in the million dollar production class. During the summer, following major company announcements of 1943-44 production plans, Motion Picture Herald estimated that the new season would bring to marquee attention a minimum of 65 top-budget productions.

The 10 "specials," being sold singly, away from stipulated Decree blocks-of-five and at special percentage terms, include Paramount's "For Whom the Bell Tolls," "Lady in the Dark" and "City That Stopped Hitler"; RKO Radio's "North Star," its reissue of Walt Disney's "Snow White and the Seven Dwarfs" and the Samuel Goldwyn musical, "Up in Arms"; Warner Bros.' "This Is the Army"; Twentieth Century-Fox's "Song of Bernadette" and two Republic specials, "In Old Oklahoma" and "The Fighting Seabees."

In addition to these, each of the five signatories to the Consent Decree, according to its individual sales policy, is giving special attention to those pictures which are selected as leaders of particular blocks. Columbia, United Artists and Universal, following the pattern of the Big Five in the matter of grouping and trade showing, have given special classifications to top-budget productions from their studios.

Pre-release showing of more than half of the 78 pictures which fall into the high-percentage category, has been followed by most companies thus far this season, showing an increase over last year's pre-release engagements. On the basis of production schedules announced for the balance of 1943-44, it is indicated that these advanced showings will continue in the manner already established.

Several Factors Involved In Designations

A number of factors have made possible the high-percentage pictures offered thus far this season which, according to reports, are substantially ahead of comparable periods in 1942-43 and 1941-42. Hollywood's emphasis on "A" feature production, induced by War Production Board limitation of raw stock, and by increased overhead costs and talent shortages; ability to increase advertising-exploitation budgets per picture in accordance with production values offered, and longer holdover and extended playing time given top-budget features all have contributed to establishing more high-bracket percentage deals.

ASK NO DUALS FOR "MADAME CURIE"

MGM is asking exhibitors not to play "Madame Curie" on a double feature program, it was learned in New York this week. The film runs 126 minutes and is leader of the company's second block of 12, recently announced. Although "Madame Curie" is not being sold as a company special, it is indicated that the picture will be offered on high percentage terms. Greer Garson and Walter Pidgeon, of "Mrs. Miniver" fame, are co-starred.

A significant trend noted in the first half of the new season has been the special attention given by sales departments to that category of films known as "exploitation" pictures, or productions which do not fall in the "special," top "A", or "B" groups, which by reason of their story material, particular timeliness or cast selection require more than the customary advertising-exploitation treatment formerly given to "B" product.

Included in this classification would be such pictures as RKO Radio's "Iron Major" now in release, and the company's forthcoming "Are These Our Children" and "Marine Raiders"; MGM's "Salute to the Marines" and "The Cross of Lorraine"; Twentieth Century-Fox's "Holy Matrimony" and its future releases "Tampico" and "Roger Touhy, Last of the Gangsters."

Specials of Previous Season Noted

Among the films specifically designated as "specials" last year and generally sold on advanced percentage basis were "Random Harvest," "The Human Comedy," MGM; "Commandos Strike at Dawn," Columbia; "Holiday Inn," "Star Spangled Rhythm," Paramount; "Pride of the Yankees," "Bambi," "Saludos Amigos," "They Got Me Covered" and "Hitler's Children," RKO; "Tales of Manhattan," "Black Swan" and "The Immortal Sergeant," 20th Century-Fox; "In Which We Serve," United Artists; "Arabian Nights" and "Shadow of a Doubt," Universal, and "Yankee Doodle Dandy," Warner Bros.

In 1941-42, the specials included "Mrs. Miniver," "Louisiana Purchase," MGM; "Reap the Wild Wind," Paramount; "Ball of Fire," "Fantasia," RKO; "How Green Was My Valley," "This Above All," 20th Century-Fox, and "Sergeant York," Warner Bros.

During both seasons, major companies offered block leaders as well as other top-budget films which were sold on special percentage deals.

Analysis of this season's product in release or scheduled for release the early part of 1944, with designation as to the particular sales classification per feature, follows:

COLUMBIA

"Sahara," "What a Woman," two high-bracket pictures thus far released. "Cover Girl," "At Night We Dream," with Paul Muni, and "Gone Are the Days," three to come which probably will be sold in the top-bracket class.

MGM

"Best Foot Forward," the Technicolor musical, "Thousands Cheer" and "Cry Havoc," are three MGM films released thus far which fall into the high-bracket class. "Cry Havoc" had a pre-release showing at the Capitol, New York, recently. "Madame Curie," which is the block two leader, is a high percentage film and one which the company is urging exhibitors not to play on a double feature program. Although "Curie" is not being sold as a special, it is definitely considered one of MGM's outstanding 1943-44 releases. It will be available for first run showings in each exchange area approximately January 15.

"America," with Brian Donlevy, Ann Richards, or "The White Cliffs," with Irene Dunne, Alan Marshall will lead MGM's block three, from all indications. Other Metro films which may be included in block three or four and probably will be given high-bracket designation include: "A Guy Named Joe," with Spencer Tracy and Irene Dunne; "Dragon Seed," Katharine Hepburn, Walter Huston, Turhan Bey; "Kismet," Ronald Colman and Marlene Dietrich; "The Heavenly Body," William Powell and Hedy Lamarr; "Gaslight," Charles Boyer, Ingrid Bergman and Joseph Cotten; and "Seventh Cross," Spencer Tracy, Signe Hasso.

PARAMOUNT

Three specials, sold away from blocks, will have come from Paramount before the end of the season. The company's first special of the season was "The City That Stopped Hitler—Heroic Stalingrad." "For Whom the Bell Tolls," offered exhibitors on a 70-30 percentage deal, already has had approximately 300 advanced price reserved seat openings in key cities, and it will be sold as a special. "Lady in the Dark," starring Ginger Rogers, also will be sold as a special. It will open at the Paramount in Hollywood, February 9 and at the Paramount, New York, February 16. During March, the company will set pre-release engagements in selected key cities for "Lady" and at Easter time, other bookings will be set.

Two high-bracket films from Paramount's first and second block this season were "Let's Face It" and "Riding High." Others to come will include "The Uninvited," with Ray Milland, Ruth Hussey, Donald Crisp, Cornelia Otis Skinner; "Frenchman's Creek," with Joan Fontaine and Arturo de Cordova; "The Hour Before Dawn," Veronica Lake and Franchot Tone; "Ministry of Fear," Ray Milland, Marjorie Reynolds. The Cecil B. DeMille production, "The Story of Dr. Wassell" starring Gary Cooper and Laraine Day, is still in production, but it has not yet been determined

(*Continued on following page, column 1*)

Majors Offer More Specials This Season

(*Continued from preceding page*)

whether or not this film will be released for 1943-44. It has been indicated, however, that the film may be sold as a special.

RKO RADIO

In addition to "North Star," the Samuel Goldwyn production, RKO will sell as specials "Snow White and the Seven Dwarfs," the Walt Disney feature which will be reissued, and "Up in Arms," the Goldwyn musical starring Danny Kaye. It has not been indicated whether or not the Edward Golden film, "The Master Race," now in production, will be completed for 1943-44 release.

A pre-release booking of RKO's "Tender Comrade," starring Ginger Rogers, has been set for December 28 in Los Angeles in order to give the film consideration for the 1943 Academy awards. The film will be pre-released in February and March. Other high-bracket films from RKO include "A Lady Takes a Chance," "Government Girl," "Higher and Higher," the Frank Sinatra musical which will have 40 openings throughout the country on New Year's Day; "Experiment Perilous," with Cary Grant; "Sister Kenny," starring Rosalind Russell; the Bing Crosby musical, tentatively titled "Down Melody Lane"; "Show Business," starring Eddie Cantor, and "Seven Days Ashore," the big-name musical now in work.

If "One Girl in a Million," starring Jean Arthur and produced by Frank Ross, is completed in time for release this season, it will be sold as a special.

In addition to "The Iron Major, starring Pat O'Brien, RKO will give exploitation handling to "Are These Our Children," and "Marine Raiders," the latter another Pat O'Brien vehicle.

REPUBLIC

Republic plans special selling on "The Fighting Seabees" similar to the handling of "In Old Oklahoma," the John Wayne-Martha Scott film which had pre-release engagement in the company's 33 branch cities and in other key situations. Approximately $350,000 has been allocated for an advertising campaign on "Seabees." Other high-bracket films from the company will be "The Monster," "Man from Frisco," "Brazil," "Gay Blades," "Atlantic City," "Hit Parade of '44" and "Earl Carroll's Vanities."

TWENTIETH CENTURY-FOX

One special, "The Song of Bernadette," is expected from Twentieth Century-Fox this season. The film will be sold away from the company's blocks and will be given pre-release, advanced price, reserved seat bookings. It will open at the Carthay Circle and at the United Artists theatres in Los Angeles December 25. A twin opening for New York early in 1944 is planned. According to reports, a 70-30 deal is contemplated.

Thus far this season, 20th Century-Fox gave pre-release handling to "Heaven Can Wait," the Ernst Lubitsch production; "Guadalcanal Diary" and "Happy Land." Other films in the high percentage category are "Claudia," "The Gang's All Here," Technicolor musical; "Jane Eyre," expected to follow "Madame Curie" at the Radio City Music Hall; "Pin Up Girl," the Betty Grable Technicolor musical; "Lifeboat," Alfred Hitchcock production, and "Buffalo Bill," the Technicolor outdoor film, the first picture of this type which 20th Century-Fox has produced since "Jesse James."

It has not been determined yet whether or not "The Purple Heart," "The Sullivans" and "The Eve of St. Mark" will be released this season. Three films which do not fall into the high-bracket classification but which are getting special attention are "Holy Matrimony," in release, and "Roger Touhy, Last of the Gangsters" and "Tampico," to be released.

UNITED ARTISTS

According to United Artists, this season's productions which will be included in the high-bracket category are: "Jack London," "Woman of the Town," "Knickerbocker Holiday," "Bridge of San Luis Rey," for which release dates already have been set. Also, the Jules Levey production, "The Hairy Ape," based on Eugene O'Neill's play and starring William Bendix; "Dishonored Lady," Hunt Stromberg's production which will go before the cameras February 1; "Sensations of 1944," the Andrew Stone musical starring Eleanor Powell, W. C. Fields and Sophie Tucker; "Song of the Open Road," Charles R. Rogers' production; "It Happened Tomorrow," Arnold Pressburger producing. Rene Clair directing; starring Dick Powell, Linda Darnell and Jack Oakie.

Other UA films scheduled for release in 1943-44 which the company plans to give high-bracket designation are the David O. Selznick film, "Since You Went Away," starring Shirley Temple; "Voice in the Wind," the Ripley-Monter production which is expected to be released about March; Lester Cowan's film, "Here Is Your War," based on Ernie Pyle's war reporting; "Music from Heaven," the Loew-Lyons production which will start in February, and "The Moon Their Mistress," Seymour Nebenzahl's film starring Linda Darnell and George Sanders.

UNIVERSAL

Universal's 1943-44 high percentage pictures are as follows: "Corvette K-225," "Crazy House," "Flesh and Fantasy," "His Butler's Sister," starring Deanna Durbin; "Gung Ho," Walter Wanger production which will be released December 31; "Ali Baba and the 40 Thieves," the Technicolor film to follow the company's successful "Arabian Nights," which will be released January 14; "Ladies Courageous," still in work, starring Loretta Young, Geraldine Fitzgerald, another Wanger production; "Hip Hip Hooray," the Charles K. Feldman all-star production, and "The Impostor," the Julien Duvivier film starring Jean Gabin, Richard Whorf and Ellen Drew.

WARNER BROS.

At the start of the 1943-44 season, Warner Bros. released "This Is the Army," the Technicolor production of Irving Berlin's all-soldier show. Special advanced price premieres numbering 4,450 have been held to date, proceeds going to Army Emergency Relief. An elaborate advertising-exploitation campaign was arranged for its release. "This Is the Army" was Warners only special of the season.

Warner films which fall into the high percentage classification include "Watch on the Rhine," "Thank Your Lucky Stars," "Princess O'Rourke," all in release; "Destination Tokyo," scheduled for release January 1, which stars Cary Grant and John Garfield; "Desert Song," the Technicolor musical starring Dennis Morgan and Irene Manning; Jesse L. Lasky's production "Adventures of Mark Twain," starring Fredric March, which probably will be released in March or April and for which the company has made special advertising-exploitation plans, and "Passage to Marseilles," starring Humphrey Bogart, Michele Morgan and Sidney Greenstreet, which is expected to be released early in the spring.

Plans Post-War Theatre

W. E. Drumbar, owner and operator of the Sunset, Western and Lee theatres in Knoxville, Tenn., is planning his fourth theatre for post-war construction. The house is to seat 1,000 and is expected to cost $30,000.

20th-Fox Holds Sales Meeting In New York

Sales policies and production plans for 1943-44 product were the principal topics of discussion at the Twentieth Century-Fox three-day mid-winter sales meeting of division and district managers held in New York at the Hotel Astor this week. Spyros Skouras, president, addressed the delegates at the opening session, and Tom Connors, vice-president in charge of world-wide distribution, presided.

Home office executives who attended were William J. Kupper, William C. Gehring, A. W. Smith, Jr., L. J. Schlaifer, Hal Horne, Felix Jenkins, Murray Silverstone, Irving Maas, Jask Sichelman, William J. Clark, Roger Ferri, G. A. Roberts, Paul Terry, Harvey Day, C. A. Hill, E. H. Collins and Jack Bloom.

Division and district managers from the U. S. and Canada who were present included Herman Wobber, Harry G. Ballance, George M. Ballantine, W. E. Scott, M. A. Levy, Sydney Samson, Edgar Moss, Paul S. Wilson, E. K. Callahan, J. J. Grady, H. R. Beiersdorf, Philip Longdon and Ray E. Moon.

A testimonial luncheon given to Mr. Moon, branch manager for the company's New York exchange, last Friday at the Picadilly Hotel in New York, officially launched the Ray Moon Drive, which will start Sunday, December 19, and will run through February 12. Home office executives, branch salesmen, bookers and other members of the exchanges attended.

Universal Ends Two-Day Parley

Emphasizing Universal's policy of "fulfilling the entertainment needs of the public in line with the traditions of the business," W. A. Scully, vice-president and general sales manager of the company, told delegates to the two-day division and district managers meeting in New York over the weekend that Universal had laid great stress on the development of new stars and cited some of the releases of the past year which indicated the success of this policy. Reports from the studio, he said, show that the company will have an even stronger program for the balance of the season.

Those in attendance at the two-day meeting which concluded last Sunday night were: E. T. Gomersall, F. J. A. McCarthy, Fred Meyers, A. J. O'Keefe, B. B. Kreisler, and district managers Barney Ross, Dave Miller, H. D. Graham, C. J. Feldman, M. M. Gottlieb, J. E. Garrison, P. F. Rosian, Salem Applegate and David Levy.

Shea Ohio Managers Meet in Zanesville

The Zane Hotel in Zanesville, Ohio, on Saturday was the scene of a meeting of Shea managers from Southeastern Ohio, with E. C. Grainger, president and general manager of the M. A. Shea theatre interests, presiding. Mr. Grainger announced that all employees of the Shea circuit who had been with any Shea theatre for one year or more would receive a Christmas bonus of one week's salary, and a half week's pay if they had been with the company from six months to one year. Mr. Grainger plans to visit Shea houses in Northern Ohio, Pennsylvania and New York before returning to New York City.

"God grant a Merry Christmas to you who remember us, the less fortunate."

It's a Christmas card that spreads true happiness. Mail it Today!

Here's My Pledge!

To Nicholas M. Schenck, Chairman,
National Motion Pictures Committee,
1944 MARCH OF DIMES Drive,
Suite 173, Astor Hotel, New York City

Realizing how important it is to keep up the fight against Infantile Paralysis, I pledge my complete cooperation in the motion picture industry's campaign to raise funds for this necessary war of the home front.

During the week of January 24-30, I promise to show the appeal trailer and make audience collections in my auditorium.

Send full details.

*Signed*______________________________________

____________________________ THEATRE

____________________________ STREET

____________________________ COUNTY

____________________________ CITY • STATE

MOTION PICTURES' MARCH OF DIMES DRIVE—1944

ON THE MARCH

by RED KANN

NEW YORK

SINCE inaugural date, which was March 13, the HERALD has published final reports on 89 attractions in its widely read "Picture Grosses" department. It is enough to depend upon for a pattern.

For purposes of fast communication and as rapidly as the first runs themselves allow it, each attraction is closed out after enough key city dates have gotten under way to indicate how that attraction may be expected to do in its remaining engagements.

The closing out generally is reached after a curve charted from performance in 15 to 20 of the larger cities is drawn. "Picture Grosses," therefore, serve as a barometer and a straw in the wind. They point the way without traveling the whole way. They were never designed for any other purpose.

Recognizing and accepting this consciously imposed limitation in the interest of speed, any analysis of the tremendous mass of information published since this department was launched similarly goes only part of the total distance. But there is enough distance to make the going interesting. Or so we think.

For instance, the detailed light which shows up on extended runs makes it easier to understand what has been developing in exhibition and why the majority tendency in distribution today leans so heavily toward fewer releases.

The answer is the inability of first runs to clear product fast enough, which is another way of saying the public is providing the inability. Between the regular first runs, combinations of regular first runs playing the same attraction day-and-date in some cities and moveovers, it is unquestionably cozy and safe to conclude that more weeks are being consumed today than at any other juncture in the industry's glittering history.

This Is How It Goes

TAKE 20th Century-Fox which is heading toward a 1943-44 total of 25 or 26 releases as against an announced 39.

In the 17 cities bulking into the HERALD's final report, at the time of publication "Claudia" had ranged from two to four in 11 of them. And at the time of publication, this, too, had taken place:

In the 20 cities comprising the final on "Coney Island," nine ran from three to five weeks apiece. Twenty big-time situations on "Crash Dive" showed one, Kansas City, holding it for two weeks, five for three and two more cities for four each. Four cities of 18 reporting played "Heaven Can Wait" three weeks and two, four weeks. Eight of 17 cities held "Hello, Frisco, Hello" two weeks or more. Three held it five.

"The Moon Is Down" did a brace of weeks in each of four keys, three in Chicago and four in New York. It was common experience for "My Friend Flicka" to play two weeks in cities like Boston, Cincinnati, Indianapolis, Milwaukee and Pittsburgh. Three additional cities of 18 reported gave it a third. Eight cities of a total 20 held "Stormy Weather" for a second and two for a third week whereas "Sweet Rosie O'Grady" played four top-hole situations for two weeks, two others for three and four more for four weeks apiece. Like its predecessors, "Wintertime" ran two weeks in eight of 18 spots and reached four in St. Louis and New York.

As it goes with this company, so does it go with the others. Columbia, for example. "Commandos Strike at Dawn" ran two to four weeks in 14 out of 16 cities reporting, "The Desperadoes" from two to three in 12 of 17, "Destroyer" two to four in 10 of 18, "The More the Merrier" two to four in 16 of 21 situations and "Sahara" two to three in 10 of 18 cities covered.

Extended, On All Sides

WITH MGM, this goes on. "Bataan" ran two to three weeks in eight cities of 17, "Best Foot Forward" two to three weeks in 11 of 16 cities, not including a flock of weeks at the Astor theatre, New York. "Cabin in the Sky" played some first runs two weeks, others three and four and five and amassed two weeks and beyond in nine cities of 15 reported. "Du Barry Was a Lady" ran two to three weeks in 12 of 17 cities, "The Human Comedy" two to four stanzas in 12 of 16 cities while "Keeper of the Flame" was held over for two weeks in 11 situations and three in another, making a total 12 cities out of 16 then appearing in the HERALD's roundup.

"Presenting Lily Mars" bounced along from two to three to four weeks in 15 of the 18 keys reporting, "Random Harvest" from two to as many as five in 13 of 15 situations, "Salute to the Marines" two to three weeks in 15 of 18, and "Slightly Dangerous" two to four weeks in nine of 16 major cities calculated.

Paramount's experience is in keeping. "China" did two to four weeks in 15 cities of 20 covered, "Five Graves to Cairo" two to four in 12 of 20, while "For Whom the Bell Tolls" in its pre-release, nevertheless, played some regular first runs and this pre-empted playing time normally available for other attractions.

"Happy-Go-Lucky" enjoyed many two-week runs and some three in nine cities of 13 computed, "Let's Face It" went two to six weeks in 18 of 21, "Lucky Jordan" two to three in eight of 14 cities, "So Proudly We Hail" two to three in 18 of 22 different key runs and "Star Spangled Rhythm" two to five in eight cities out of eight.

RKO's entries include "Behind the Rising Sun" ranging from two to three weeks in nine of 16 cities, "Bombardier" with two-week stretches in 13 cities of a total 16, "Flight for Freedom" two to three in 11 of 14, "Hitler's Children" two to four in eight cities out of 12, "A Lady Takes a Chance" two to three in 12 out of 15, "Mr. Lucky" two to four in 12 out of 14, "The Sky's the Limit" two to three in seven out of 18, and "They Got Me Covered" two to four in 10 of 12.

Many Two, Some Six

WITH Universal, it is this way. "Hers to Hold" played two to three weeks in 10 key spots out of 16, "Hit the Ice" two to three in 12 of 16, "It Ain't Hay" two to three in 13 of 17 and "Phantom of the Opera" two to four in 13 of 21.

"Johnny Come Lately" garnered for United Artists two to four weeks in 12 cities of a total of 18, "In Which We Serve" two to four weeks in 11 of 13, "Lady of Burlesque" two to five in 11 of 19 and "Stage Door Canteen" two to five in 17 of 21.

In eight cities of 18 reported, "Background to Danger" played two to three weeks. In four out of 15 cities, "Action in the North Atlantic" ran from three to six weeks. Warner chalked up three to nine weeks for "Air Force" in five cities out of a total of 16, whereas "Casablanca" did from two to five weeks in 14 different top runs out of 14. "The Constant Nymph" registered two to four weeks in 14 engagements out of 17, "Edge of Darkness" managed two to six-week runs in 17 out of 20 cities and "The Hard Way" two to four weeks in 10 cities of 17. "Mission to Moscow" ran two to six weeks in seven cities out of 17, "Princess O'Rourke" varied from two to four weeks in 11 cities of 17, "Thank Your Lucky Stars" two to three in 12 cities out of 12, "This Is the Army" two to seven in 15 out of 18, and "Watch on the Rhine" two to five stanzas in 16 out of 20.

Up, down and across the land, and into Canada, the condition has mounted and spiralled. Best of all ways to capture an over-all view in one roving glance is to list some of the keys where the extended run holds forth: Baltimore, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Denver, Indianapolis, Kansas City, Los Angeles, Milwaukee, Minneapolis, Montreal, New Haven, New York, Oklahoma City, Omaha, Philadelphia, Pittsburgh, Providence, San Francisco, St. Louis, Seattle, Toronto, Tulsa and Washington.

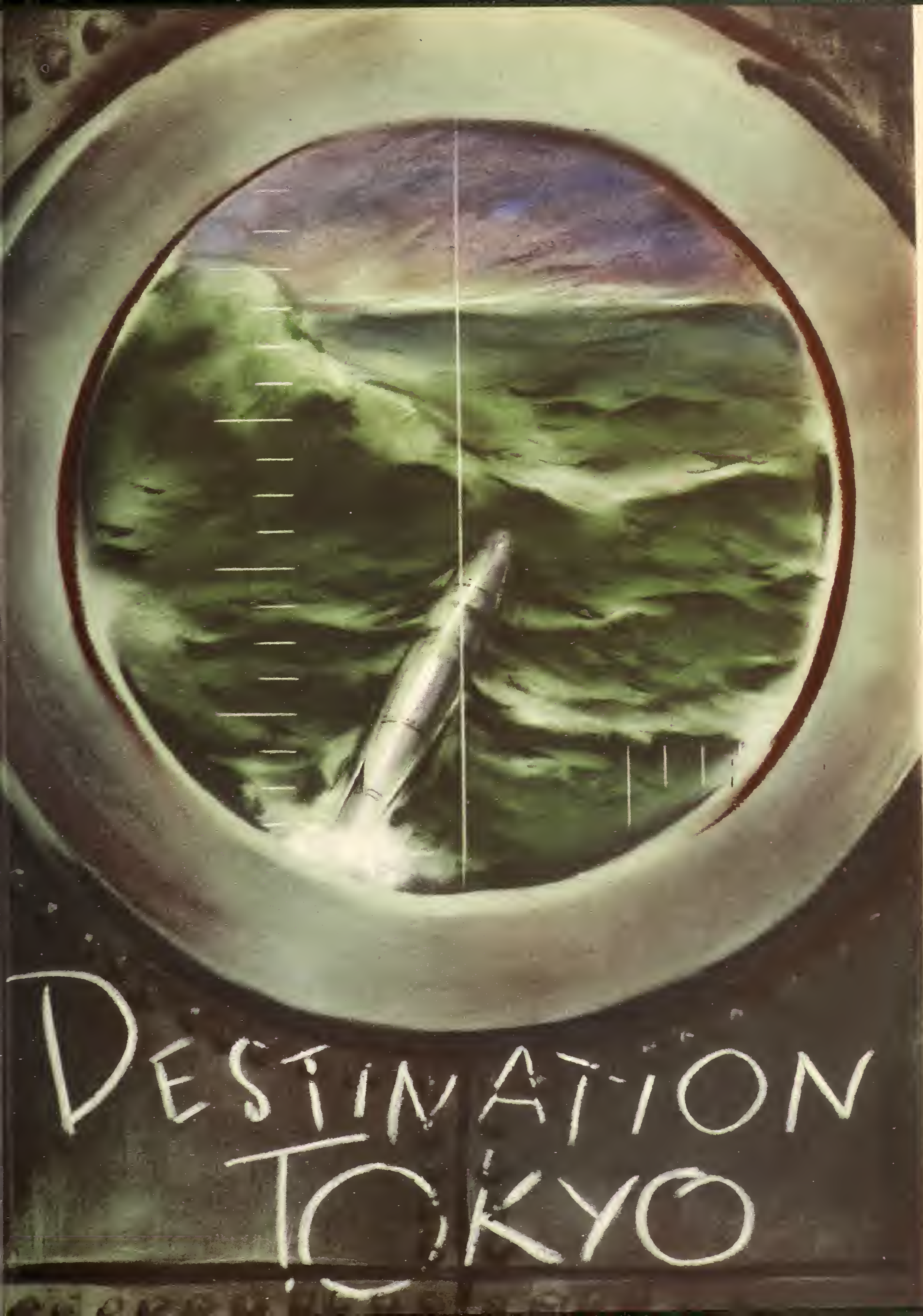
Rivet, Case and Coffin

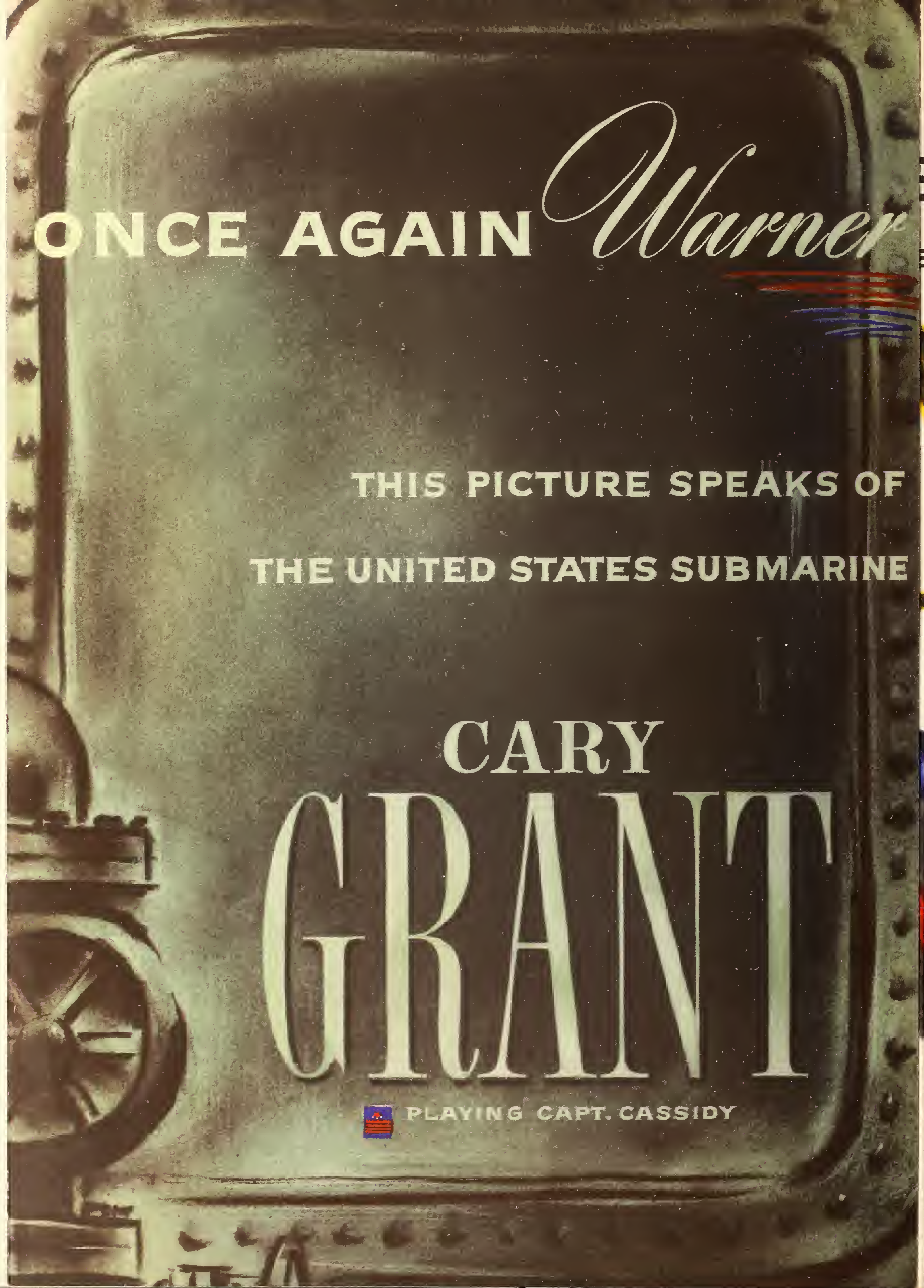
STORM at it. Deplore it. Charge hoarding. Call it an assortment of things and names. The undeniable fact, bursting through this array of figures incomplete as they are, once more rivets the case in its coffin.

As long as the money is around, just so long will extended time thrive. In these days, distributors are not indulging in much forcing of runs. They don't have to, not in this market.

The simple truth is that undreamed of grosses are piling up from an undreamed of fewer releases. While that continues, important product will continue to be made available less often.

That's the way it is, brother. That's the way it is.


DESTINATION
TOKYO

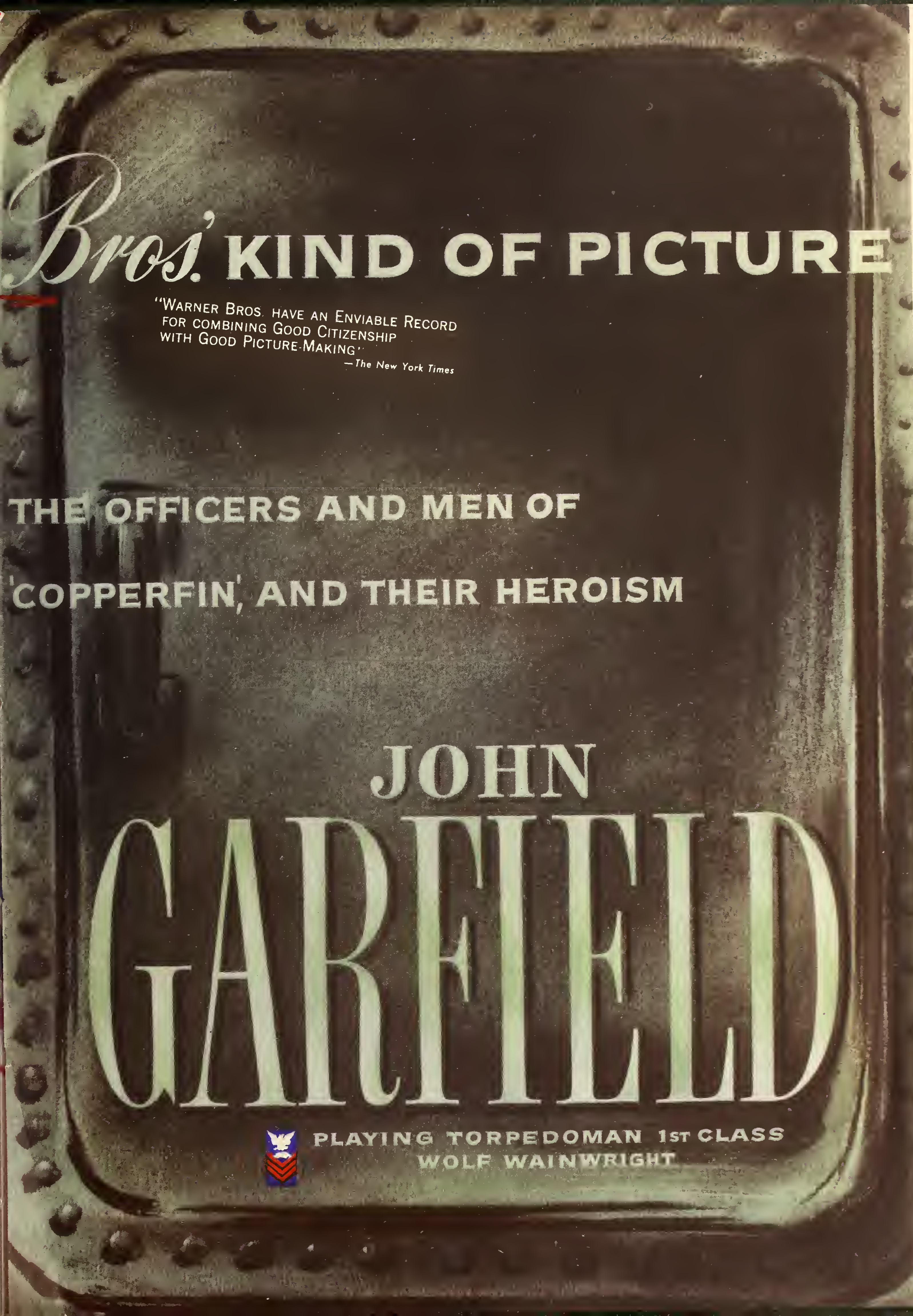


ONCE AGAIN *Warner*

THIS PICTURE SPEAKS OF
THE UNITED STATES SUBMARINE

CARY
GRANT

PLAYING CAPT. CASSIDY



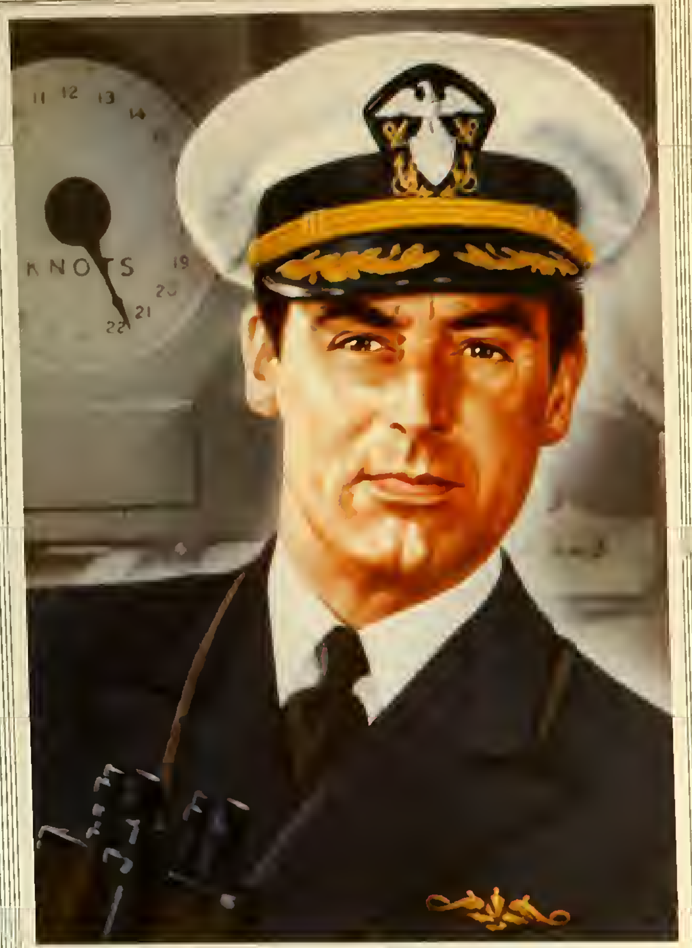
Bros. KIND OF PICTURE

"Warner Bros. have an Enviable Record for combining Good Citizenship with Good Picture-Making"
—*The New York Times*

THE OFFICERS AND MEN OF 'COPPERFIN', AND THEIR HEROISM

JOHN GARFIELD

PLAYING TORPEDOMAN 1st CLASS
WOLF WAINWRIGHT


KNOTS
11
12
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22

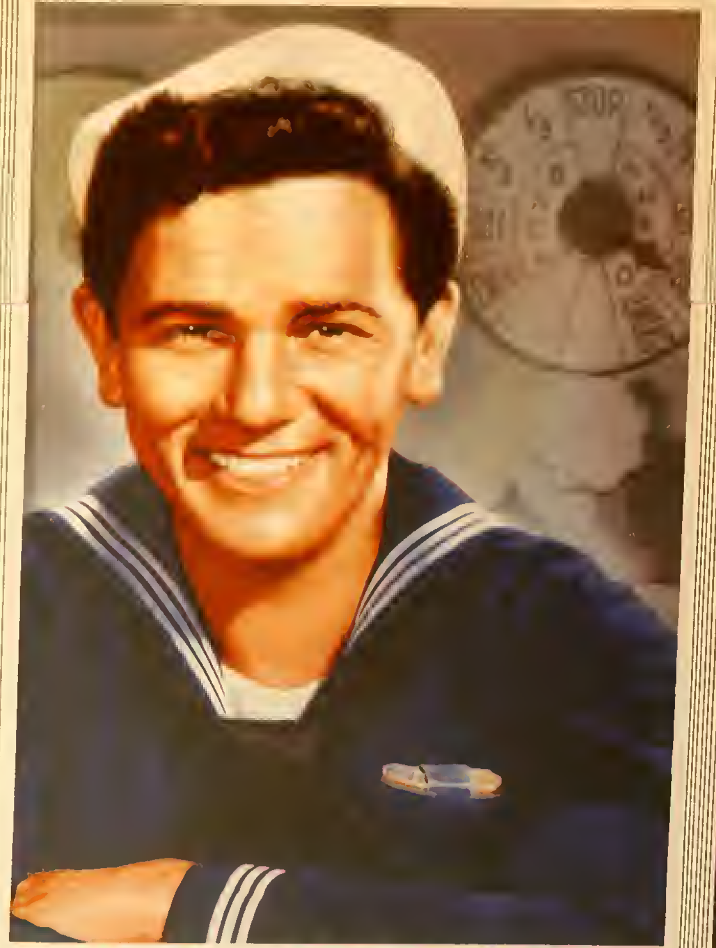
CAPTAIN CASSIDY
(His Destination Tokyo)

WARNER BROS.

HAVE THE HONOR NOW TO PRESENT TO THE MOTION PICTURE PUBLIC

DESTINATION TOKYO

NEVER A DEED MORE DARING.



TORPEDOMAN WAINWRIGHT
(His Destination Tokyo)

★ WARNER BROS.'
SERGEANT YORK

★ WARNER BROS.'
ACROSS THE PACIFIC

★ WARNER BROS.'
YANKEE DOODLE DANDY

★ WARNER BROS.'
CASABLANCA

★ WARNER BROS.'
ACTION IN THE NORTH ATLANTIC

★ WARNER BROS.'
AIR FORCE

★ WARNER BROS.'
THIS IS THE ARMY

"AS THE AMERICAN STORY GROWS EVER MORE GLORIOUS OUR STUDIO SHALL, TO THE BEST OF ITS ABILITY, ATTEMPT TO CONVEY ITS GLORIES TO THE SCREEN AUDIENCES OF THE WORLD."

Jack L. Warner
Executive Producer

WARNER BROS.'
"DESTINATION TOKYO"

CARY GRANT • JOHN GARFIELD
in "DESTINATION TOKYO" with
DANE CLARK • ROBERT HUTTON • WARNER ANDERSON
JOHN RIDGELY • ALAN HALE • WILLIAM PRINCE
Directed by DELMER DAVES
Screen Play by Delmer Daves and Albert Maltz • From an Original Story by Steve Fisher • Music by Franz Waxman
Produced by JERRY WALD

DISTRIBUTORS CONFIDENT OF AGREEMENT ON DECREE

Keough Sees No Obstacle to a Final Settlement of Anti-Trust Action

Distributors are confident they can reach an amicable agreement with the Government on details of a revised Consent Decree.

Austin Keough, vice-president and general counsel of Paramount, told MOTION PICTURE HERALD Monday that he foresaw no obstacle to a fair and lasting settlement of the New York anti-trust suit by a new decree. Mr. Keough has been a key figure in the industry's defense of the anti-trust prosecution which was launched in 1938 by Thurman Arnold.

"I would be really surprised if an impasse should develop over anything important," Mr. Keough said.

Discussion of the new decree by the five consenting companies and the Department of Justice might continue for several months more, Mr. Keough said. But he added that there was clear understanding by the industry and Government of each other's position, and he expressed confidence that any minor differences over language or details of a new decree could be settled over the conference table.

Mr. Keough made it clear that the companies and the Government were agreed that there was no need for frantic haste in the completion of a new decree to replace the present document.

Although the three-year trial period of the original Consent Decree expired November 20, Mr. Keough pointed out, the agreement remains in effect in almost all its main provisions. The five companies, he added, were not going to make any sudden changes from the sales systems, trade practices or circuit status which they had maintained under three years of decree supervision. Exhibitors, he asserted, had no cause for alarm.

Determined To Make New Decree an Improvement

At the same time the Government is not pressed by any statute of limitations and can prepare a new decree in conference with distributors without undue haste, he pointed out.

It is wiser to devote sufficient time to working out complete agreement on all aspects of a new decree, in his opinion, Mr. Keough indicated, than to hurry into court with a document which might prove to have left some major difficulties unsolved.

"It is better to get it right than to end up in a new fight or new litigation," he commented.

A perfect decree, pleasing to everyone, would be a miracle, the Paramount lawyer said. But he indicated that both the distributors and the Government were determined to agree upon a document which would be a substantial improvement on the first Consent Decree. Three years of experience under the former plan would not be wasted, he declared.

Although Mr. Keough spoke only for Paramount, his statement of the distributors' position was endorsed by all of the other consenting companies. The counsel and chief executives of MGM, Warners, RKO and Twentieth Century-Fox all have expressed their belief in recent weeks that the series of conferences, which began with a meeting between Mr. Clark and company presidents in August, would result in a satisfactory settlement of the New York, and other, anti-trust cases.

Keough Lauds Clark's Open Minded Attitude

Mr. Clark, as supervisor of the motion picture anti-trust work of the Department of Justice, has been extremely fair and open minded in his discussions with distributors, Mr. Keough said. Never have relations between the Department and the industry been on a sounder basis, according to the Paramount executive.

Mr. Keough acknowledged that Mr. Clark had been very determined in many of his demands for distributor concessions in a new decree. He cited Mr. Clark's statements on the decree, including the now famed injunction "to give more milk." While the Government lawyer had been insistent on many points, Mr. Keough remarked, Mr. Clark had shown himself willing to listen to all sides of each problem. More important, he had been clear in his statements of what the Government wanted. This had greatly facilitated the drafting of distributor proposals, Mr. Keough said.

Although unwilling to guess how long it might take to obtain final court approval of a new decree, Mr. Keough reiterated his belief that there were no major issues which threatened to hold up a final agreement between the Government and industry.

When the final decree draft has been accepted by distributors, Mr. Clark, and Francis Biddle, the Attorney General, it will be submitted to the Federal District Court at New York which retains jurisdiction in the motion picture case. Mr. Keough expressed hope that Judge Goddard, or whichever judge is assigned to the case, would accept the Government recommendation for a new decree. This, he recalled, had been the case in 1940.

Expects Exhibitors To Get Hearing on Decree

Exhibitors, Mr. Keough noted, have had a continuing opportunity to voice to Mr. Clark their reactions on a new decree. He expressed the belief that they would be granted full hearing by the Department of Justice before the decree was approved.

At the same time, Mr. Keough expressed confidence that the Government would not let any group "kick over the apple cart" after the distributors, Government and majority of exhibitor leaders agreed upon a decree settlement.

"Mr. Clark, I know, will see if there is justice in any claims," the Paramount official remarked. "If so, he will see to it that exhibitors get a fair break, I am sure."

In Washington this week Mr. Clark confirmed that as much as six weeks or two months might elapse before the new Consent Decree was ready.

Negotiations with distributors, Mr. Clark indicated, were now about to enter the most critical period. The success of the next few conferences, he intimated, would determine whether discussions to date jell into a new decree, or the issues are to be fought out in the courts.

The Assistant Attorney General appeared confident of amicable settlement and indicated no concern over the possibility of litigation. However, the Department was at all times prepared to go to court, he made it clear.

Clark Sees "Show Down" Session Imminent

Mr. Clark disclosed that so far the negotiations had revolved around the distributor proposals for changes in the decree. A third draft of these revisions, incorporating suggestions based on conversations with Mr. Clark, has been completed for several weeks. Its submission has been delayed by Mr. Clark's illness and his involvement in other Government business.

Joseph Hazen, counsel and vice-president of Warners, who has represented all the companies brought the third draft of distributor proposals to Mr. Clark in Washington Wednesday.

It is expected that the film company executives in New York and Department officials in Washington will study each other's proposals over the Christmas and New Year holidays preparatory to a new conference early in January. This might be the "show-down session," Mr. Clark indicated.

Independent Producers Voice Reactions

A new aspect was injected into the decree situation last week when Loyd Wright, counsel for the Society of Independent Motion Picture Producers, met with Mr. Clark and Robert Wright, head of the film unit of the anti-trust division of the Department of Justice.

The California attorney, accompanied by members of his organization, laid before the two Government officials the contention that independent producers were handicapped in their efforts to release product through major distributors and to affiliated circuits.

So far as could be learned, the major decree provisions in which Mr. Clark will require the companies to make broad concessions will deal with the basic selling method, the treatment of affiliated theatres and the short-comings of the arbitration system.

Even after the department and the companies come to an agreement, there will be delay in submitting the decree to the court and possibly further changes, as Mr. Clark meets with exhibitor leaders.

Increase Radio Use In Film Exploitation

But Policy Is to Bar Full Adaptations Until Well After Release Dates

While radio appears to be gaining force as a medium for exploitation of current and forthcoming film fare, Hollywood's general policy of barring the full dramatization of its product from the air within six weeks to two months of release, remains the rule. There are exceptions. Universal recently consented to the radio dramatization of three pictures close on the heels of release dates. The exploitation of songs from film musicals prior to release has become more general. And radio's March of Time every fourth Thursday night is now suggesting highlights of its film, "Youth in Crisis," stressing title and urging listeners—some 16 million being claimed—to ask the local theatre manager when that release will be shown.

The most recent adaptation of a Universal screenplay was heard on the Kate Smith Hour on a recent evening, over Columbia Broadcasting System. "Flesh and Fantasy," the Charles Boyer and Julien Duvivier flight into the supernatural, now in its premiere showing at New York's Criterion theatre, was dramatized with Betty Fields, one of the stars of the screen version.

"Lady in the Dark" On Air In Condensed Version

On October 22 a dramatization of "Corvette K-225" was presented on the Kate Smith hour with Ralph Bellamy in the Randolph Scott role. This Universal picture was released September 17. With the stars of the screen version, Nelson Eddy and Susanna Foster, heading the cast, Universal's "Phantom of the Opera" was the Lux Radio Theatre fare September 13. The picture was released by Universal August 27. Both air dramatizations were heard over the Columbia Broadcasting System.

On September 30 the Revlon Review of the Blue Network broadcast a capsule radio version of Paramount's next spring release, "Lady in the Dark." The Revlon Review is Gertrude Lawrence's radio show, and so was "Lady in the Dark" when it was a stage musical. Co-starred with Miss Lawrence in the radio condensation was Ray Milland, who co-stars with Ginger Rogers in the screen version.

Kate Smith Program Plays "True to Life"

The Kate Smith Hour also presented a radio version of a Paramount picture close upon its release, "True to Life," the comedy with song starring Mary Martin and Franchot Tone. The film was released with Block One this autumn, and was heard on the air with Miss Martin and Ralph Bellamy October 22.

Although "So Proudly We Hail" was released in Paramount's Block 6 early last summer, it was still showing on some first run screens when it was heard on the Lux Radio Theatre November 1. The Lux presentation offered the same stars as the Paramount offering. It was heard over the CBS hookup.

FROM SOUND STAGE TO AIR WAVES

The Walter MacEwen production for Paramount, "National Barn Dance", film version of the National Broadcasting Company's feature now before the cameras, this Saturday night will switch from the sound track to the microphone in a broadcast over the network from a sound stage at Paramount Studios. The broadcast will include the regular stars of the air show, including Pat Buttram, the comic, and Arkie, the Arkansas Woodchopper. "National Barn Dance" is in its eleventh year as a radio feature. In the film version, directed by Hugh Bennett, Heather Angel and Charles Quigley head a cast composed largely of radio talent.

The RKO picture "The Iron Major," released in Block 2 this autumn and reviewed in Motion Picture Herald October 23, was heard by CBS listeners October 29 over the Kate Smith Hour. The radio adaptation was played by Pat O'Brien and Ruth Warwick, who were the stars of the motion picture version.

MGM Allows Radio Version of "Mrs. Miniver"

Metro-Goldwyn-Mayer has broken what was apparently a hard and fast rule against allowing radio adaptation of any picture no matter what the release or reissue date, with the consent to the radio adaptation of "Mrs. Miniver," as reported recently by Motion Picture Herald. The company also has made arrangements with Leo Feist, Inc., music publishers, to exploit music of forthcoming screen musicals. Harry Link, head of the publishing company, has engaged Pat Ballard, former press representative for Fred Waring and National Broadcasting Company, to cooperate with MGM field exploiteers and Loew theatres in special song promotions.

The plan involves tieups with local music stores, local orchestra leaders, singers, picture house organists, newspapers and local radio stations. The first picture to enjoy the treatment of the new promotional setup is "Thousands Cheer," currently being released nationally.

According to the daily logs of the music publishers, during a period of six weeks five song hits from Warner Brothers' "Thank Your Lucky Stars" were heard 710 times over coast-to-coast radio programs, with the tabulation covering only the four major networks.

Excerpts from screen dramas and musicals —or what Rodney Bush of Twentieth Century-Fox refers to as "air trailers"—are numerous on the air, direct exploitations of forthcoming product. Mr. Bush mentioned his company's "Guadalcanal Diary," highlights from which were broadcast a few Saturdays ago.

Robert Gillam, director of advertising and publicity for Paramount, expressed the opinion that radio habitual adaptations prior to or coincidental with film release would likely prove detrimental to exhibitors. He emphasized two reasons for his contention. One, a radio version carrying a dramatic plot through the climax and denouement would give away surprises and dull the suspense. Two, many pictures do not lend themselves to radio adaptation and no matter how expertly produced would fall short of screen standards.

Pictures Are Exploited in "The People's Reporter"

On the night of November 15, MGM, over 46 Mutual Network stations, introduced "The People's Reporter," the first program of its kind to be sponsored by a major film company. The program, with Fulton Oursler as commentator, is being heard every night from Monday through Friday. Mr. Oursler answers questions submitted by listeners as a means of clarifying the news. Two announcers work with Mr. Ousler to present the questions and deliver the commercials. The commercials consist mainly of bringing a current MGM release to the attention of the listeners. Now being promoted is "Girl Crazy." "Thousands Cheer" will follow, when bookings warrant.

The most popular form of exploiting pictures over the air is in the lending of screen talent to sponsored shows, either in connection with a radio program wholly alien to any forthcoming release, but in which the star is introduced as appearing in such-and-such film, either now in production or soon to be released, or in highlights, or "air trailers," of forthcoming product in which the star appears.

Mr. Bush, on this subject, stated that spotting talent on sponsored radio programs is desirable to time purchased by the distributor because the distributor, perforce, comes upon the air without a Crosley rating while the sponsored program has a wide following already established. Planting stars and titles of their vehicles on radio programs of film stars, such as Bob Hope, is a common practise.

Seek New Promotional Outlet for Theatres

In early September Diana Lynn, Paramount's young star, appeared on the Screen Guild radio program in the interest of the forthcoming release, "The Miracle of Morgan's Creek," starring Miss Lynn along with Betty Hutton and Eddie Bracken. On September 9, Basil Rathbone made a guest appearance on the Sealtest program for the purpose of exploiting "Frenchman's Creek." In both cases the pictures got proper mention, but in neither case was there a radio adaptation of the screenplay. This is a common form of radio exploitation used by all distributors.

The March of Time in its radio exploitation of "Youth in Crisis" has aimed at forming a new promotional outlet for exhibitors. The company suggests that exhibitors using the film make arrangements with their local radio stations for spot announcements either preceding or following the program.

BRITISH PURSUE "UNITY" TRADE PRACTICE FORMULA

Simpson, President of CEA, Sees Vital Necessity of Code of Fair Practice

by PETER BURNUP
in London

In crystal clarity, one circumstance emerges from all the ferment lately experienced in the British industry; namely, that a forthright endeavor is being made by all sections of the trade to set its house in order.

Symptomatic is a long statement made exclusively to MOTION PICTURE HERALD by Henry Simpson, this year's president of the Cinematograph Exhibitors' Association. Mr. Simpson is a man from the north-country, home of plain speaking and blunt dealing. Successful showman for the better part of 40 years, Mr. Simpson has earned uncommon distinction in the civic activities of his native town; has received, moreover, ripe encomiums from all sections of the trade on the tactful discretion exhibited in his handling of the current baleful and thorny film-rental negotiations.

Hopes for New Industry Trade Practice Code

Said Mr. Simpson: "It is my fond hope and belief that the joint renters-exhibitors committee now set up will evolve the Trade Practice Code which the industry awaits and without which the present chaotic trading conditions may well lead to utter disruption."

Enumerating those conditions, the CEA's president listed primarily:

(a) Uncoordinated rental practice.
(b) Acknowledged increase in film hire.
(c) Film shortage.
(d) Theatre redundancy.
(e) Danger of Governmental interference.

Praising MOTION PICTURE HERALD's elucidation of British rental defects, Mr. Simpson claimed that throughout his presidency he had sought to help correct the anomaly by which a small section of exhibitors, negligible in number compared with the associations' 4,500 total membership, has persisted in its claim to book pictures on flat rental terms; whereas their fellow members have been compelled, for many years, to trade on sharing terms at least in so far as "important" films are concerned.

Rental Plan Standardized Ten Years Ago

That anomaly, he believes, is doomed. As a showman and a trader I am prepared always to share my risk—or my profit—with the man who rents me my product, is his position. But present discontents have deeper roots. Rental practice was standardized, so far as it has ever been standardized, 10 years ago. Those standards have become archaic; have no relation to conditions which were revealing themselves even before war's outbreak, but which, fortuitously, have borne with ever increasing hardship upon the exhibitor during the period of hostilities.

Film shortage Mr. Simpson shows to be the primary reason for the increasing rise in film hire; basing his judgment on a comprehensive digest of film-availability made by the association's officials. In the year 1936—convenient datum line for most exhibitors—699 films were offered to British showmen, of which approximately 600 were regarded by professional viewers as "quality" productions.

Condemns So-Called 10-Cent Store Mentality

In the current year, based on statistics to date, it is estimated that no more than 320 films will be trade shown, of which, on the most liberal computation, only 260 will be worthy the quality label. In 1944 the shortage promises to be even more severe. Moreover, since 1936's datum period, the number of the country's cinemas has increased greatly.

It is in that theatre over-plusage that President Simpson discerns the industry's greatest menace. Heartily condemning what he characterizes as the ten-cent store mentality, current in certain circuit executives who seek a shop window in every town irrespective of wheather seat-saturation point already has been reached, he demands that the trade itself must set up a licensing authority.

He has amassed a vast body of statistics revealing the dire consequences of "jungle building methods" in the years immediately preceding the war; claims that even the renters cannot hope for a fair deal or rational exploitation of their pictures so long as exhibitors are subjected to the bludgeon methods of cut-throat competition; foresees an immense rush of indiscriminate building in the immediate post-war period unless the industry devises its own rationing plan, and points out the necessity of concerted, intelligent action to avoid the problems which will result.

Many Urge Control of Practices from Within

Otherwise, says Mr. Simpson, the Government will be driven to imposing official control on the trade; an eventuality which all sections piously, not to say vigorously, deprecate. He cites the instance of the farmer who, in the exigency of war, has had to submit to the bugbear of officialdom; visualizes moreover a continuance of that control; quotes the condition of a number of industries which in the last war were "controlled" and never completely recovered their equilibrium.

Thus the prophesies of President Simpson, lifelong showman and farseeing counsellor to the trade. Whatever protocol may be signed in the negotiations now imminent between renters and exhibitors, it is certain that some instrument of control, within the trade, must be devised. Most thoughtful observers here would welcome the extension of the functions of the committee now set up to a virtual control of all the trade's activities.

Malcontents there are, of course, who affect an attitude of horror at the suggestion.

But aptest comment comes to hand from Major Reginald Baker, head of Ealing Distribution, Ltd., and president of the Kinematograph Distributors Society.

Said Mr. Baker: "Renters are not only heartily sick of incessant bickering controversy. They know that the industry is falling into disrepute. They welcome these new moves."

UA Will Not Buy Korda Stock

United Artists has not bought back the stock in the company held by Sir Alexander Korda and there are no negotiations for such a purchase now under way, Edward C. Raftery, president, announced following the annual meeting of the UA stockholders in Hollywood last week. His statements ended reports that a sale was about to be closed, at a price in the neighborhood of $1,000,000.

The stockholders meeting was called on Thursday after several delays because of the illness of Mr. Raftery and Gradwell Sears, sales manager. It was adjourned without date.

Mr. Raftery, in a brief statement after the Thursday session, disclosed that there had been no changes in the company directorate and no major action of any kind taken at the meeting. He also denied that there were any negotiations pending with J. Arthur Rank for the acquisition by the British theatre magnate of an interest in United Artists.

Mr. Sears, Arthur W. Kelly, vice-president and chairman of the finance committee; Mr. Raftery and Charles Schwartz, attorney for Charles Chaplin, left for New York following the stockholders' meeting.

Eight Autry Pictures To Be Reissued in 1944

Republic Pictures, deciding that the eight Gene Autry films re-released during the 1942-43 program met with exhibitor and public approval, has announced an equal number will be reissued during 1944. The company is arranging new prints, posters, press books and accessories to be available on these productions. The first film will be re-released January 15 with other subjects following every six weeks.

The schedule includes: "Red River Valley," the initial re-release; "The Big Show," March 1; "Oh, Susanna," April 15; "Melody Trail," June 1; "Comin' Round the Mountain," July 15; "Ride, Ranger, Ride," September 1; "Git Along Little Dogies," October 15, and "Rootin', Tootin' Rhythm," December 1.

All the re-releases are to be backed by advertising in fan and general magazines. The selections were made according to their original box office popularity, and because of continued audience appeal of the musical scores of the films.

Reelected by Stagehands

Thomas P. Mitchell was again reelected president of the stagehands' union in Philadelphia. Others reelected were Michael Sweeney, secretary-treasurer, and William Harre, business agent.

Schenck Tells of Bioff Threats

The defense rested Tuesday after a 70-day trial in Federal District Court in New York of seven men accused of being the Chicago gangland masterminds of the extortion plot through which Willie Bioff and George E. Browne, former IATSE leaders, extracted almost $2,500,000 from the motion picture industry.

Final witnesses called by James D. C. Murray, chief defense counsel, in his efforts to prove that the payments to Bioff and Browne were bribes rather than extortion, included Joseph M. Schenck, Twentieth Century-Fox production executive and Westbrook Pegler, Scripps-Howard newspapers' columnist.

Judge John Bright, acting on the objection of Boris Kostelanetz, special attorney general, ruled that it would be immaterial for Mr. Pegler to testify as to conversations with film executives about labor matters. He was followed to the stand by Mr. Schenck.

The former chairman of the board of Twentieth Century-Fox told of arrangements which had been made to pay $100,000 to Bioff and of trips to South America and Europe arranged for the labor leader. He testified under cross examination that the union leaders had invoked threats of force to secure the payments from film companies.

Mr. Schenck said in answer to Mr. Kostelanetz' questions that Bioff had indirectly identified his sponsors by telling how labor matters had been settled with violence in Chicago.

"You can't squawk or tell anyone about this deal. We'll string along with you but our people will never stand for anyone revealing anything harmful," Bioff told him, Mr. Schenck testified.

Following the last witness Judge Bright recessed the trial until Thursday to permit attorneys to prepare summations. Final argument and the Judge's charges are expected to be completed early next week.

The jury will decide the fate of Louis Compagna, Charles Gioe, Paul de Lucia, Francis Maritote and Phil D'Andrea, one-time figures in the Chicago underworld, John Roselli, whom the Government charged was their California representative, and Louis Kaufman, business agent of the Newark projectionists' union, IATSE Local 244.

City Officials Aid Albany Club Camp Fund Drive

Mayor Erastus Corning, II, Albany, N. Y., has named December 18 as "Denial Day" in the Variety Club's campaign to raise funds to send underprivileged children to the Boys' Club-Variety camp. More than 2,500 containers were placed in business locations and theatres last week to collect money for the fund.

On December 18, ever adult citizen was asked to contribute the amount saved in denying himself some sort of luxury. The Variety Club underwrote the Boys' Club camp, spending more than $2,500 to send boys to the Thacher Park camp for fortnight vacations.

The *Times-Union*, local paper, cooperated with C. J. Latta, chief barker of the Variety Club, in running stories every day with stress on the decrease in juvenile delinquency due to the camp.

Crystal Will Distribute Concert Artists Films

Concert Artists Films, producers of musical films featuring concert performers, has named Crystal Pictures as sole distributor. The first picture, "Adventure in Music," has been completed and will have its first showing at the Little Carnegie Theatre in New York shortly. Jose Iturbi, pianist, is the principal artist in the film. Arrangements now are being made for first run showings in other cities.

Variety Club in Memorial Service for Griffith

The Variety Club of Texas on Monday of last week turned its weekly luncheon at the Hotel Adolphus, Dallas, into memorial services for the late R. E. Griffith, who served as chief barker of the club in 1942. R. J. O'Donnell, national chief barker of the Variety Clubs of America, delivered the eulogy, and L. M. Rice wrote the resolutions which the members forthwith adopted.

Among those present were old and new members of the board of directors of the club, and numerous friends of Mr. Griffith, representing all phases of the amusement industry. L. C. Griffith of Oklahoma City and members of the Griffith Amusement Company in Dallas attended in a body.

The resolutions drawn up Mr. Rice called for club members to "carry on with vigor, with courage and with tireless effort the work which we have undertaken for the benefit of those less fortunate . . ." in the name of their late, departed member.

Three UA Sales Sessions Held

Round-table discussion on United Artists product for 1943-44 headed the agenda at the UA sales meetings of the New York, Philadelphia and Washington exchanges, held in New York over the weekend at the Warwick Hotel. Sam Lefkowitz, New York district manager, presided, and Harry Gold, eastern division manager, and Phil Dow joined Mr. Lefkowitz at the Friday session.

Home office personnel who were present included Carl Leserman, general sales manager; Harry Buckley, Charles Steele, Paul N. Lazarus, Sr., and Paul N. Lazarus, Jr. Those in attendance from New York were Jack Ellis, branch manager; Dave Burkan, George Jeffrey, William Schutzer, Sam Rifkin, William Moses, Abe Dickstein and Ben Levine. From Philadelphia: Harry Bodkin, branch manager; B. Krugman, H. Tyson, Horace Wright, and Elizabeth McCaffrey. Mark Silver, branch manager, headed the Washington group, which included J. Price, H. Hayman, M. Siegel, S. Pike and E. McKinley.

UA product of this season also was discussed over the weekend at a district meeting held by Edward Schnitzer, western division manager, at the Jung Hotel in New Orleans. Another meeting was held Friday and Saturday in San Francisco, with W. E. Callaway, district manager, presiding.

Screen Office Workers Win Wage Increase

The distributors in Hollywood reached an agreement last week with the Screen Office Employees Guild wherein exchange office workers will receive a 10 per cent increase in pay, a vacation with pay after six months of employment, and preferential hiring. The contract is subject to the approval of the War Labor Board, to whom it has been submitted along with a disputed clause providing for reopening of wage provisions in the contract if revision of the wage stabilization program occurs.

Mulhall Decorated

Lieutenant Colonel Jack Mulhall, formerly district manager for the Warner theatre circuit in Philadelphia, was awarded a Legion of Merit, it was disclosed. The award was made in recognition of his outstanding service in the African campaign. Before entering the service almost three years ago, he was district manager for the circuit houses in Chester, Pa., and in Wilmington, Del. Lt. Col. Mulhall also served in the last war.

MGM to Continue Conference Plan

At the conclusion of MGM's four-day midseason sales meeting in Chicago last week at the Hotel Blackstone, it was announced that the company's plan, inaugurated earlier this year, to have two branch managers visit the home office weekly to study internal operations, would be continued next year.

Starting after the first of the year, the exchange heads will begin visiting the various home office departments and also will sit in at the daily sales sessions conducted by William F. Rodgers, general sales manager.

On Monday, MGM district managers began holding two and three-day meetings with their branch managers, at which full details were given of the recent Chicago sessions.

Barry Simons, formerly with Paramount and RKO, has succeeded Joseph Markowitz as local office manager for MGM, it was announced this week. Mr. Markowitz reported for induction into the Army over the weekend, after having spent 14 years with the company in Atlanta, Oklahoma City, Kansas City and Chicago. Mr. Simons was recently honorably discharged from the Army.

Asks for Jury Trial in New Jersey Trust Suit

Request for a jury trial of its trust suit was filed last week by the Rosyl Amusement Corporation, operators of the Cameo Theatre in Jersey City, in New York Federal Court.

Defendants in the action are the Skouras Theatres Corporation, Rosewelt Realty Corporation, RKO Radio Pictures, Inc., Loew's and Stanley Company of America, five theatre circuits operating 21 theatres in the Jersey City area, who are alleged to have received special privileges and preference from 18 major distributors and others.

The complaint charges defendants with conspiracy to eliminate competition by dividing and pooling its products. They are also accused of creating a monopoly to restrain trade by the distribution of films in Jersey City, Bayonne, Hoboken, North Bergen and Union City, all in Hudson County.

MGM Preparing Press Book On "Brothers In Blood"

Metro-Goldwyn-Mayer is preparing a press book on War Information film No. 83, titled "Brothers in Blood," for the War Activities Committee. It will be sent to exhibitors shortly. The film, released Thursday, traces the life saving qualities of blood when transferred from one human being to another, bringing the history up to the present time, when blood plasma can be stored indefinitely before the transfusion is made. MGM, distributor, also produced the picture.

India Likes "Road" Picture

Paramount's "Road to Morocco," the 1942 release starring Bob Hope, Bing Crosby and Dorothy Lamour, is India's biggest 1943 box office attraction, according to reports from the company's Bombay office to John W. Hicks, Jr., vice-president in charge of foreign distribution. The company has scheduled "Let's Face It" for Bombay's Christmas attraction.

Donates Theatre to War Plant

Stanley Sumner, operator of the University theatre in Cambridge, Mass., donated his house to the Polaroid Corporation for a Christmas party and war production rally on the morning of December 20. Mr. Sumner will provide a special film program and house staff for the holiday occasion.

No. 1

THE AMAZING CASE OF The Shorts that turned into Features

"Caribbean Romance" is
xtra special . . . a stun-
ng sight...an unalloyed
light," says Film Daily

LAST spring Paramount started out to make the best musical shorts in the business.

We made them in Technicolor . . . . We made them in Hollywood, using the talent and facilities that turn out Paramount's famous musical features.

When we saw the first one, "Mardi Gras," we thought it was just what we had hoped for—the last word in musical shorts.

But pretty soon we found out it was more than that.

For exhibitors started booking it in place of full-length Second FEATURES!

Famous Players Canadian Theatres started it; Interstate, Tri-States and Warners' Chicago circuits followed; and other big ones are on the way.

They're *playing* it as a second feature and *advertising* it in second-feature space.

And now comes an even bigger idea — an ALL-TECHNICOLOR SHOW composed of "Riding High" and "Caribbean Romance," number two in the series. Fanchon and Marco are launching this one after grossing 230% with "Let's Face It" and "Mardi Gras"!

No wonder the trade press headlines—"Exhibitors Use Shorts To Supplant Dual Bills." For this is truly a sensational development, made possible only by productions as great as—

DING HIGH
MARDI GRAS
TECHNICOLOR
COMING!

CARIBBEAN ROMANCE
In Technicolor
Starrring Sensotianol OLGA SAN JUAN and JIMMY LYDON with Mabel Paige, Eric Blore, Marie McDonald and Jose Barrosos & Orchestra

Produced by Lou Harris
Supervised by Walter MacEwen • Directed by Lester Fuller • Original Screen Play by Robert Stephen Brode

PARAMOUNT'S MUSICAL PARADE
6 Subjects—In Technicolor

THE BEST SHORT STORIES OF 1943-44 — — Number 2

The Greatest *Pal* In The World

THERE is nobody like George Pal . . . There is nothing on the screen like George Pal's "Madcap Models."

He was the first man to give animated cartoons the added vividness and novelty of three-dimension characters and sets.

He was the second man to take screen cartoons out of the kindergarten into the range of adult entertainment.

Paramount believes his work is unequalled in its field for beauty, novelty and color. It now has no superior for laughs and action.

His latest, "Jasper Goes Fishing," will prove our point in any projection room or theatre.

In Jasper, The Scarecrow, and the little black Crow, he has developed three stars who are becoming as famous as the greatest cartoon characters of the past.

Reviewers go wild over every "Madcap Model." This is just a sample: "George Pal has worked his magic again . . . with hilarious results . . . A world of imagination has gone into the short, which is in superb Technicolor."

If your patrons have gone stale on ordinary cartoon series—if the short side of your show needs a shot in the arm—switch to "Madcap Models."

They're program plasma!

KORNEGIE HALL

George Pal's Puppetoons

MADCAP MODELS

In Technicolor

When Lulu Makes Her Debut At A Prevue

THE first subject in Paramount's new LITTLE LULU series is ready!

We want you to prevue it at your Paramount exchange.

When you do, we believe you will recognize that here is new star-power for your box-office.

Little Lulu breaks away from the long line of animal characters and presents a real kid having real fun.

She's a sort of Tom Sawyer in skirts, who will appeal to all ages.

For years she has been the most popular comedy feature of the SATURDAY EVENING POST, whose millions of readers are a ready-made screen audience.

Extensive promotion will make her first appearance an *event*, so start with the *first* "Little Lulu". It's called "Eggs Don't Bounce" and it has its own specially written hit tunes including "Now You Done It" and the theme song, "Little Lulu." The release date is December 24th.

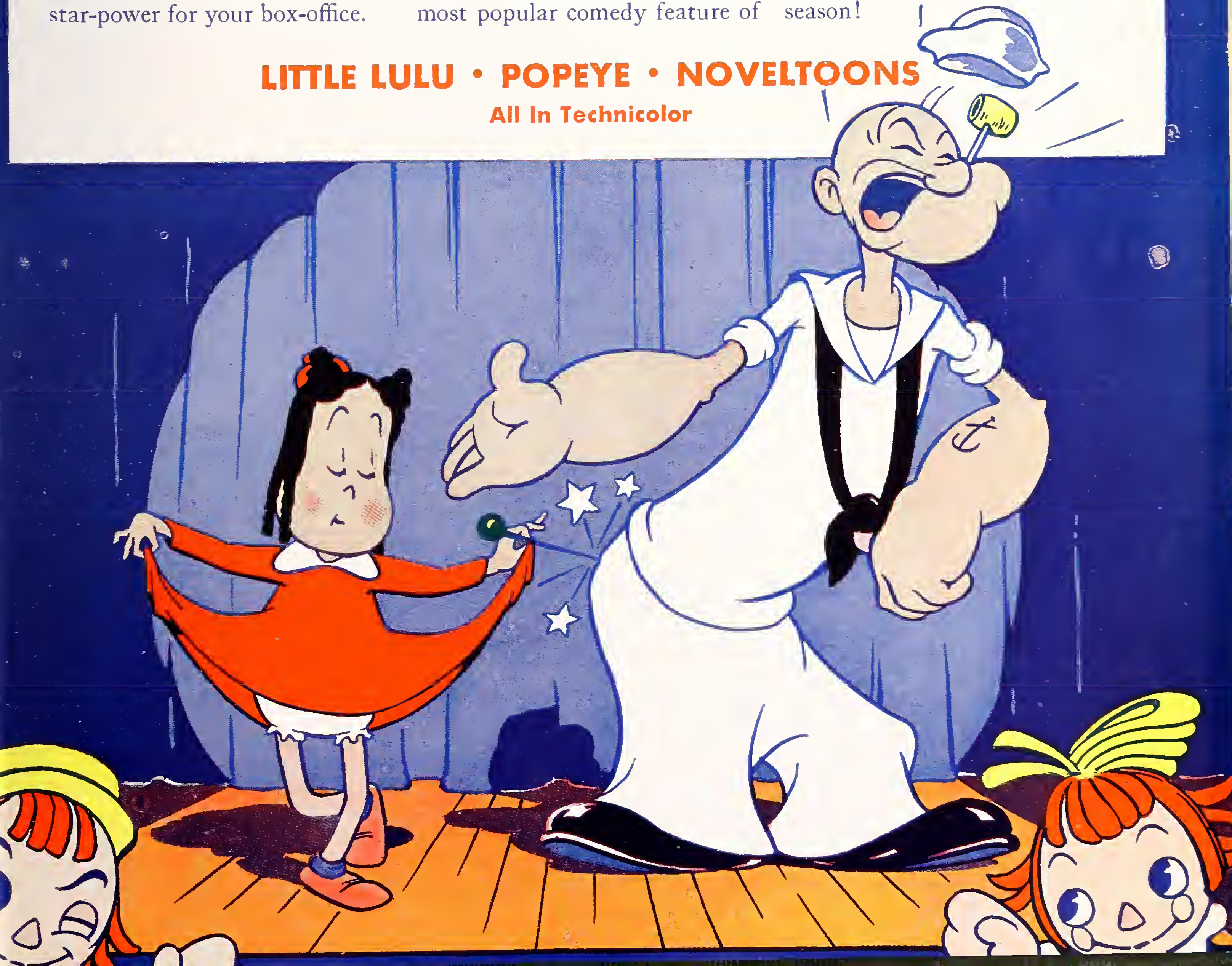
* * *

Famous Studios have also completed the first POPEYE in Technicolor and the first of the new NOVELTOONS series has just been released.

They all add up to 24 GREAT CARTOONS IN TECHNICOLOR from Paramount this season!

LITTLE LULU • POPEYE • NOVELTOONS

All In Technicolor



And Here's The Short Short Story Of The Season—Complete On This Page

Popeye
Little Lulu
Noveltoons
Madcap Models
Popular Science*
Paramount News
The Musical Parade
Unusual Occupations*
Speaking of Animals*
Grantland Rice Sportlights†

Paramount Shorts

* Produced by Jerry Fairbanks † Produced by Jack Eaton

Paramount Shorts Lead

WE PROMISED a 1943-44 program that would "keep pace with the stepped-up drawing power and stamina of today's great hold-over hits."

These 64 LONG-RUN SHORTS, with greatly enhanced color, class and novelty, are doing just that. The business proves it!

PRINTED IN U.S.A.

INDUSTRY SET TO LAUNCH 4TH WAR LOAN DRIVE

Skouras Names Chairmen for Key Areas; Gamble Praises Film Effort

Plans for opening the industry's front in the Fourth War Loan drive January 18 have been formulated. The goal, Charles P. Skouras, the industry's national chairman, announced this week, is "a bond for every seat in every theatre in America." The drive ends February 15. Mr. Skouras made the announcement following a pre-campaign conference with Theodore Gamble of the Treasury Department and others. Said Mr. Gamble:

"The motion picture industry is to be complimented. This is the most ambitious Bond-selling undertaken by any single agency of the Treasury Department. It is a tremendous, almost superhuman task that, if successfully concluded, will mean that millons of Americans who have never before invested in War Bonds will be reached."

CHARLES P. SKOURAS, seated, general chairman for the industry's participation in the Fourth War Loan, January 18 to February 15, meets with his high command in Los Angeles to outline the pattern of the campaign to sell 14 billion dollars worth of bonds. Left to right (standing) are Frank H. Ricketson, Jr., vice-chairman; S. H. Fabian, chairman theatres division, WAC; B. V. Sturdivant, campaign director.

Plans Already Set in Motion, Says Skouras

Mr. Skouras, describing the industry's goal and explaining that "Many of the plans have already been set in motion," added:

"In the Third War Loan many theatres far exceeded their number of seats in Bond sales. This time, we all must do it, if we have to call in every ounce of showmanship we possess. The job to be done is certainly not an impossible one, but even if it were, there is no business in the world with as steady a record of accomplishing the impossible as the motion picture industry. Every man and woman in it is being depended on to help make a Bond for every seat a reality."

The industry will concentrate its Bond-selling on "E" Bonds. The Hollywood Victory Committee, the studios and the distributing organizations will join with the exhibitors in the drive. An announcement from Mr. Skouras' headquarters in Los Angeles, stated that an active army of Bond workers would begin functioning in the field immediately, working directly with the industry's State War Bond Chairmen. Plans are being set for a nationwide theatre observance to "kick off" the drive simultaneously in all theatres January 18.

Trade Press Heads Make Drive Plans

On Tuesday representatives of the trade press met with the chairman of the trade press committee, Martin Quigley, and discussed their participation in the drive. It was agreed to follow the precedent they had set in the Third War Loan by devoting space to the drive.

With the statement, "We will have a streamlined organization built for speed, endurance and peak success," Mr. Skouras this week named the State exhibitor chairmen following a week of conferences. On Tuesday Mr. Skouras and members of his high command conferred with Treasury officials in the national chairman's offices in Los Angeles, and discussed plans, goal and policy of the theatres, studios, exchanges and home offices set to participate in the drive.

Following the Los Angeles conference Mr. Skouras and his executive staff left by air for a series of three regional meetings with principal exhibitors from all the exchange territories in Washington, D. C., Chicago and San Francisco. First of the series of meetings was held at the Hotel Statler, Washington. On next Monday, the second of the sessions will be held at the Blackstone Hotel in Chicago, with the third scheduled for December 23 in San Francisco's Palace Hotel.

Ricketson Will Be Vice-Chairman

The executive group plans to return to Los Angeles from San Francisco, make an eleventh-hour checkup of plans, and move on to New York December 28, where national headquarters will be established in the offices of the War Activities Committee as before.

Late last week Mr. Skouras announced that Frank H. Ricketson, Jr., president of the Fox Intermountain Theatres, would be vice-chairman; B. V. Sturdivant, division manager of Fox West Coast Theatres in northern California, campaign director; Andrew Krappman and Fred Stein, assistant campaign directors. Seymour Peiser will be national head of publicity, with Mort Goodman, publicity and advertising director of Warner Brothers Theatres in Los Angeles, taking over as public relations chairman for Southern California.

Claude Lee, director of exhibitor relations for Paramount, has been appointed Treasury Department liaison, making Washington his headquarters for the duration of the campaign. Ned E. Depinet, president of RKO Radio, will head the distributor division.

The Warner-produced trailer with Bette Davis, "A Present With a Future," a War Bond promotion for the holidays, is being distributed.

Name Advisory Committees For Various Key Cities

Advisory committees have been named for the Pacific Coast, New York, Chicago and in scattered posts throughout the country. Representing the Pacific Coast are: Louis B. Mayer, Jack L. Warner, Nicholas M. Schenck, Joseph M. Schenck, Y. Frank Freeman, Henry Ginsberg, Nate Blumberg, James Cagney, Rodney Pantages, Robert H. Poole and Kenneth Thompson.

In New York the advisory committee includes Harry Katz, A. Montague, William F. Rodgers, Barney Balaban, Joseph Bernhard, Thomas J. Connors, Ned E. Depinet, Leonard H. Goldenson, Gradwell L. Sears, J. R. Vogel, and Richard Walsh.

Representing Chicago are John Balaban, James E. Coston and Edward Silverman. Representatives of Washington, D. C., are Sidney B. Lust and Jon Payette, while Detroit's are Earl J. Hudson and Dave Idzal.

Other exhibitors manning the advisory group are Karl Hoblitzelle, Dallas; I. J. Hoffman, New Haven; Edward I. Kuykendall, Columbus, Miss.; M. A. Lightman, Memphis; Martin J. Mullin, Boston; John H. Harris and N. A. Rosenberg, Pittsburgh; Edward Rubin, Minneapolis; Joseph Blumenfeld, San Francisco; Albert J. Finke, Portland; L. C. Griffith, Oklahoma City; Martin G. Smith, Toledo, and Abe Lastfogel, Beverly Hills.

division.

Let's talk about a

WALTER WANGER'S Glor

starring

RANDOLPH SCOTT with **NOAH BEERY, J**

PETER COE · DAVID BRUCE · SAM LEVENE · J. CARROL NAISH · RICHAR

and

GRACE McDONALD

Screen Play by Lucien Hubbard
Based on the factual story "GUNG HO!" by Lt. W. S. Le Francois, U.S.
Directed by RAY ENRIGHT

Great Motion Picture!

tory of the Marine Raiders!

THE STORY OF CARLSON'S MAKIN ISLAND RAIDERS

Here are the mighty battle-baptized men whose heroic exploits have filled the world's air-waves... thrilled the nation from the pages of Life, Liberty, Saturday Evening Post and Reader's Digest... and the headlines of every newspaper.

Here's "GUNG-HO!" *... a great motion picture!*

Made with the cooperation of the U. S. Marine Corps!

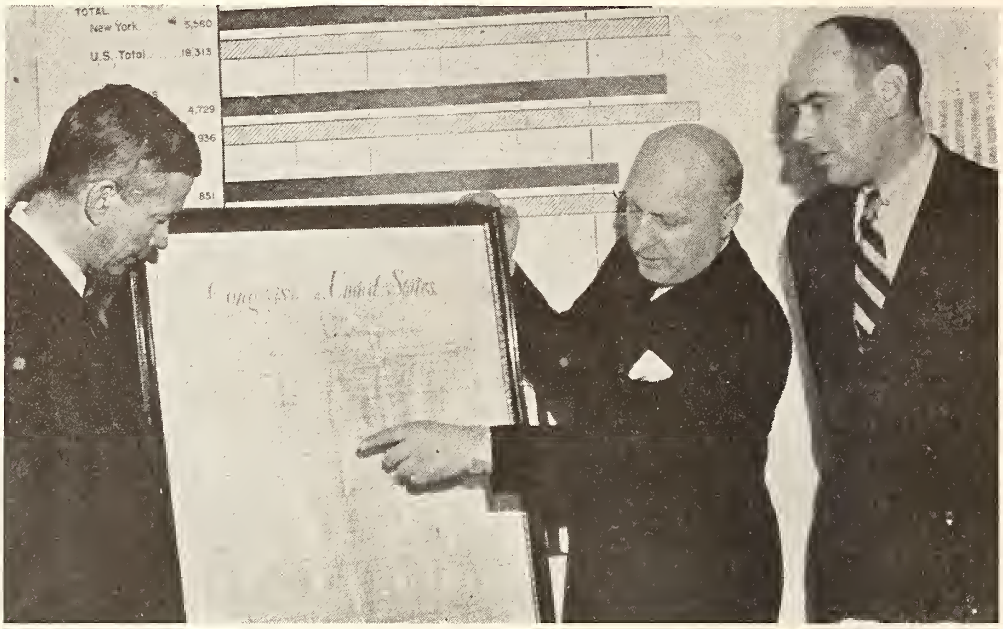
LAN CURTIS

NE · MILBURN STONE

litional Dialogue by Joseph Hoffman
oduced by WALTER WANGER

A UNIVERSAL PICTURE

Balaban Buys Bill of Rights as Gift to U. S.



BARNEY BALABAN points to his gift of the original Bill of Rights which he is presenting to the War Loan Drive and the Library of Congress. With him are Mark Van Doren and Julian Street, Jr., of the Treasury.

By Staff Photographer

Original Document To Be Used for Bond Rallies in Fourth War Loan

An original copy of the Bill of Rights, one of four extant copies in good repair, has been presented to the nation as a gift from Barney Balaban, president of Paramount Pictures. After exhibition in the interests of the Fourth War Loan Drive the document will be preserved in the Library of Congress beside the Declaration of Independence and the Constitution.

The presentation ceremony took place Wednesday noon at the Sub-Treasury Building, Wall and Nassau Street, in New York, site of Federal Hall, first capitol of the United States and the building in which the first 12 amendments, now known as the Bill of Rights, were drawn up by Congress 154 years ago.

Document Is One of 14 Printed in 1789

Mr. Balaban, at a press conference in the offices of the War Finance Committee for New York, said he had made the gift as a token of gratitude for the freedom which his Russian-born parents found as immigrants to this country many years ago and in which he had grown up.

The document, purchased by Mr. Balaban from Dr. A. S. W. Rosenbach, book collector, measures 32 by 29 inches and is printed on vellum. It is enclosed in a black and gold frame under glass. The copy is one of 14 printed in September of 1789 at the order of the first Congress of the United States, signed by John Adams as vice-president, and submitted to the various states for ratification.

While the copy contains twelve proposed Amendments, only ten of these were incorporated in the Constitution. The two which were not adopted were the first, which relates to the apportionment of Representatives in Congress, and the second, which concerns the fixing of compensation from members of Congress. The remainder, comprising what is now called the Bill of Rights, pertain to freedom of speech and religion and the regulation of criminal trials, search and seizure, and confiscation.

MacLeish Lauds Balaban For Gift to Nation

Only three other copies are known to be in existence, preserved in the archives of Massachusetts, Georgia and Connecticut. These three states did not ratify the amendments until 1939.

The Federal Government's copy, having been printed on inferior paper, long since crumbled to decay. It has never been displayed and is held in a vault.

Archibald MacLeish, Librarian of Congress, in a letter thanking Mr. Balaban for the gift, wrote:

"The copy of the Bill of Rights is the only one of the basic American documents needed to complete our holdings. I can think of no act of generosity to the people of the United States which would have more meaning at this time or be more widely appreciated than the gift of that particular document."

The ceremonies Wednesday were held at noon on the Sub-Treasury steps. Flanked by a color guard from the United States Army, a detail of Secret Service agents and a police escort, the document was accepted from Mr. Balaban by Carl Van Doren, chairman of the Book and Author War Bond Committee.

The gift was obtained through the Book and Author Special War Bond Committee on Books and Manuscripts, consisting of Julian P. Boyd, librarian of Princeton University and chairman; Carl Van Doren and Dr. Rosenbach. Julian Street, Jr., consultant to the office of Secretary of the Treasury Henry Morgenthau, Jr., and vice-chairman of the Book and Author Committee, arranged the details for its presentation to the Library of Congress and its loan to the Committee.

Montreal Police, Firemen Strike; Theatres Alert

Organizing under the CIO, Montreal police and firemen left their posts at 11:00 A. M. Tuesday, throwing the city into confusion, and placing an extra burden upon theatre managers. The strike was settled later, but while it lasted theatre men watched for careless smokers, and kept their staffs in a state of emergency. The city's power controller, H. J. Symington, lifted the ban on store window lighting, and increased street lighting; but he did not permit lighting the long darkened theatre marquees.

Leases New Jersey House

Harold Thorpe, of Woodstown, N. J., has leased the Elmer theatre, Elmer, N. J. The house, dark for some time, will be prepared for an early reopening.

Lichtman Team Draws Record Indoor Crowd at Chicago

All records for indoor sports attendance were smashed December 3 when 23,825 jammed the Chicago stadium to see the Lichtman Washington Bears, world's professional basketball champions, bow to the picked College All Star team, 35-31. This attendance topped New York's greatest crowd at Madison Square Garden.

The Lichtman Bears, nationally known Negro professional cagers from Washington, D. C., have been sponsored in the past two years by A. E. Lichtman, president of a circuit of theatres in Washington and Virginia. During this time they rang up a record of 45 consecutive victories against the greatest pro teams in the country, such as the Studebaker Champions, Rochester Seagrams and Fort Wayne Zollners.

Foreign Managers Hear Rose, Silverstone, Quigley

Trade and general conditions in Great Britain and Ireland were described to foreign managers of the motion picture companies Tuesday, at a luncheon at the Harvard Club, New York, by Martin Quigley, Jr., David Rose and Maurice Silverstone.

Mr. Quigley represented the Motion Picture Producers and Distributors of America, in Ireland, for the past several months; Mr. Rose is Paramount managing director in Great Britain; and Mr. Silverstone is Twentieth Century-Fox foreign sales director. All recently returned to New York.

Present also were Will H. Hays, MPPDA president; Carl Milliken, its foreign supervisor; and Jack Bryson, Washington representative.

Signs Murray Life Story

Arthur Murray, nationally famous dance teacher, this week signed with Arnold Stoltz for the rights to his life's story. Mr. Stoltz plans to write Mr. Murray's life as a background for a picture which will feature a cavalcade of American dances during the past 30 years. Mr. Stoltz is director of exploitation for United Artists.

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

Costello Will and Will Not Direct a Picture

Comedian Lou Costello will and will not add direction of motion pictures to his array of achievements, according to your choice of spokesmen on the subject. Agreement is not in the quotes, as of the weekend, and indications are that it's not likely to be.

The chronology stacks up something like this:

Some time back Louella O. Parsons, columnist, broke to the world the news that Mr. Costello, actor, had a yen to do some directing of other people in other people's pictures, carrying forward the while his own career as actor. Nobody paid much attention to this report.

A few days later another reporter said about the same thing in another space, adding nothing alarming to the original account, and nobody paid much attention to this report either.

Conference Brings Statement Denying Reports

Last week Wednesday still another reporter in still another space, stated that a certain Lucas Tello, who was in fact Lou Costello, would direct for Sam Katzman of Banner Productions, releasing through Monogram, an East Side Kids picture entitled "Block Busters," starting on Monday of this week.

People paid attention to this report, particularly and especially the management of Universal studio, to which Mr. Costello is under contract for the next five years. In an afternoon conference of dimensions, the management explained to the actor several things about a career, about publicity, about diffusion of fame, about some precedents of consequence and about contracts. On Thursday night the studio issued a statement, quoting the comedian as having said, "Any rumors to the effect that I am going to direct a motion picture are not true. Bud and I are too busy right now with our radio program and our preparations for returning to the screen in the near future even to think about directing."

But other people, too, had paid attention to the report about the starting of "Block Busters" on Monday under direction of Lucas Tello or Lou Costello, including the interested press, and inquiries made of the Monogram studio on the point had elicited affirmation of the report. Something had to be done about that, and it was.

Monogram Announces Directing Deal Off

On Friday morning, fresh from his Thursday afternoon conference with the management of Universal studio, Mr. Costello went into conference with the management of Monogram studio. This, likewise, was a conference of dimensions. And out of it came this statement: "Monogram Pictures announced today that they had been notified by Sam Katzman of Banner Productions that Lou Costello had called on him this morning and notified him that he would not be able to direct the East Side Kids—Banner Production, 'Block Busters'. Wallace Fox has been substituted as director."

By this time the conflict between the quotes, plus the contradictions at large, appeared to require a bit of penetrating, wherefore your annotator asked Producer Katzman some questions:

Had Comedian Costello, in fact, committed himself to direct the picture?

He had.

Had he been released from his commitment?

He had.

Had anybody paid anybody anything to obtain his release from the commitment?

"No," said Producer Katzman, "there's nothing like that in the arrangement. Costello will direct a picture for me, at some other time, but not this picture."

Comedian Costello's next acting commitment is to Metro-Goldwyn-Mayer, for his annual picture. The title of it is "Harum Scarum".

In a letter posted somewhere deep in the European theatre of operations, Lieutenant Colonel Jock Lawrence, who served the industry in mufti as director of public relations prior to entering the service of his nation in uniform, told Kenneth Tomson, chairman of the Hollywood Victory Committee:

"In the North African operation we found that the inhabitants were starved for motion pictures of an entertaining nature. They welcomed the first pictures which we rushed in as much as they did the freedom that we brought them. It will be the same way when we step ashore on the European continent. I know that the backlog of motion pictures that we will have will give these good people who have suffered so bitterly the first indication that in other parts of the world there is still freedom and liberty. The Committee is known all over the world for its fine work in many fields."

Thirteen cartoons Walt Lantz produced are being distributed commercially by Universal, eight others were made as training films under Navy order. The 22nd, titled "Take Heed, Mr. Tojo," was made to increase Navy personnel Bond buying.

Production Steady

With 10 pictures starting, to replace on the stages 11 others sent to the cutting rooms, the production index held steady with 52 pictures shooting at the weekend.

Columbia started "Two-Man Submarine" with Tom Neal and Ann Savage; Jack Fier is producing, Lew Landers directing.

MGM started "Meet Me in St. Louis", Arthur Freed production, directed by Vincente Minelli, with Judy Garland, Tom Drake, Mary Astor and others in the cast.

Monogram got going on "Partners of the Trail", a Johnny Mack Brown-Raymond Hatton Western, Scott Dunlap producing and Lambert Hillyer directing.

Paramount's "Road to Utopia" and "Gambler's Choice", mentioned on this page last week as scheduled to start this week, were described at that time. The same is true of Warners' "Make Your Own Bed".

Universal started two pictures. "Weird Woman" presents Lon Chaney, Jr., Anne Gwynne and Evelyn Ankers, with Reginald LeBorg directing for producer Oliver Drake. "Has Anybody Here Seen Kelly?" is a Frank Gross production, directed by Edward Lilley, presenting Harriet Hilliard, Eddie Quillan and Betty Keane.

The production picture at the weekend:

COMPLETED

MGM
Two Sisters and a Sailor
Canterville Ghost

Monogram
Outlaw Trail
Hot Rhythm

PRC
Men On Her Mind

RKO Radio
Gildersleeve's Ghost

Republic
Beneath Western Skies
Rosie the Riveter
Fighting Seabees

UA
Knickerbocker Holiday (PCA)

Universal
Three Cheers for the Boys

STARTED

Columbia
Two-Man Submarine

MGM
Meet Me in St. Louis

Monogram
Partners of the Trail
Roaring West

Paramount
Road to Utopia
Gambler's Choice

Universal
Merry Monohans
Weird Woman
Has Anybody Here Seen Kelly?

Warners
Make Your Own Bed

SHOOTING

Columbia
Jam Session
At Night We Dream
Sailor's Holiday
Address Unknown
Nine Girls
Once Upon a Time*

MGM
Seventh Cross
Three Men in White
Dragon Seed
Kismet
Mr. Co-Ed

Monogram
Johnny Doesn't Live Here Any More

Paramount
National Barn Dance
You Can't Ration Love
Incendiary Blonde
Till We Meet Again
Hitler Gang
Rainbow Island
I Love a Soldier

RKO Radio
Marine Raiders
Seven Days Ashore
Are These Our Children?
Show Business
International Zone

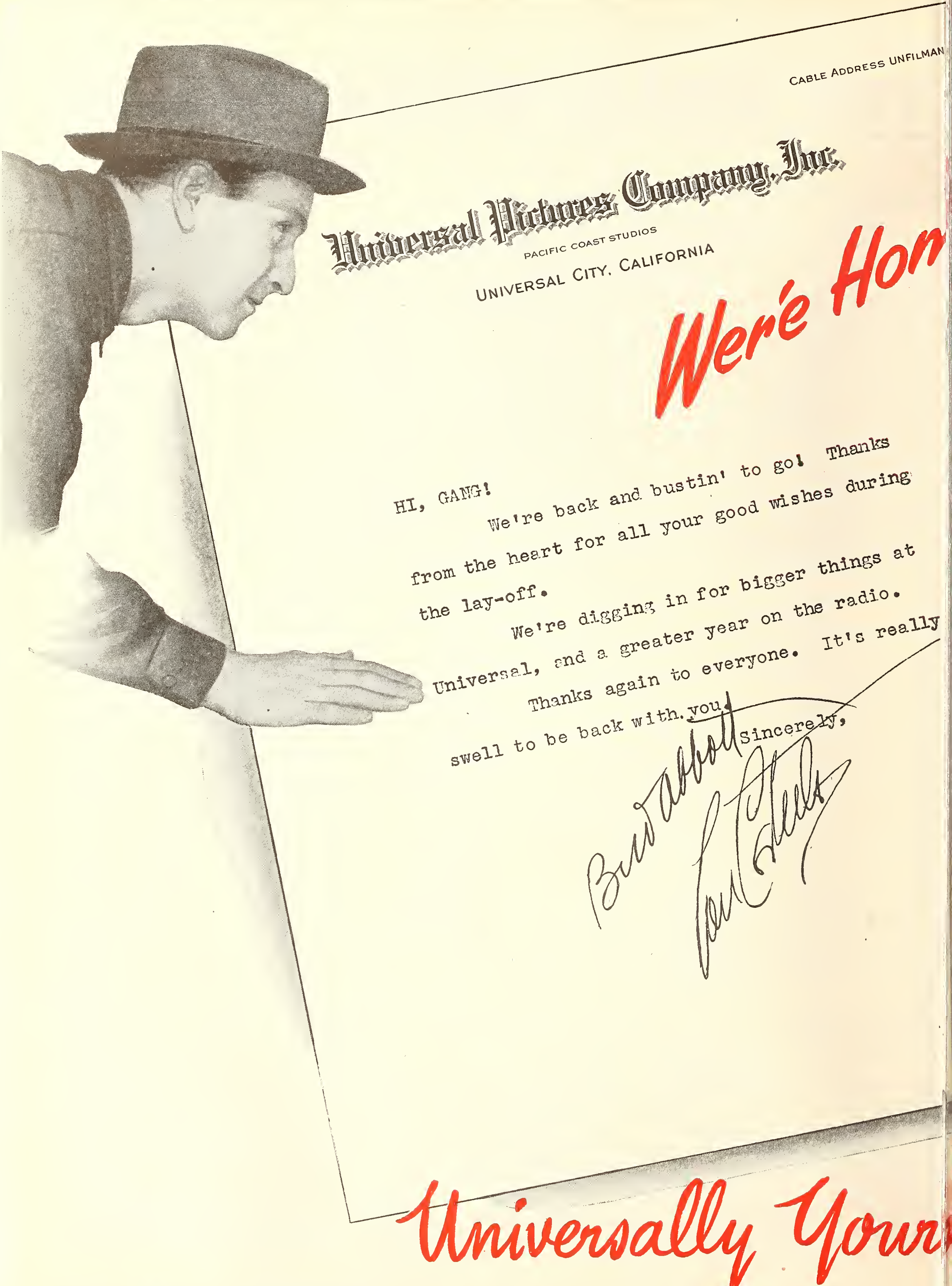
20th Century-Fox
Wilson
Greenwich Village
Four Jills and a Jeep
Purple Heart
Home in Indiana

UA
It Happened Tomorrow (Arnold)
Song of the Open Road (Rogers)
Up in Mabel's Room (Small)
Since You Went Away (Vanguard)

Universal
Christmas Holiday
Gypsy Wildcat
Slightly Terrific

Warners
Horn Blows at Midnight
Mask of Dimitrios
Hollywood Canteen
Between Two Worlds
Mr. Skeffington
My Reputation

*—Formerly "Yes Sir, That's My Baby"


We're Hom
Universally Your

Cable Address UNFILMAN

Universal Pictures Company, Inc.
PACIFIC COAST STUDIOS
UNIVERSAL CITY, CALIFORNIA

HI, GANG!

We're back and bustin' to go! Thanks from the heart for all your good wishes during the lay-off.

We're digging in for bigger things at Universal, and a greater year on the radio.

Thanks again to everyone. It's really swell to be back with you.

Sincerely,

Bud Abbott

Lou Costello

Again . . . and we LOVE IT!

Lou tells a good one to Cliff Work, Nate Blumberg, George Raft and Milton Feld on the Universal lot

"Welcome home, Lou," says Deanna Durbin!

Back home again at Universal—and up to their old tricks!

No foolin' folks . . . the laughs and gags are pilin' up a mile a minute!
UNIVERSAL PICTURES

ABBOTT & COSTELLO

Mexican Exhibitors Coordinate Activity

Reelect Azcarraga Head; To Divide Country Into 15 Operating Zones

by LUIS BECERRA CELIS
in Mexico City

Coordination of exhibitors for the good of their business is well on the way to accomplishment as a result of the convention here of the recently-organized National Association of Cinema Proprietors, president of which is Emilio Azcarraga, operator of two large theatres and Mexico's two biggest radio stations, all in Mexico City. The Association started with a membership of 246 theatre companies, 85 per cent of those in Mexico.

It was decided at the meeting to divide Mexico into 15 zones for the better coordination of exhibitors; assess each exhibitor a monthly fee, based upon the amount of business he does, for the support of the Association, and to establish adequate national headquarters offices here.

Azcarraga Is Continued as Association President

Mr. Azcarraga was continued as president at the election of officers for the ensuing year. Others chosen were: Roberto Cervantes, secretary general; Luis R. Montes, vice-president; Antonio Garcia Asio, treasurer, and as national directors, to constitute the organization's advisory council: Juan Bilbao, Manuel Espinosa, Eduardo Chavez Garcia, Theodore Guildred, Federico Rodriguez, and Manuel Angel Fernandez.

The delegates were tendered a dinner (always a midday meal in Mexico) by the managers of the eight major American companies doing business in this country: Max Gomez, RKO; Arthur L. Pratchett, Paramount; Jacob Epstein, Universal; A. H. Glotz, United Artists; F. Sevilla, Columbia; E. H. Mullen, Twentieth Century-Fox; Oscar Brooks, Warners, and Carlos Nie- Oscar Brooks, Warners, and Carlos Niebla, Metro.

Industry Diverted by Toledano Quarrel

The Mexican industry has been rather diverted by the verbal scuffle between Santiago Reachi, president of Posa Films, producer of the pictures of "Cantinflas," Mexico's famous tramp comedian, and greatest money making film actor, and Vicente Lombardo Toledano, who for years was Mexico's No. 1 labor leader, and is now head of the Federation of Latin American Labor, which claims a membership of 5,000,000.

Mr. Toledano, key speaker at a mass meeting here of the Friends of Russia, accused Mr. Reachi of being Mexico's outstanding fifth column propagandist. Besides being a producer, Mr. Reachi is an important advertising man. He answered the charge with a statement, widely published in Mexico, in which he said:

"The Government of Mexico, as well as those of the United States and Great Britain, know full well who are the fifth columnists and have them all under close watch. Mr. Lombardo seems to think that they the Allied Nations are so stupid that they don't know where their friends and their enemics are. He refers to an article I wrote more than two years ago and he only mentions parts of it that he seeks to serve his purpose. I wrote that article shortly after the Hitler-Stalin pact, which then astonished the world. I believe that now even Mr. Lombardo understands.

"I decidedly did not say in that article, as Mr. Lombardo says I did, that 'The Red Army will rebel against Stalin'."

Mr. Reachi added that he believed the reason for Mr. Lombardo's attack was that the producer rejected solicitations of the labor leader's agent to give an advertisement to a local publication in which Mr. Lombardo was interested, because, said Mr. Reachi, the journal has only a small circulation and asked $200 a page per issue, a high price in Mexico.

▽

A first run theatre here, and Mexico's leading money making picture actor, "Cantinflas," the tramp comedian, have both quit films for the while. The actor is heading a big stage show at the Teatro Iris, which had been a cinema since 1935. Both, it is said, will be out of films for 40 weeks.

First Showing of "Blimp" Is Held in U. S.

First American showing of "Col. Blimp," one of the most costly and controversial of British films, was held Tuesday night in New York at the Museum of Modern Art. The private screening was arranged for Archers Film Productions Ltd., producer, by the American Film Center. A specially invited audience, consisting of industry representatives, film critics, radio commentators, and educators, attended.

A review of "Col. Blimp" appeared in Motion Picture Herald July 10, 1943. The 163-minute Technicolor film was released in England earlier this year and was reported to have created controversy among audiences, Government officials and industry leaders.

Export restrictions, imposed by the British officials because of the film's provocative subject matter, recently were lifted. Michael Powell and Emeric Pressburger, directors of Archers, produced "Blimp." They are seeking American distribution for the picture.

Zanuck Wins in Bidding For "Winged Victory"

Darryl F. Zanuck has purchased "Winged Victory," the Moss Hart-Army Air Forces show now playing in New York, for Twentieth Century-Fox production, it was announced in Hollywood Tuesday. A guarantee of $1,000,000 to Army Emergency Relief was part of the purchase contract.

Dan J. Russo Dies

Dan J. Russo, an orchestra leader for the RKO Palace in Chicago for 30 years, died in Hollywood December 14. He had been in charge of the Palace theatre orchestra until his retirement in 1938.

Paper Cut Hurts Exploitation

With printers facing a manpower and paper shortage, exploitation brochures and over-sized film press books as well as any considerable increase in general printed matter, distributors are finding it increasingly difficult to maintain past publicity, advertising and exploitation programs. According to reports, publicity-advertising heads predict the problem will become more acute in the near future.

The printers, asked to fill orders, complain not only of the paper shortage, but are finding themselves struggling against a shortage of manpower, with the result that they are no longer capable of providing the rapid service on promotional material offered in the past. Upshot of the situation has been that advertising departments of distributors have been laying out campaigns well in advance of release dates.

Paramount, Twentieth Century-Fox, Metro-Goldwyn-Mayer and Warner Brothers report they are advancing dates of their press book deadlines by two to three weeks to be assured of having the books ready for mailing a month before national release dates.

Canada has a ruling prohibiting the use of any printed poster, billboard or card advertising for any event for which an admission is charged, except on the premises where the event is to take place. The motion picture branch of the Toronto Board of Trade has appointed a committee to negotiate with the Wartime Prices and Trade Board relative to the ruling, recently announced. The committee includes L. M. Devaney, Nat Taylor and S. B. Taube, secretary of the MPTA of Ontario.

"Prepare Jobs Now": Cowdin

American industry must begin now to plan jobs for 3,000,000 persons who will need them at the war's end, J. Cheever Cowdin, chairman of the board of Universal, told the National Association of Manufacturers last Friday, in New York. The Association held its annual convention at the Waldorf-Astoria Hotel.

Mr. Cowdin predicted greater regimentation, "a larger dole system, nationalization of industry, and a more serious depression than we have dreamed of in the past" if business does not assume its responsibility now.

He also advocated a simpler tax system, the ending of war and special taxes immediately after hostilities cease, and organization of business men into "an effective political entity." He warned that the country must be prepared for peacetime government spending approximating $30,000,000,000 a year.

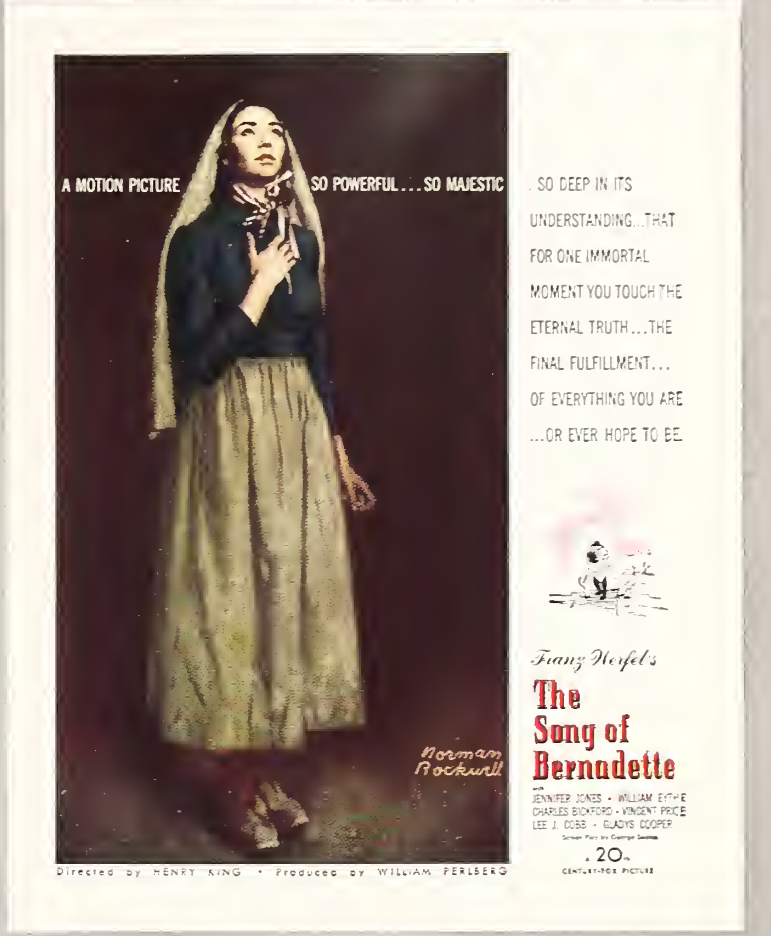
Distribution Executives Guests of Steffes

At an informal gathering at the Hotel Astor in New York, home office distribution executives were guests of W. A. Steffes, veteran independent exhibitor leader, last Monday. Mr. Steffes, recently retired, invited the executives to luncheon to renew acquaintances. He will leave New York for a Florida vacation next week. At the luncheon he stated his intentions to return to action with the formation of the new Minnesota exhibitor organization, the Theatre Owners Union of the Northwest.

Building Negro Theatre

H. B. Miselman of Wilmington, N. C., is building a theatre in that city for Negroes. Mr. Miselman now operates the Manor at Wilmington, and other North Carolina houses.

20th Century-Fox presents on this, and the following page, reproductions of the full-page ads in color which will be seen by an estimated 80,000,000 readers in these national magazines: Life, Look, Liberty, Woman's Home Companion, Good Housekeeping, Cosmopolitan, Parents, Scholastic, Ladies Home Journal, American Girl, Charm, fourteen fan magazines, and many other mass-circulation publications.



A MOTION PICTURE SO POWERFUL . . . SO MAJESTIC . SO DEEP IN ITS UNDERSTANDING . . . THAT FOR ONE IMMORTAL MOMENT YOU TOUCH THE ETERNAL TRUTH . . . THE FINAL FULFILLMENT . . . OF EVERYTHING YOU ARE . . . OR EVER HOPE TO BE

Norman Rockwell

Franz Werfel's

The Song of Bernadette

with

JENNIFER JONES • WILLIAM EYTHE

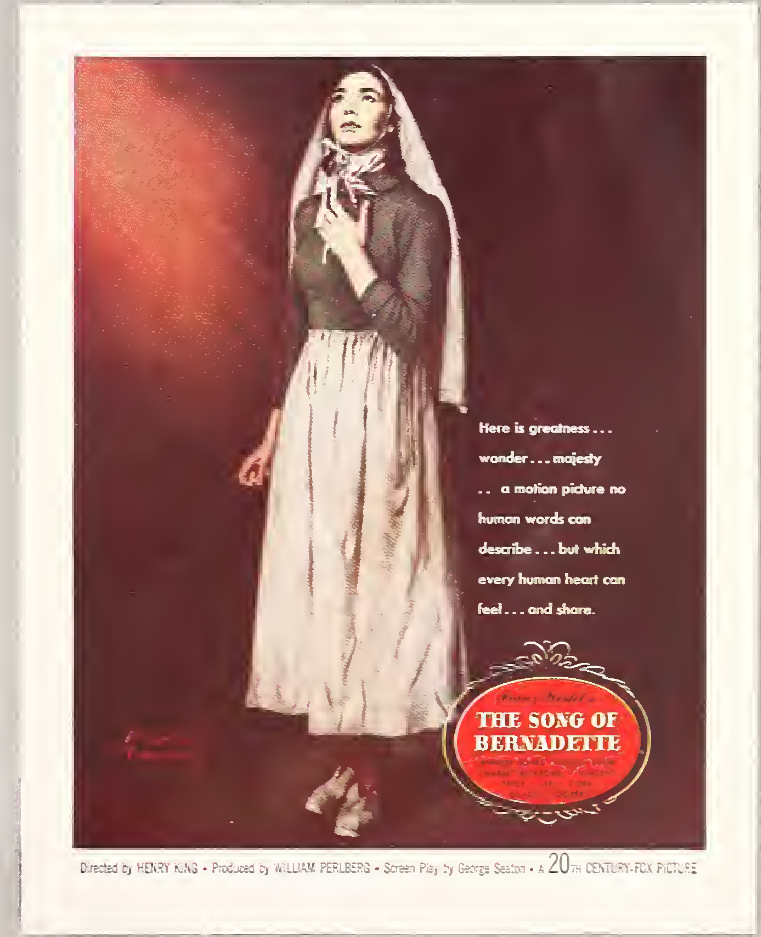
CHARLES BICKFORD • VINCENT PRICE

LEE J. COBB • GLADYS COOPER

Screen Play by George Seaton

A 20th CENTURY-FOX PICTURE

Directed by HENRY KING • Produced by WILLIAM PERLBERG

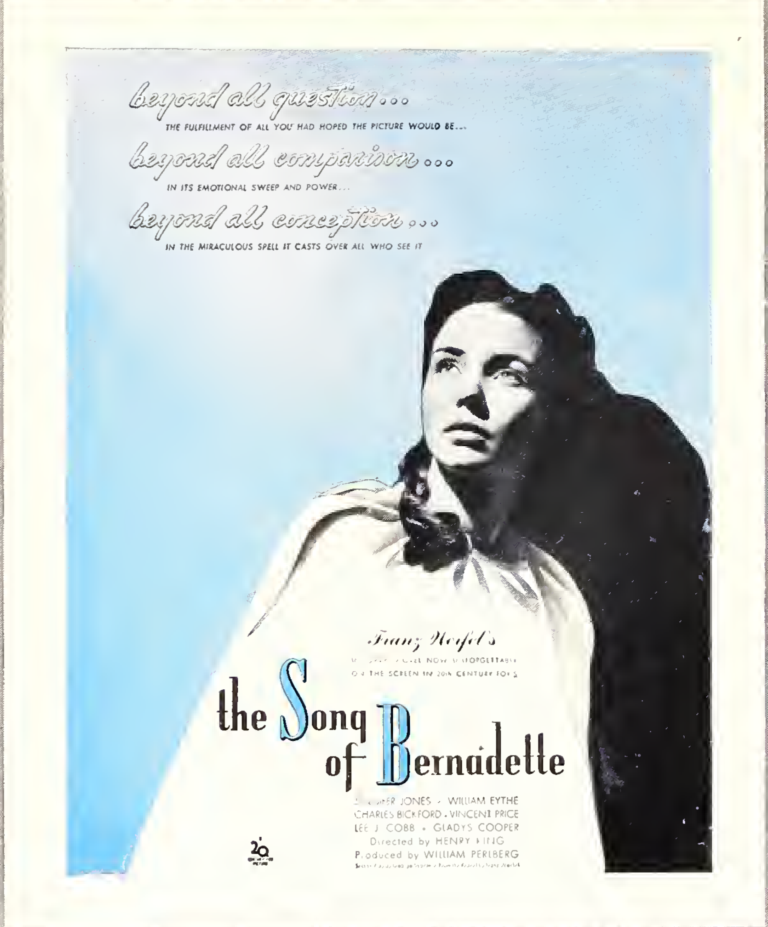


Here is greatness . . . wonder . . . majesty . . . a motion picture no human words can describe . . . but which every human heart can feel . . . and share.

Franz Werfel's

THE SONG OF BERNADETTE

Directed by HENRY KING • Produced by WILLIAM PERLBERG • Screen Play by George Seaton • A 20th CENTURY-FOX PICTURE



beyond all question...

THE FULFILLMENT OF ALL YOU HAD HOPED THE PICTURE WOULD BE...

beyond all comparison...

IN ITS EMOTIONAL SWEEP AND POWER...

beyond all conception...

IN THE MIRACULOUS SPELL IT CASTS OVER ALL WHO SEE IT

Franz Werfel's
[illegible] NOVEL NOW UNFORGETTABLE
ON THE SCREEN IN 20th CENTURY-FOX'S

the Song of Bernadette

JENNIFER JONES • WILLIAM EYTHE
CHARLES BICKFORD • VINCENT PRICE
LEE J. COBB • GLADYS COOPER
Directed by HENRY KING
Produced by WILLIAM PERLBERG
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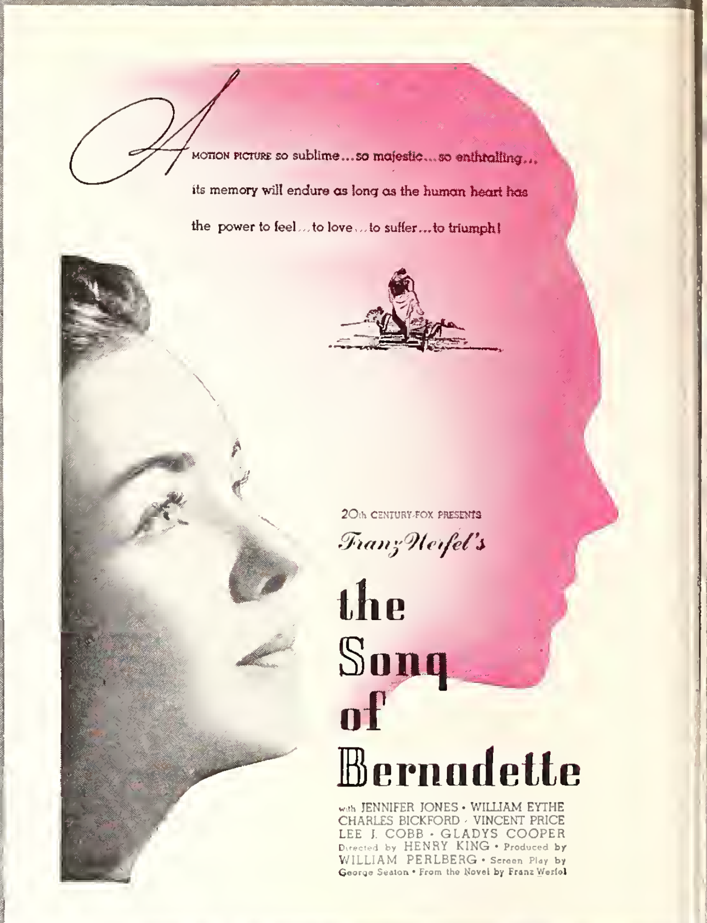
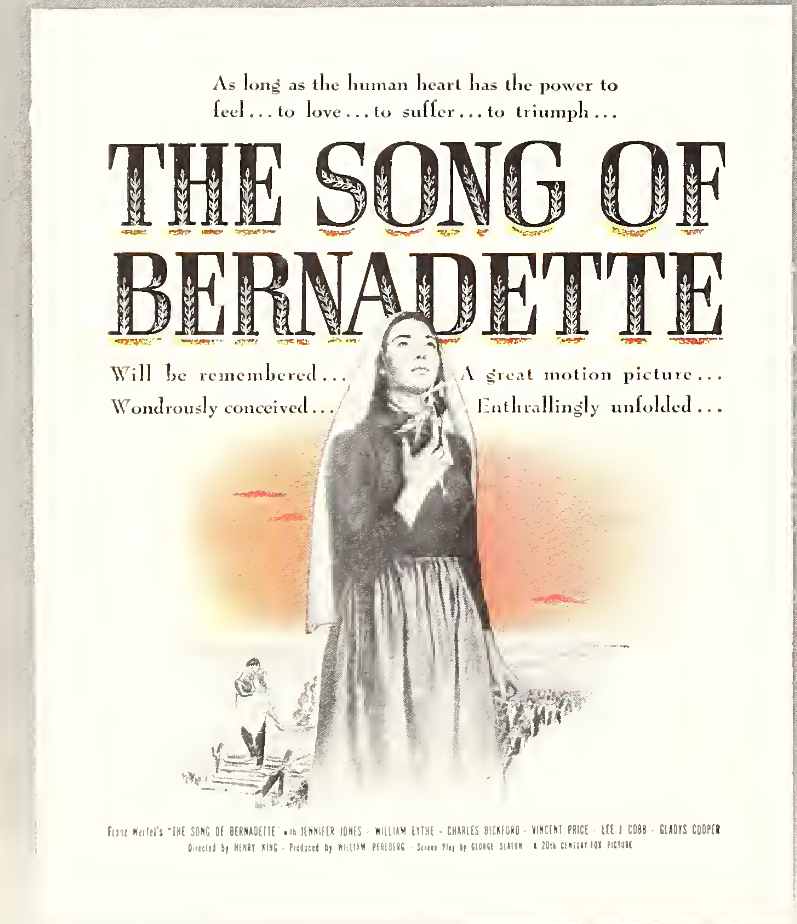


A MOTION PICTURE so sublime...so majestic...so enthralling...
its memory will endure as long as the human heart has
the power to feel...to love...to suffer...to triumph!

20th CENTURY-FOX PRESENTS
Franz Werfel's

the
Song
of
Bernadette

with JENNIFER JONES • WILLIAM EYTHE
CHARLES BICKFORD • VINCENT PRICE
LEE J. COBB • GLADYS COOPER
Directed by HENRY KING • Produced by
WILLIAM PERLBERG • Screen Play by
George Seaton • From the Novel by Franz Werfel

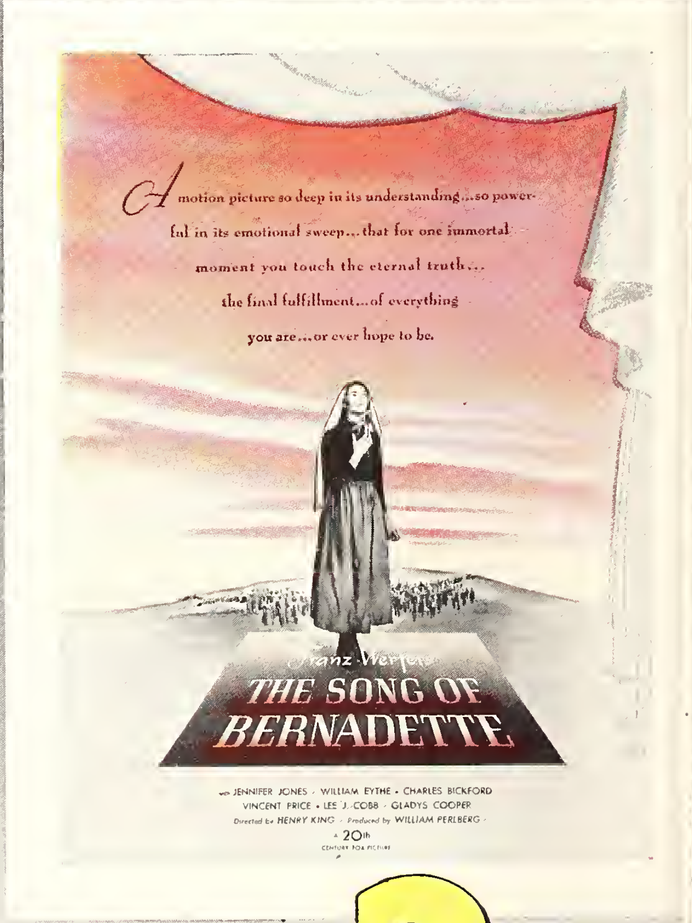


As long as the human heart has the power to
feel...to love...to suffer...to triumph...

THE SONG OF
BERNADETTE

Will be remembered... A great motion picture...
Wondrously conceived... Enthrallingly unfolded...

Franz Werfel's "THE SONG OF BERNADETTE" with JENNIFER JONES • WILLIAM EYTHE • CHARLES BICKFORD • VINCENT PRICE • LEE J. COBB • GLADYS COOPER
Directed by HENRY KING • Produced by WILLIAM PERLBERG • Screen Play by GEORGE SEATON • A 20th CENTURY-FOX PICTURE



*A motion picture so deep in its understanding...so power-
ful in its emotional sweep...that for one immortal
moment you touch the eternal truth...
the final fulfillment...of everything
you are...or ever hope to be.*

Franz Werfel's
THE SONG OF
BERNADETTE

with JENNIFER JONES • WILLIAM EYTHE • CHARLES BICKFORD
VINCENT PRICE • LEE J. COBB • GLADYS COOPER
Directed by HENRY KING • Produced by WILLIAM PERLBERG •
A 20th
CENTURY-FOX PICTURE

This great campaign augments the many laudatory articles which have appeared in national magazines, in all the fan magazines and in hundreds of newspapers extolling .... Franz Werfel's "THE SONG OF BERNADETTE"! Directed by HENRY KING • Produced by WILLIAM PERLBERG

20
CENTURY-FO

in BRITISH STUDIOS

by PETER BURNUP

in London

Ben Goetz's landing in England, long anticipated and long deferred, induced a vast flurry of activity at MGM's headquarters in this theatre of operations. Said Mr. Goetz peremptorily, "We start at once." It was as though a typhoon had swept through the calm of the Belgrade Square Korda mansion; a calm, be it said, which, in the opinion of many, had threatened to become completely monumental.

Studio space, a commodity as scarce in wartime England as lemons, nylon stockings, private-consumption gasoline, was promptly arranged with the Arthur Rank empire at Denham; shooting ordained to start "early in the New Year." True, that zero hour wears a faded, belated air after earlier optimistically promised beginnings by Sir Alexander. But this time it is as definite as maybe. There'll have to be a cataclysm at Denham or a parachute descent by Hitler troops to prevent the Korda cameras turning about January 15.

"The Perfect Strangers" To Be First Picture

The first subject, "The Perfect Strangers," promises to be an expansive essay into the effects of the war's impact on a characteristic young suburban man and wife. As at present understood, Sir Alexander's wife (Merle Oberon) will not figure in this effort, leads being assigned to Robert Donat, fifth in MOTION PICTURE HERALD'S Ten Best British Stars, and Deborah Kerr, who missed inclusion this year in the same elect catalogue by a mere handful of votes. The whole plan of production wears a refreshing, not to say eager, air; as does, indeed, the impressive future lineup now under consideration by Mr. Goetz.

One subject in particular seems to be a "natural" for Korda. This is a dramatization of Malta's siege. Suggestions by amateurs of motion pictures often are characterized by amiable enthusiasm rather than a sense of the practicalities, but it is notorious that Sir Alexander's pictures are held in remarkably high esteem in the most august circles here, and it was at the direction of just those very circles, months ago, that the Admiralty set its planners at work making ready the deep-sea background for a Korda Mediterranean epic. The plans are ready. It may be taken that Malta stands high in the list of Goetz-Korda priorities.

"A Canterbury Tale" Now In Work

At the moment, the Michael Powell-Emeric Pressburger team is making "A Canterbury Tale," telling again in modern guise the pious aspirations, tribulations and joys, of travelers along this land's most ancient but still visible pathway, The Pilgrim's Way, leading from Winchester to Canterbury Cathedral. Study of the script and occasional attendance at "shooting" justify the promise that the team is producing another first rate job.

There is, too, the astonishing example of Two Cities, pace-makers in chief in native production. Theirs has been a remarkable succession of achievements; "In Which We Serve," "The Gentle Sex," "The Lamp Still Burns," "The Demi-Paradise," all films of significance, each laying itself open defiantly to the slings of captious criticism; each progressing triumphantly to box office approval.

Edward Black Resigns as Gainsborough Producer

Observers on the local sidelines have been conjecturing how long the mercurial but determined Fillipo del Guidice, Two Cities' leader, can keep it up. But del Guidice not only maintains his pace, but quickens it. He has three more films of high promise almost ready for showing. Laurence Olivier proceeds with his—and Shakespeare's—"Henry V."

The impasse in Gainsborough's studio control, notorious to all observers, has ended by the resignation recently of Edward Black from the office of producer. Symptoms of disturbed uneasiness in the dual control of the enterprise—"Edward Black producing: Maurice Ostrer in charge of production"—was the formula officially devised for the use of the publicity envoys—have long been apparent. Mr. Black has one more picture to supervise so his resignation cannot become effective for some months. However, he already has made plans for future production activities.

Pleasant to record that, executive upsets notwithstanding, Gainsborough is aiming at a new high in productive endeavor. At the organization's Islington Studio, Sidney Gilliat, writer-turned-director, has made what promises to be a remarkably successful and courageous approach to a problem, part of the incidence of war, discussion of which has even been shirked by the daily press.

Gilliat Faces Problem in "Blue for Waterloo"

Judges of Assize have repeatedly expressed their concern at the number of young women, with husbands away in the forces, who in the current phrase "go wrong." The problem, perennial in wartime, has developed such proportions that earnest social workers are pressing for its discussion in Parliament.

Mr. Gilliat manfully faces the problem in his production, "Blue for Waterloo," a title undoubtedly due for amendment, with some fine contributions from John Mills and Stewart Granger; in the opinion of many the two most up-and-coming actors on English screens.

But, let it not be thought that Gilliat is concerned with making an earnest "social" picture. "Blue for Waterloo" is adorned with much authentic London comedy and lashings of swift movement.

Michael Balcon, Ealing chief, startled the industry the other day with the announcement that he has placed Francoise Rosay—known on your side as Frances Rosay, wife of Facques Feder—under long term contract. Miss Rosay fled from Unoccupied France to Tunis at the time the Nazi forces marched down to the Mediterranean. The German invaders caught up with her, but she contrived to escape into Algeria, where traveling prospector Cavalcanti took her under his wing and brought her to the sanctuary of Britain.

The BBC took her to the microphone the other night and her broadcast descriptions of French women under German tyranny, her oblique references of the unmentionable horrors to which they have been subjected, startled millions of listeners out of their accustomed amiable Sabbath calm.

Mr. Balcon plans to star Miss Rosay in a production shortly to get under way, dealing with the age-old rivalry between Cornish and Breton fishermen, and in which his new star has the role of a woman of Brittany who becomes a sort of Scarlet Pimpernel to shipwrecked sailors.

RAF Assisting Soskin on "Signed with Their Honor"

Air Ministry archivists are busy with Paul Soskin's technicians on back-room work for Mr. Soskin's production of the James Aldridge novel, "Signed with Their Honor."

Mr. Aldridge's book, one of those rare efflorescent transcriptions of heroism whose writing—as it seems—is only made possible in the stress of war, is virtually a record of its author's own grim experiences as a flying officer in the tragic Crete campaign. Aircraft in this war have become so swiftly obsolescent, their behavior when air-borne so soon forgotten, that research has become necessary even into so comparatively a recent episode as Crete.

The R.A.F.'s have not only turned over to Mr. Soskin the library copies of their ancient blueprints, but also have detailed a special "flight" of pilots who took part in the campaign in question to ensure meticulous accuracy in the ultimate result. Flying sequences are now being made, but their location may not be disclosed for manifest security reasons.

Al Lichtman to London

His destination London, his mission to confer with Alexander Korda and Ben Goetz regarding plans for picture production in England, Al Lichtman will soon leave Hollywood and his duties as a member of MGM's executive staff. In Mr. Lichtman's absence, his duties will be divided among other members of the executive staff. The studio also announced that Lawrence Weingarten, an executive at MGM for the past 18 years, would produce a number of the company's important pictures each year, in addition to his duties on the executive board.

Heads Chamber of Commerce

Fritz H. Thomas, manager of the Lyric Amusement Company, operator of theatres in Huntsville, Tenn., has been elected president of the Huntsville Chamber of Commerce.

Court Forbids Sinatra Song in March of Time

Judge John Knox in Federal District Court in New York Saturday forbade the March of Time to include pictures of Frank Sinatra in their December release, "U. S. Music & the War."

Finding for the plaintiff, RKO, Judge Knox held that the pictures of Sinatra singing before an assembly of WAVES at Hunter College would be in competition with the singing star's first major film appearance, "Higher and Higher," and would constitute an invasion of the contract rights of RKO. He ruled that performers who contribute talent to the war effort should be protected from unauthorized exploitation and declared that the Sinatra appearance before the WAVES on November 15 was not properly a public event within the domain of newsreel coverage.

Time, Inc., through Charles Kenny, resident counsel and a member of the firm of Cravath, de Gersdorff, Swaine and Wood, said they would appeal to the Circuit Court of Appeals, and possibly to the Supreme Court. Mr. Kenny said that the company took the position that the injunction restricted freedom of the press.

Rules Patriotic Entertainers Should Be Protected

"In carrying on the war effort, it is highly desirable that the services of outstanding characters and entertainers be at the beck and call of governmental agencies," Judge Knox said. "Many artists, up to now, have responded to such calls, and have served the government patriotically and well. They stand ready, I have no doubt, to do even more.

"But, if in serving the government, well known entertainers, and persons with whom they are under exclusive contracts, are to be prejudiced and subjected to the commercial competition of organizations that, having neither toiled nor spun, can clothe themselves in the raiment of Solomon, at the partial expense of the artists and their employers, we cannot in the future, reasonably expect much, if anything, in the way of patriotic generosity from the lilies that bloom in the field of entertainment," Judge Knox wrote.

Discussing the Time claim that the scenes were included in the topical reel as a news event Judge Knox gave his opinion.

Says RKO Refused to Allow Sinatra Scene

"The persons who saw and heard Sinatra upon that occasion, with the exception of a limited number of moving picture and sound recording technicians, were women in the service of the Navy of the United States. The general public was not invited to attend the performance. In compliance with the Navy's request, and as a patriotic gesture, Sinatra agreed to contribute to the enjoyment of the service women in attendance.

"The man who stands upon the roof of an adjoining building, or lurks in the shadows of the auditorium, or has a place upon the stage where such a performance takes place, with the knowledge and understanding that he is not to reproduce what is said or done without the consent of the parties in interest, acquires nothing that will enable him to transmute the public-spirited impulses of generously minded artists into money of his own."

The court further noted that Time had requested, and been refused, permission to include the Sinatra sequence in the December release. Judge Knox added that he was convinced that the plaintiff would "suffer damage that it would be difficult, if not impossible, to determine" should the film be released.

BOOK REVIEW

IRISH CINEMA HANDBOOK

Published by Parkside Press, Dublin, 1943. (184 pages; 14 illustrations; 6s cloth, 3/6s paper.)

Publication of the first edition of the "Irish Cinema Handbook" at the start of the fifth year of the war, when censorship has excluded many fine films and almost no 16mm equipment is available for educational use, illustrates not only deep public interest in pictures but enthusiasm on the part of the publisher.

The book gives views on "the film in Irish national life" and the future plans of many groups in Eire. For a first effort it has succeeded well. Basil Clancy, the editor, assembled 30 articles on motion picture topics, from the Encyclical of Pope Pius XI, to the Irish Cinema Benevolent Fund. Other features of the handbook are a compilation of theatres in Ireland, a list of trade societies and pictures of Irish Hollywood stars.

While the "Irish Cinema Handbook" gives attention to most of the organizations interested in films, special prominence is shown to the National Film Institute of Ireland and one of its founders, Rev. R. S. Devane, S.J. The article of J. M. Stanley, former president of the Irish Provincial Exhibitors Association, has attracted particular comment. Desmond Robbins, son of Frank Robbins, secretary of the theatre and cinema branch of the Irish Transport & General Workers Union, has contributed a readable piece, "A Boy's View of the Cinema." Liam O'Laoghaire of the Irish Film Society discusses the "Documentary Film." Other items include an outline of the Irish film censorship by Robert C. McKew, General Film Distributors (Universal), manager; an explanation of the American production code and a history of the business in Ireland.

It may be hoped that future editions of the "Irish Cinema Handbook" will present an even more complete story of the motion picture in that country. MARTIN QUIGLEY, JR.

Paramount Sets Five Films For Third Block

Paramount's third block of five features for 1943-44 was announced Tuesday in New York by Neil Agnew, general sales manager. The group includes: "Miracle of Morgan's Creek," comedy written and directed by Preston Sturges and starring Eddie Bracken and Betty Hutton; "Standing Room Only," starring Paulette Goddard and Fred MacMurray; "The Uninvited," produced by Charles Brackett and starring Ray Milland and Ruth Hussey, with Donald Crisp and Cornelia Otis Skinner. "Henry Aldrich, Boy Scout," eighth in the series, with Jimmy Lydon, and "Timer Queen," a Pine-Thomas production, starring Richard Arlen and Mary Beth Hughes.

Selling plans for "Lady in the Dark," Paramount's Technicolor release which will be sold as a special, were discussed at an all-day meeting in Chicago last Sunday at the Blackstone Hotel by theatre advertising and publicity heads with Robert M. Gillham, Paramount advertising and publicity director. The advertising campaign will exceed $400,000, it was said.

Weitman Returns to New York

Robert M. Weitman, managing director of the New York Paramount theatre, returned to New York last Sunday from a visit to Hollywood where he spent two weeks lining up special stage show attractions.

"Prowlers" Caused Fire

The fire which on November 26th destroyed the screen, scenery and sound equipment at the Bolling Theatre, Norton, Va., has been blamed by William Wilson, manager, on prowling boys with lighted cigarettes.

Rose Sees Rank Setting Up Own Outlet in U. S.

Prediction that J. Arthur Rank, British producer-distributor, might set up his own distribution organization in the United States unless he could buy into an established American company, was made last Thursday in New York by David Rose, Paramount's managing director in England. Mr. Rose arrived from London last week with John Ojerholm, head of the company's laboratory in Great Britain.

Most of the British producers do not know the screen tastes of the American public, Mr. Rose said, and until they do, British films, designed specifically for English audiences, will not find much of a market in the U. S. British producing companies, therefore, must study our likes and dislikes and when they have learned how to make the kind of pictures that sell in America, they must then set up their own distribution systems if they expect to find an extensive market in this country, he said.

A number of $1,000,000 and $2,000,000 productions are being made in England currently, Mr. Rose reported, but unless British producers distribute product of this kind in the American market, it will be very difficult for them to get back their negative costs.

The fact that Barrington Gaines, English auditor and financial expert, is reported to be coming to the U. S. to study the American film market for Mr. Rank, indicates how seriously the British executive is considering this market for his films, Mr. Rose said.

Paramount has a two-picture production deal with Mr. Rank, with costs to be split 50-50, he said. The first film, "Signed With Their Honor," is to be produced by Paul Soskin. Casting difficulties are now holding up production, he added, but it is probable that Mr. Soskin will shoot some of the scenes in California with American players. The second picture has not yet been set, according to Mr. Rose, also because of talent shortages. The deal calls for Mr. Rank to distribute the two films in England, when produced, and for Paramount to release them throughout the rest of the world.

Mr. Rose planned to go to Hollywood at the end of this week and expects to return to London by the end of January. Mr. Ojerholm left for the west coast last week.

AFL Studio Unions Offer Publicists Affiliation

The Screen Publicists Guild, Hollywood, hitherto one of the independent unions of the production capital, last week was offered membership in the American Federation of Labor Conference of Studio Unions. Teete Carl, SPG president, said the step was the first of several which may form an industry-wide group of unions under an AFL charter.

Expect at Least 14,000 in March of Dimes Drive

More than 4,200 theares have already pledged aid to the March of Dimes infantile paralysis campaign, according to Nicholas Schenck, national chairman. The pledge blanks were mailed last week. The immediate response forecasts enlistment of at least 14,000 houses, campaign spokesmen estimated.

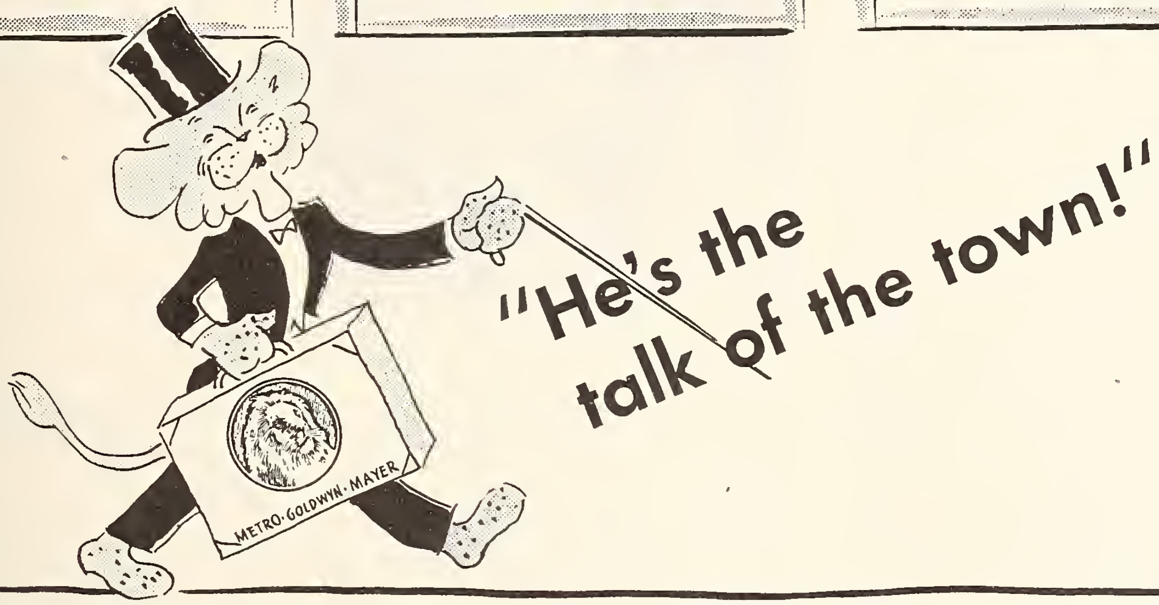
Philadelphia House Burns

The Frolic theatre, Affiliated Theatres Circuit house in Philadelphia, was entirely demolished by flames December 7. The fire was believed to have started in a room behind the screen that houses the theatre's air-conditioning apparatus.

M-G-M
AT RADIO CITY MUSIC HALL
GREER GARSON
WALTER PIDGEON
In their greatest triumph
MADAME CURIE
Plus: Great Christmas Stage Show

M-G-M
AT THE ASTOR
B'way & 45th St. • Continuous • Pop. Prices
MARGARET SULLAVAN
ANN SOTHERN
JOAN BLONDELL
IN
Cry 'Havoc'
THE WOMEN IN ACTION

M-G-M
AT THE CAPITOL
Broadway & 51st Street
MICKEY ROONEY
JUDY GARLAND
in the gay Gershwin Musical
GIRL CRAZY
PLUS BIG IN PERSON SHOW


METRO-GOLDWYN-MAYER
"He's the talk of the town!"

(*Above*) Newspaper Ads in New York tell the old, old story!

"AND THAT'S WHERE THE TRAFFIC IS HEAVIEST!"

War Bonds for Christmas Gifts!

McIntyre, the First of Contact Men, Dies

Aide of Roosevelt Was with Pathe News for 12 Years, After Newspaper Work

Marvin Hunter McIntyre, a member of the White House secretariat and long time friend of President Roosevelt, died Monday in Washington at the age of sixty-five. Funeral services were held Wednesday at Cavehill Cemetery at Louisville in his native Kentucky. Among friends and associates in attendance were Frank Walker, Postmaster General, and Stephen Early, presidential press secretary.

Mr. McIntyre was for a dozen years, beginning with 1918, a familiar figure in the world of the motion picture. In that year he was employed by Emanuel Cohen, now a lieutenant colonel in the Signal Corps, and then editor of Pathe News, as the first of all newsreel contact men.

By reason of Mr. McIntyre's prior journalistic activities in Washington and wide official acquaintance many activities and departments of the Government won screen attention of a new order. He survived through three administrations of Pathe News and had a share in the application of sound to the motion picture.

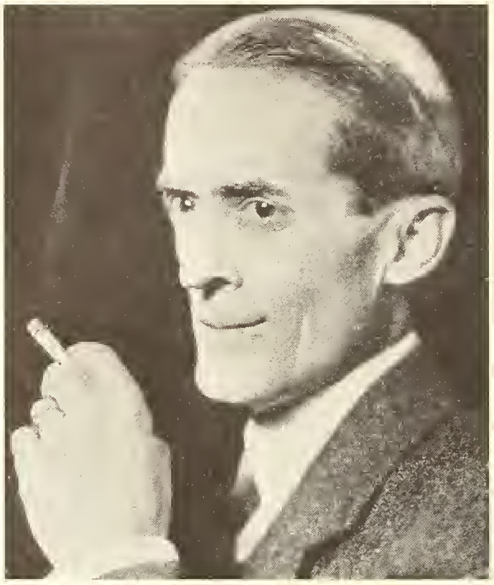
Helped Solve Problem at Hoover Inaugural

The first spectacular performance of the sound newsreel on a subject of world importance was Pathe's coverage of the inauguration of Herbert Hoover as president in 1928. The technical problems were many and complex; in addition Washington was drenched with rain that difficult day. Motion picture recorder microphones were drowned, but the crafty McIntyre enabled the engineers to tap the public address system by an adroitly routed wire under the stands and saved the day for the sound track.

A one-reel special on the inauguration was sped away to London. At that time, over there as here, the famed war of issues over "interchangeability" between the Western Electric projectors and the RCA sound system used by Pathe was at high heat. Colvin Brown, then general manager of Pathe, was in London, confronted by the problem. He seized upon the inauguration reel as an instrument of demonstration and booked it into the Marble Arch, which had Western Electric sound equipment. The picture played, proved interchangeability to be technically practical, before London's public, and with that demonstration the legal issues died.

Continued to Maintain Film Contacts

Through all his years at the White House Mr. McIntyre maintained his many motion picture contacts in Washington and New York. He was a blithe figure, with traditional Kentucky tastes, in the parties of Washington officialdom, from the Mayflower to the Press Club, and way-stations.



MARVIN H. McINTYRE

President Roosevelt, still on his way home from the conference of the Middle East, was advised of the death of his secretary and dispatched a message to the White House, saying:

"Another faithful servant is lost to the public service in the death of Marvin McIntyre. Despite the handicap of frail health in recent years which would have defeated a less valiant spirit, he could not be persuaded by any consideration of self-interest to relax his devotion to the heavy and important duties and responsibilities which fell to him to discharge.

"To me personally his death means the severing of a close friendship of a quarter of a century. We at the White House shall miss him.

"We shall remember him as a public servant whose whole career emphasized the fidelity and integrity in the performance of the many tasks which made up his busy day. We shall remember also his never-failing humor, his cheerful spirit and his ever-ready helpfulness throughout these years."

Early Career Was in Newspaper Work

Mr. McIntyre was born in LaGrange, Ky., November 27, 1878. He was the son of Thomas Jackson McIntyre, a Methodist minister. He attended Vanderbilt University and went thence into jobs in railroad and banking and entered newspaper work with the Louisville *Times* in 1905. He was subsequently on the staff of the Asheville *Citizen* and in 1909 became city editor of the Washington *Times*. In 1917 he became attached to the Department of Public Information, known as the Creel Bureau, and was assigned to public relations and publicity work with the Navy. This threw him into contact with Franklin D. Roosevelt, assistant secretary of the Navy.

Late in 1918 he was engaged by Pathe News, but maintained the while his close contact with Mr. Roosevelt and was much in his publicity service in the years and campaigns which followed. He departed from his newsreel connection in 1931 and presently became officially identified with the Roosevelt staff. When Mr. Roosevelt came to the presidency Mr. McIntyre, and his contemporary, Stephen Early, who had been the Washington contact man for Paramount News, became assistant secretaries at the White House, since the title of Secretary inevitably fell to Louis Howe. After the death of Mr. Howe in 1937 both Mr. McIntyre and Mr. Early succeeded to full secretaryships.

Mr. McIntyre had been in varying degrees of ill health for a number of years. His last acute illness, however, was brief. He died at the home of his daughter, Mrs. Fred Warren, who was in California. With him when he died were Mrs. McIntyre and their son Kenneth, a lieutenant in the Navy.

Jeremiah Shea, Toronto Theatre Executive

Jeremiah Shea, 71, managing director of Shea's Theatre, Toronto, a Famous Players Canadian house, died in that city Sunday, after a long illness.

Mr. Shea was owner and manager of theatres in the city's downtown section since 1899. He was also known for his sponsorship long ago, of vaudeville, in Buffalo as well as Toronto. In these ventures, he was associated with his brother Michael.

His widow, daughter and two sons survive.

Charles Gaskell, Silent Film Director, Was 74

Charles L. Gaskell, director of silent films, died at his home in New York City December 10 at 74. It is believed he suffered a heart attack. Mr. Gaskell, born in North Carolina, worked with the Vitagraph studios, New York, in 1915 and thereafter, and was an actor, director and producer. He leaves his widow, Lilly.

Charles Ferris

Charles Ferris, 45, Illinois salesman for United Artists, collapsed in his St. Louis office on December 7 and died a few hours later at the Jewish Hospital of a cerebral hemorrhage. He had returned the day before from a sales meeting in Kansas City. Mr. Ferris had joined United Artists last January, after 12 years as a salesman in this territory for Columbia. He is survived by his widow.

Edgar Allan Woolf

Edgar Allan Woolf, author of plays and vaudeville sketches, died December 9 in his Hollywood home, at the age of 62. He wrote in Hollywood for MGM. Unmarried, his only immediate relative was S. J. Woolf, of the New York *Times*.

George Cooper Healey

George Cooper Healey, 52, known on stage and screen as George Cooper, died last Thursday in the Veterans' Administration Hospital, Tucson. He had been ill three years. He leaves his widow, two daughters and two sons.

Charles Belcher

Charles Belcher, actor in the silent film days, died December 10 at his Hollywood home. He was 71. A San Francisco native, he had lived in Hollywood 28 years.

Mrs. Harry A. Ross

Mrs. Harry A. Ross, wife of the president of Ross Federal Research, died December 8 in Los Angeles, after a long illness.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.

> *Your genuine interest in the problems of a small town theatre is perhaps the reason the Herald is the outstanding trade paper in the industry.*
>
> *—W. F. Shelton, Manager,*
> *Louisburg Theatre,*
> *Louisburg, N. C.*

Columbia

APPOINTMENT IN BERLIN: George Sanders, Marguerite Chapman—A very good picture of its type, but didn't do anything spectacular at the box office. Played Wednesday, Thursday, Dec. 1, 2.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

BLONDIE'S BLESSED EVENT: Penny Singleton, Arthur Lake—I though Blondie was slipping, but after this one, give us more Blondies. Played Sunday, Nov. 28.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

COMMANDOS STRIKE AT DAWN: Paul Muni, Anna Lee—A powerful picture with a powerful portrayal by that master actor, Paul Muni. Played Saturday, Nov. 20.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

FIRST COMES COURAGE: Brian Aherne, Merle Oberon—No draw, expected none, picture warrants none.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn.

GOOD LUCK, MR. YATES: Edgar Buchanan, Claire Trevor—Pleased those who came, but not many came. Poor business. Lack of star names and a poor name for the show were too much to overcome. Played Tuesday, Wednesday, Nov. 30, Dec. 1.—Arthur E. Phifield, Park Theatre, South Berwick, Me. Small

IS EVERYBODY HAPPY: Ted Lewis, Nan Wynn—Business very good on this little musical. Picture was only fair, but seemed to please all but the youngsters. Ted Lewis and his band are too good for one like this, though. Played Wednesday, Thursday, Nov. 24, 25.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

SILVER CITY RAIDERS: Russell Hayden, Bob Wills—Good business. Good Western.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn.

TORNADO IN THE SADDLE: Russell Hayden, Bob Wills—Same old stuff. If you've seen one Western, you've seen them all. Played Wednesday, Thursday, Dec. 1, 2.—J. H. Bustin, Imperial Theatre, Windsor, N. S., Canada. Small town patronage.

TORNADO IN THE SADDLE: Russell Hayden, Bob Wills—Pleased in my town on a weekend double bill. I believe this series are slightly better business getters than some of the other Westerns. Not much comment from the patrons, but was acceptable. Played Friday, Saturday, Nov. 26, 27.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

TWO SENORITAS FROM CHICAGO: Joan Davis, Jinx Falkenhurg—Went over O.K. and pleased the Joan Davis fans, of which there are many in my town. A pleasant relief from the many war pictures now going the rounds. Played Thursday, Friday, Nov. 25, 26.—Arthur E. Phifield, Park Theatre, South Berwick, Me. Small town patronage.

Metro-Goldwyn-Mayer

AIR RAID WARDENS, THE: Laurel and Hardy—Not their best, but got by O.K. Played Tuesday-Thursday, Nov. 16-18.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

AIR RAID WARDENS, THE: Laurel and Hardy—Almost as good as Ahbott and Costello at comedy, but not at the box office.—Ralph Raspa, State Theatre, Rivesville, W. Va.

BEST FOOT FORWARD: Lucille Ball, William Gaxton—For genuine entertainment, the best picture of the year we have played. However, not so hot at the box office. It's swell pictures like this that do no business that makes us sure we know nothing about this business. Played Saturday-Tuesday, Nov. 20-23.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

CABIN IN THE SKY: Rochester, Ethel Waters—Opinion divided; some liked it, some did not. Personal opinion good. Played Saturday-Monday, Nov. 13-15.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

DU BARRY WAS A LADY: Red Skelton, Lucille Ball—Red Skelton is just beginning to come into his own for me. The first two of his features I ran did just average business; now they are climbing into the top brackets. Played Sunday-Tuesday, Nov. 7-9.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

DU BARRY WAS A LADY: Red Skelton, Lucille Ball—Beautiful color and that's about all. Too silly even to be interesting. Many complaints and walkouts.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

HUMAN COMEDY, THE: Mickey Rooney, Frank Morgan—Real small town picture that clicks. Many favorable comments. no complaints. Played Sunday-Tuesday, Nov. 14-16.—O. E. Simon, Roxy Theatre, Menno, S. D. Small town patronage.

PRESENTING LILY MARS: Judy Garland, Van Heflin—Business good. For the present it seems the public demand is for this type of picture. Audience reaction good except when the singing became too highbrow. Played Sunday, Monday, Nov. 28, 29.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SEVEN SWEETHEARTS: Van Heflin, Kathryn Grayson—A very good picture. In fact, it's a "sweetheart" of a picture, but a slacker at the box office.—Ralph Raspa, State Theatre, Rivesville, W. Va.

STRANGER IN TOWN, A: Frank Morgan, Jean Rogers—Pleasing picture which did average business midweek. Played Tuesday-Thursday, Nov. 9-11.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

THREE HEARTS FOR JULIA: Ann Sothern, Melvyn Douglas—It flopped the second and third days. Lots of walkouts. Not a small town picture. Played Thursday-Saturday, Nov. 25-27.—M. Bailey, Strand Theatre, Dryden, Ont., Canada. Small town patronage.

YOUNGEST PROFESSION, THE: Virginia Weidler, Edward Ernold and Guest Stars—Business down; lost money. Played Tuesday-Thursday, Nov. 23-25.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

YOUNGEST PROFESSION, THE: Virginia Weidler, Edward Arnold and Guests—Very nice little feature that did average business. Played Wednesday-Friday, Nov. 17-19.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

Paramount

ALASKA HIGHWAY: Richard Arlen, Jean Parker—This picture did better than we expected. Play it. If it does as well as we did with it, you'll never regret it.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

DIXIE: Bing Crosby, Dorothy Lamour—This picture proved to be a credit to the industry. Give us more of this type. Played Monday, Tuesday, Nov. 29, 30.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

DIXIE: Bing Crosby, Dorothy Lamour—A swell show and well received by the audience. Many favorable comments. Business above average. Played Sunday, Monday, Nov. 21, 22.—Small town and rural patronage.

DR. BROADWAY: Macdonald Carey, Jean Phillips—An excellent picture, but somehow it did not draw any business. Perhaps my opposition was too strong. They have the choice, being a first run house. I have to take what's left. Played Tuesday-Thursday, Oct. 26-28.—M. L. London, Gem Theatre, East Boston, Mass. General patronage.

FIVE GRAVES TO CAIRO: Franchot Tone, Anne Baxter—Here is a well produced, well acted picture. Anne Baxter turned in a fine performance, as did Franchot Tone. The director kept this picture rolling at a grand tempo. The only criticism that could possibly be made was "it's another war picture." Business was normal and had very little criticism of the picture. Played Tuesday-Thursday, Nov. 30-Dec. 1.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

HAPPY GO LUCKY: Mary Martin, Dick Powell—This went over well to little better than average Tuesday, Wednesday crowds. Liked by all, and the color added much to its enjoyment. Betty Hutton is well liked here. Played Nov. 23, 24.—Arthur E. Phifield, Park Theatre, South Berwick, Me. Small town patronage.

HENRY ALDRICH SWINGS IT: Jimmy Lydon, Charlie Smith—Used on weekend double bill. These Henry Aldrich films are growing in popularity with our trade and seem to be getting better with each new release. Business good. Played Friday, Saturday, Nov. 26, 27.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

HENRY ALDRICH SWINGS IT: Jimmy Lydon, Charlie Smith—This picture did O.K. on a double bill. This series is popular with our patrons. Played Friday, Saturday, Dec. 3, 4.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

MISSISSIPPI: Bing Croshy—Enjoyed by all. Although a very old reprint, it was still in good shape. Bing Crosby is a favorite with the airmen. Played Sunday, Nov. 28.—F. A. Falle, F-S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

NIGHT PLANE FROM CHUNGKING: Robert Preston, Ellen Drew—A fair programmer. Will get by in some spots, but not a big grosser in any spot. Played Wednesday-Friday, Nov. 3-5.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

NIGHT PLANE FROM CHUNGKING: Robert Preston, Ellen Drew—Did a surprise business on Friday, Saturday. Played Nov. 12, 13.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

NIGHT PLANE FROM CHUNGKING: Robert Preston, Ellen Drew—Although I played this on a weekend double bill, it's good material for single billing. It's a grand show, good acting, good story and plot that will keep the audience on the edges of their seats. Played Friday, Saturday, Dec. 3, 4.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

REAP THE WILD WIND: Ray Milland, Paulette Goddard—Truly a grand production with all on hand

(*Continued on page 52*)

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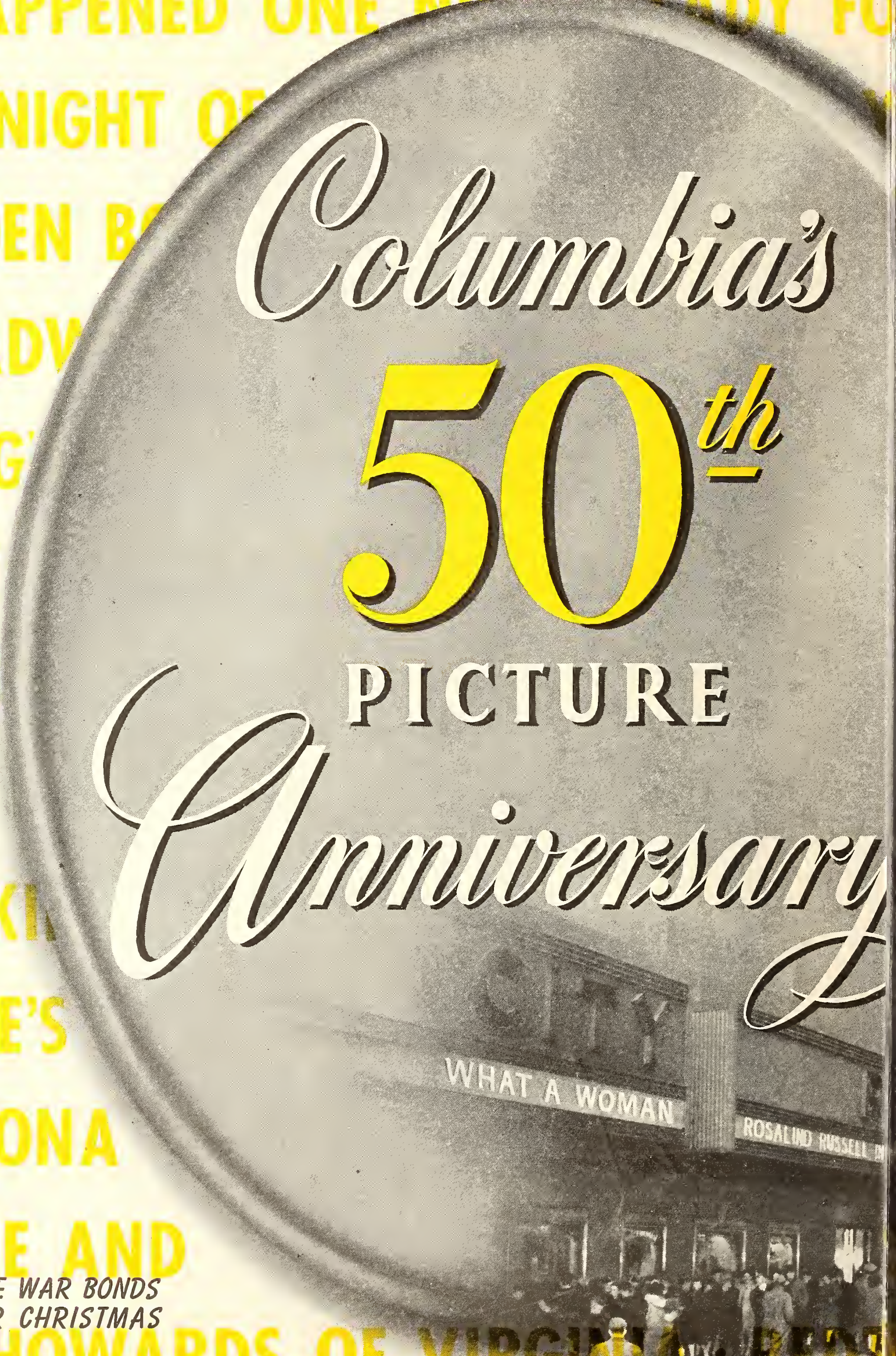
ARIZONA

CRIME AND

THE HOWARDS OF VIRGINIA

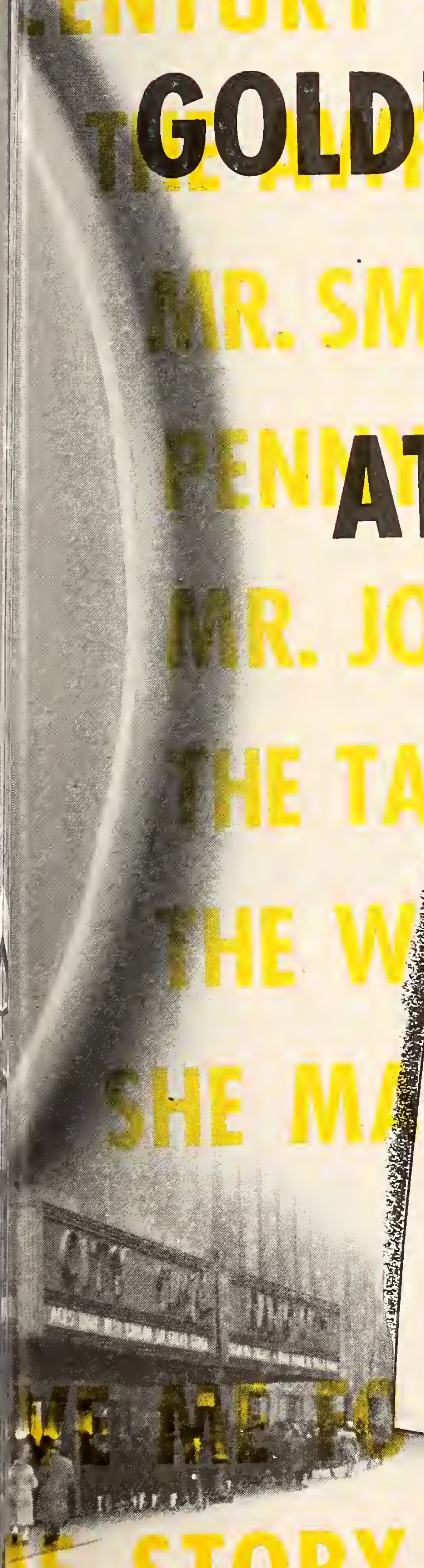

WHAT A WOMAN
ROSALIND RUSSELL IN

Columbia's 50th PICTURE Anniversary

GIVE WAR BONDS
FOR CHRISTMAS

COLUMBIA'S

GOLDEN ANNIVERSARY PICTURE AT RADIO CITY MUSIC HALL



Rosalind
RUSSELL · *Brian* **AHERNE**

in **IRVING CUMMINGS'**

What a Woman!

with **WILLARD PARKER** What a "find"! The sensation of the Year!

Screen Play by Therese Lewis and Barry Trivers • A COLUMBIA PICTURE

(*Continued from page* 49)

doing a swell job. One of the last scenes, where they have a fight with the giant squid, is really a masterpiece in photography and had people wondering how it was done. Played Saturday-Monday, Nov. 6-8.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

REAP THE WILD WIND: Ray Milland, Paulette Goddard—This film lasts 124 minutes and every minute of it is sheer entertainment—action, comedy, drama —in beautiful Technicolor. The theme—salvaging operations out of Key West—is a refreshing one, and lends itself naturally to moments of high melodrama. Some of Paramount's finest actors are in this and they all do excellent jobs. If you want to add a bit of fresh air to your schedule, put this one on your list. Played Saturday, Nov. 13.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

SALUTE FOR THREE: Macdonald Carey, Betty Rhodes—Good little musical in the lower bracket. This type preferred to the cycle of war pictures now overcrowding the market. Did above average. Single billed on Saturday, Nov. 20.—Arthur E. Phifield, Park Theatre, South Berwick, Me. Small town patronage.

SOULS AT SEA: Gary Cooper, George Raft—Used on a weekend double bill with good results. Not bad for a reissue; even the print was in good shape. Played Friday, Saturday, Nov. 26, 27.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SPAWN OF THE NORTH: George Raft, Dorothy Lamour—This one pleased most all the audience. Receipts slightly low, but still considered as good. Played Wednesday, Nov. 17.—F. A. Falle, F-S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

TRUE TO LIFE: Mary Martin, Franchot Tone—The best comedy we have had for a long time. Really held audience in the right mood. Played Sunday, Nov. 21.—F. A. Falle, F-S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

Republic

CANYON CITY: Don Barry, Helen Talbot—Routine Western which pleased on Friday, Saturday. Played Dec. 3, 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NOBODY'S DARLING: Mary Lee, Gladys George —This Mary Lee is certainly climbing the ladder fast. I can always depend on a full house when I have one of her features on. These entertaining little pictures that you don't have to mortgage your theatre to buy are certainly a godsend to the subsequent run exhibitor. Played Saturday, Nov. 6.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

OLD BARN DANCE: Gene Autry—Have played all the Autry reissues to good business. This was no exception.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn.

RIDERS OF THE RIO GRANDE: Three Mesquiteers—O.K. for this series. They are just average Westerns in my town and this one seemed no exception. Pleased the weekend fans. Played Friday, Saturday, Dec. 3, 4.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

SHANTYTOWN: Mary Lee, John Archer—Very entertaining little picture. Doubled it with "Song of Texas" and the result was a good show. This was a double bill enjoyed by people who want music, laughter and comedy. Played Sunday, Monday, Oct. 24, 25.—M. L. London, Gem Theatre, East Boston, Mass. General patronage.

SWING YOUR PARTNER: Lulubelle & Scotty, Vera Vague—Played in midweek to average business. Played Tuesday-Thursday, Nov. 2-4.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

THUMBS UP: Brenda Joyce, Richard Fraser—Had "Sleepy Lagoon" booked in here, and at the last minute Republic could not supply it and substituted this one. Did a nice business, but I think the people came to see the other one and just didn't want to walk back home again. I thought it a very poor picture. Played Saturday, Nov. 13.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

WAGON TRACKS WEST: Bill Elliott, Gabby Hayes—Good Western which pleased on Friday, Saturday. Played Nov. 19, 20.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

RKO

ADVENTURES OF A ROOKIE: Wally Brown, Alan Carney—I did a good business on this comedy of Army life, despite the unknown cast. People laughed just as hard as they do at Abbott and Costello and Laurel and Hardy. Play it. Played Tuesday, Nov. 30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CAREFREE: Fred Astaire, Ginger Rogers—We brought this old picture back on advice from our booker, but did only average business. Played Sunday, Nov. 21.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

CAT PEOPLE: Simone Simon, Tom Conway—This feature had a great buildup. It was on everyone's lips, yet when I played it I had only an average crowd. Was well liked by the few who saw it. Played Thursday, Nov. 25.—Ralph Raspa, State Theatre, Rivesville, W. Va.

COASTAL COMMAND: War Documentary—This picture was very poor. I would not recommend it for any house. Business poor. Played Wednesday, Thursday, Dec. 1, 2.—J. H. Bustin, Imperial Theatre, Windsor, N. S., Canada. Small town patronage.

I WALKED WITH A ZOMBIE: Frances Dee, Tom Conway—In the picture the nurse walked with a Zombie. The patrons walked out of the theatre, and the exhibitor walked around in circles trying to think what to do to make up for the loss. Played Wednesday, Nov. 24.—O. E. Simon, Roxy Theatre, Menno, S. D. Small town patronage.

LADIES DAY: Lupe Velez, Eddie Albert—A fair comedy, but had no draw at all. Jerome Cowan is a "howl." Didn't know he could act so dumb; he should be put in more comedies. Played Tuesday, Wednesday, Nov. 23, 24.—Ralph Raspa, State Theatre, Rivesville, W. V.

MAYOR OF 44TH STREET: George Murphy, Anne Shirley—Very good musical, full of entertainment. Produced very lavishly on a big scale. Book it—you'll like it. Played Tuesday-Thursday, Oct. 26-28. —M. L. London, Gem Theatre, East Boston, Mass. General patronage.

MR. LUCKY: Cary Grant, Laraine Day—Good picture; drew well at the box office and pleased. Played Monday-Wednesday, Nov. 23-24.—M. Bailey, Strand Theatre, Dryden, Ont., Canada. Small town patronage.

MR. LUCKY: Cary Grant, Laraine Day—Perfect entertainment, I thought, but cannot say the customers agreed as business was only fair. Played Monday, Tuesday, Nov. 22, 23.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

RED RIVER ROBIN HOOD: Tim Holt—One of Tim's best Westerns, although I have to admit that all were good.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SPITFIRE: Leslie Howard, Rosamund John—Excellent picture; no baloney in the making. Played Friday, Nov. 19.—F. A. Falle, F-S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

Twentieth Century-Fox

BOMBERS MOON: George Montgomery, Annabella —A swell show; however, rather brutal for many of the ladies. Although we are getting many war pictures and people are getting tired of seeing them, needless to say, they are great pictures. They are well produced, well cast and very entertaining. This one is no exception in this respect. Business normal. Played Tuesday-Thursday, Nov. 23-25.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

CLAUDIA: Dorothy McGuire, Robert Young—Dorothy McGuire is a newcomer to the screen, but she is a comer. Personally, I though this a very good picture. Was disappointed at the box office. Played Sunday-Tuesday, Oct. 31-Nov. 2.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

CONEY ISLAND: Betty Grable, George Montgomery—In my opinion not quite up to 20th-Fox standard for this kind of musical. It was fairly well liked, but business was disappointing. Perhaps I expected too much from it.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

HELLO, FRISCO, HELLO: Alice Faye, John Payne—Beautiful picture in color with Alice Faye and John Payne doing their best. Good music and songs. Jack Oakie was good and so was the rest of the cast. Played Friday-Sunday, Oct. 29-Nov. 1.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

IN OLD CHICAGO: Tyrone Power, Alice Faye—Played this reissue to average business, even though it was the first time it's been here. Not sorry I played it, though, as I've always wanted to see it.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn.

JITTERBUGS: Laurel and Hardy—Played Saturday to satisfactory crowds. Seemed to please most of the grownups as well as the children. More comedy and musicals and less war pictures are what we need. Played Saturday, Nov. 27.—Arthur E. Phifield, Park Theatre, South Berwick, Me. Small town patronage.

MARGIN FOR ERROR: Milton Berle, Joan Bennett —Berle means nothing in my town, or Miss Benentt either. Business below normal though the picture pleased those who saw it. Just another program picture to liquidate. Played Thursday, Friday, Nov. 18, 19.—Arthur E. Phifield, Park Theatre, South Berwick, Me. Small town patronage.

MOON IS DOWN, THE: Cedric Hardwicke, Henry Travers—Just another war feature. Will certainly be glad when I run out of them as the public runs out on me every time I have one now. Played Wednesday-Friday, Nov. 10-12.—W. C. Pullin, Linden, Theatre, Columbus, Ohio. Family patronage.

MY FRIEND FLICKA: Roddy McDowall, Preston Foster—The number one picture at the box office. Outgrossed the best of them. A small town natural. Played Thursday-Saturday, Nov. 11-13.—M. Bailey, Strand Theatre, Dryden, Ont., Canada. Small town patronage.

MY FRIEND FLICKA: Roddy McDowall, Preston Foster—Heart throbbing story about a boy and a horse in beautiful Technicolor. Pleased all concerned. Played Saturday-Monday, Nov. 20-22.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

OX-BOW INCIDENT, THE: Henry Fonda, Dana Andrews—This picture surprised. It is a most engrossing story, superbly acted, although of course too grim to please the general public. No punches are pulled in this. Business was good and while one or two ladies couldn't take it there were no bad comments.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

STORMY WEATHER: Bill Robinson, Lena Horne —Rather a tuneful musical and, in my opinion, one of the easiest musicals to listen to in this cycle of "hot" music subjects which, I fear, will soon become like war pictures, very tiresome. Its unknown cast did an excellent job, but business was very poor and there were many walkouts.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

SWEET ROSIE O'GRADY: Betty Grable, Robert Young—Very poor box office here. I didn't hear a single rave about this, so I am of the opinion that my patrons felt as I did, that it was a blank.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn.

WINTERTIME: Sonja Henie, Jack Oakie—A natural for small towns. Good music, plausible story and a grand slapstick sequence that rolled the farmers in the aisles.—B. R. Johnson, Roxy Theatre, Nipawin, Ssk., Canada. Rural patronage.

WINTERTIME: Sonja Henie, Jack Oakie—When they resort to slapstick in a Henie picture, there's something wrong—and that's the picture. Romero losing his clothes and parading around in his underwear was neither edifying, nor necessary. Story, there was none. News must have traveled ahead of the picture before we played it because the Henie supporters in her former pictures were absent. It did business, but it didn't please. Not a single good comment on it. That is unusual.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

WINTERTIME: Sonja Henie, Jack Oakie—Do not consider this picture worth much. Jack Oakie gets a big hand, but others in the cast are not so hot. Played Monday, Nov. 22.—F. A. Falle, F-S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

YOUNG MR. PITT: Robert Donat, Robert Morley —This was the most boresome, non-entertaining film ever to come from 20th-Fox. Business absolutely nil. Played Wednesday, Thursday, Nov. 24, 25.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Universal

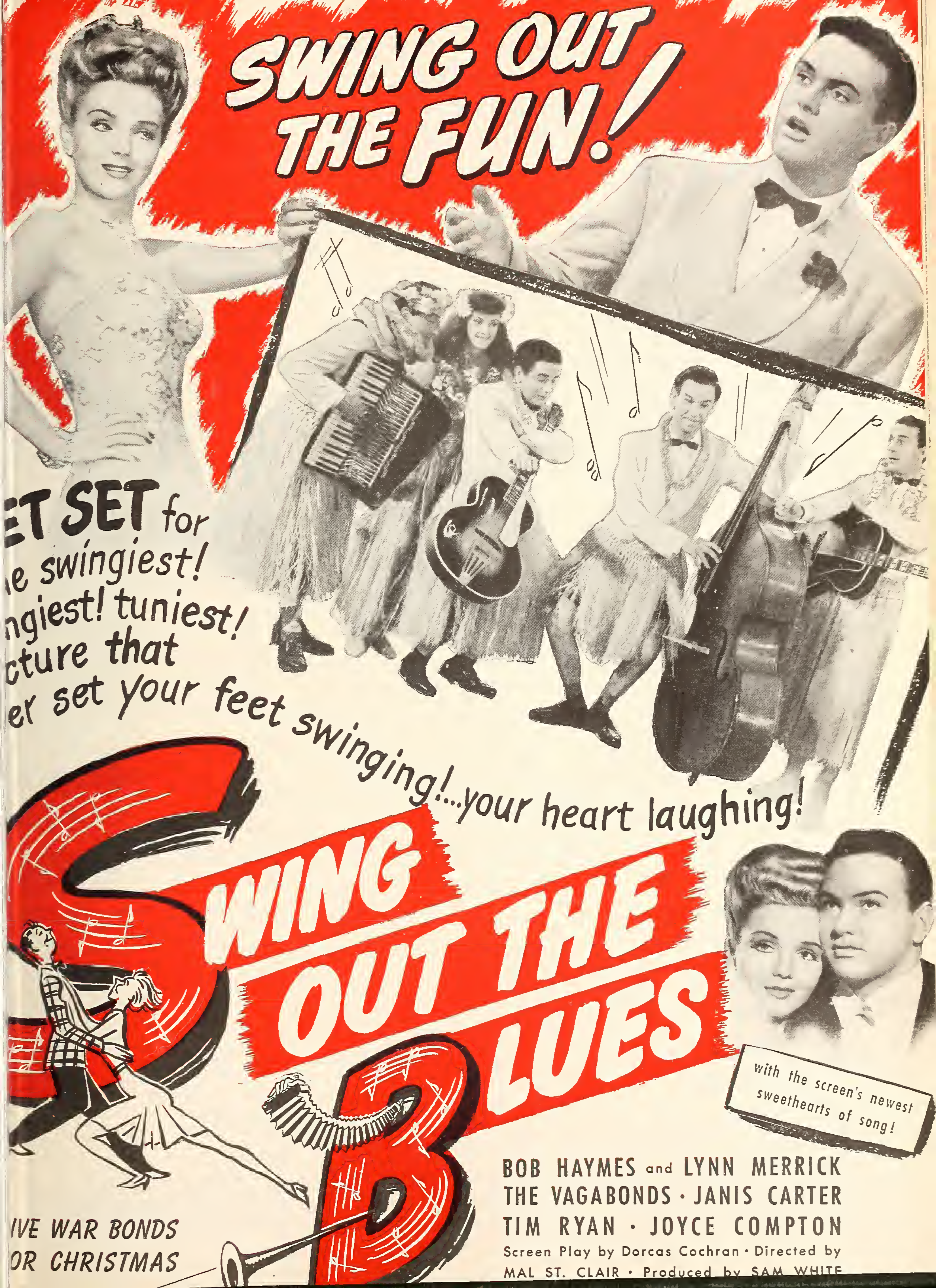
CAPTIVE WILD WOMAN: Evelyn Ankers, John Carradine—Swell animal and circus picture. A little fantastic in spots. Moved right along; not a dull moment. Played Friday, Saturday, Nov. 26, 27.—O. E. Simon, Roxy Theatre, Menno, S. D. Small town patronage.

CORVETTE K-225: Randolph Scott, James Brown —A wonderful picture. It shows the building of the Canadian Corvette. After the corvette is build it starts out in a convoy with merchant ships crossing the Atlantic for Britain. On the way over, the corvette engages an enemy U-boat in a gun fight and sinks it. After being torn apart by another U-boat, the corvette manages to reach Britain with the rest of the convoy. Acting by Randolph Scott was excellent. Weather bad; business good. Played Monday, Tuseday, Nov. 29, 30.—J. H. Bustin, Imperial Theatre, Windsor, N. S. Canada. Small town patronage.

CRAZY HOUSE: Olsen & Johnson—Not as good as "Hellzapoppin"; too many production numbers. A good picture, though, and when Olsen & Johnson are on the screen, it's a riot. Business average. Played Saturday-Tuesday, Nov. 27-30.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

FOLLOW THE BAND: Leon Errol, Mary Beth Hughes—Good for many laughs when doubled with a Western. Played to good business.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn.

(*Continued on page* 54)



SWING OUT THE FUN!

ET SET for
e swingiest!
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cture that
er set your feet swinging!...your heart laughing!

SWING OUT THE BLUES

with the screen's newest sweethearts of song!

BOB HAYMES and LYNN MERRICK
THE VAGABONDS · JANIS CARTER
TIM RYAN · JOYCE COMPTON
Screen Play by Dorcas Cochran · Directed by
MAL ST. CLAIR · Produced by SAM WHITE

IVE WAR BONDS
OR CHRISTMAS

(*Continued from page 52*)

FRONTIER BAD MEN: Diana Barrymore, Robert Paige—A real good big Western, which I played on Sunday, Monday to about average business. All who came were pleased. Played Nov. 28, 29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FRONTIER BAD MEN: Diana Barrymore, Robert Paige—Do you like Western corn? I don't. Nor do most R.C.A.F. personnel. Played Wednesday, Nov. 24.—F. A. Falle, F-S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

HERS TO HOLD: Deanna Durbin, Joseph Cotten—Although Deanna Durbin doesn't have a big following here, this is a grand picture and pleased almost 100 per cent of those who came. Business, however, was a little below average. Both Miss Durbin and Joseph Cotten turned in fine performances. Played Sunday, Monday, Nov. 28, 29.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

HIT THE ICE: Abbott and Costello—This feature had me frightened from the reports I had been reading, but it turned out well. If they add more talent to their pictures as they did in this one, they will rise to even greater popularity. Played Sunday, Monday, Nov. 21, 22.—Ralph Raspa, State Theatre, Rivesville, W. Va.

IT AIN'T HAY: Abbott and Costello—These boys always draw them in for me. This seemed to please most all our big Sunday night crowd. These are my No. One stars, according to drawing power. Played Sunday, Monday, Dec. 5, 6.—Arthur E. Phifield, Park Theatre, South Berwick, Me. Small town patronage.

IT AIN'T HAY: Abbott and Costello—The business this picture brought in ain't hay, either. Played Sunday, Monday, Nov. 26, 27.—O. E. Simon, Roxy Theatre, Menno, S. D. Small town patronage.

MR. BIG: Gloria Jean, Donald O'Connor—Another one of Universal's little super dupers. Played Wednesday, Dec. 1.—O. E. Simon, Roxy Theatre, Menno, S. D. Small town patronage.

RHYTHM OF THE ISLANDS: Allan Jones, Jane Frazee—Absolutely one of Universal's poorer features that didn't do any business after the first night.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn.

SHERLOCK HOLMES FACES DEATH: Basil Rathbone, Nigel Bruce—Held up its end of a double bill. Was about as usual for this series. My weekend audience seems to like them. Played Friday, Saturday, Nov. 26, 27.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

SLEEPY LAGOON: Judy Canova, Dennis Day—This picture failed to click with our people. Business poor. Played Wednesday, Thursday, Nov. 24, 25.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

TOP MAN: Donald O'Connor, Susanna Foster—They spoiled this one for small town patronage by putting Susanna Foster in it. Our customers walk out on opera music quicker than anything else. Business good first night, but very poor the second. O'Connor as good as usual. Played Wednesday, Thursday, Dec. 1, 2.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

Warner Bros.

AIR FORCE: John Garfield, Gig Young—A good picture which pleased the few that came to see it. Business light, probably due to excess of war pictures.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

ACTION IN THE NORTH ATLANTIC: Humphrey Bogart, Raymond Massey—Excellent picture which pleased and did good male business. The ladies steered clear of it.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

BACKGROUND TO DANGER: George Raft, Sidney Greenstreet—One of the best spy pictures ever made. When it comes to action pictures, this company does the trick. Played Friday, Saturday, Nov. 19, 20.—O. E. Simon, Roxy Theatre, Menno, S. D. Small town patronage.

CASABLANCA: Humphrey Bogart, Ingrid Bergman—Played this one late; business considerably off. Bogart never went over well in my town. The show is real good, but I just can't sell this boy to my people. Played Sunday, Monday, Nov. 21, 22.—Arthur E. Phifield, Park Theatre, South Berwick, Me. Small town patronage.

CHEROKEE STRIP: Dick Foran—First half of a double bill. Just average Western. Good music. Played Friday, Saturday, Dec. 3, 4.—O. E. Simon, Roxy Theatre, Menno, S. D. Small town patronage.

CONSTANT NYMPH, THE: Joan Fontaine, Charles Boyer—Woman's picture. Good acting and directing. Too draggy. Played Sunday, Monday, Nov. 21, 22.—O. E. Simon, Roxy Theatre, Menno, S. D. Small town patronage.

WATCH ON THE RHINE: Paul Lukas, Bette Davis—Not for a small town, although we did get some good compliments from some of the steady patrons.—Ralph Raspa, State Theatre, Rivescille, W. Va.

SHORT PRODUCT PLAYING BROADWAY

Week of December 13

ASTOR		
	Water Wisdom	MGM
	What's Buzzin', Buzzard	MGM
	Feature: Cry Havoc	MGM
CAPITOL		
	Through the Colorado Rockies	MGM
	Feature: Girl Crazy	MGM
CRITERION		
	I-A Dogs	Univ.
	Feature: Flesh and Fantasy	Univ.
GLOBE		
	Porky Pig's Feet	Vitaphone
	Feature: In Old Oklahoma	Republic
HOLLYWOOD		
	Corny Concerto	Vitaphone
	Cavalcade of Dance	Vitaphone
	Feature: Old Acquaintance	Warner Bros.
MUSIC HALL		
	Naval Log of Victory (March of Time)	20th Cent.-Fox
	Feature: What a Woman	Columbia
PARAMOUNT		
	Down With Everything	Paramount
	Speaking of Animals in the Desert	Paramount
	Popular Science, No. 6	Paramount
	Feature: No Time For Love	Paramount
RIALTO		
	The Truck That Flew	Paramount
	All Sails Set	Paramount
	Feature: The Mad Ghoul	Universal
ROXY		
	The Lion and the Mouse	20th Cent.-Fox
	The Kingdom of Treasure	20th Cent.-Fox
	Fuss and Feathers	20th Cent.-Fox
	Feature: Happy Land	20th Cent.-Fox
STRAND		
	The Voice That Thrilled	Vitaphone
	Desert Playground	Vitaphone
	Feature: Northern Pursuit	Warner Bros.

WATCH ON THE RHINE: Paul Lukas, Bette Davis—Good picture, but not suitable for small town patrons. Business was light. Played Wednesday, Thursday, Dec. 1, 2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Short Features

Columbia

DIZZY PILOTS: All Star Comedies—The Stooges are always good for a laugh in this house.—J. H. Bustin, Imperial Theatre, Windsor, N. S., Canada.

GARDEN OF EATIN': All Star Comedies—This short was very poor.—J. H. Bustin, Imperial Theatre, Windsor, N. S., Canada.

Paramount

HER HONOR, THE MARE: Popeye the Sailor—First Popeye cartoon in Technicolor and everybody liked it.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RATION FOR THE DURATION: Popeye the Sailor—An average Popeye offering. Not really outstanding, but pleased the kids.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

SING, HELEN, SING: Headliners—These are usually O.K. for me. However, this one didn't please as well as others of the series. Seems the audience didn't care for Helen's singing or choice of numbers.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

UNUSUAL OCCUPATIONS, No. 2: Unusual Occupations—This subject proved most interesting and instructive.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

WOOD PECKIN': Popeye the Sailor—Another acceptable Popeye. This series is not outstanding in my town any more.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

RKO

DEER, DEER: Leon Errol—All of Leon Errol's shorts are good and this one is no exception.—Ralph Raspa, State Theatre, Rivesville, W. Va.

DICK STABILE AND ORCHESTRA: Jamborees—Although shorter than other one-reel musicals, it had songs in it that are well known.—Ralph Raspa, State Theatre, Rivesville, W. Va.

NOT ON MY ACCOUNT: Edgar Kennedy—One of Kennedy's best.—Ralph Raspa, State Theatre, Rivesville, W. Va.

ORPHANS BENEFIT: Walt Disney Cartoons—An all-star Disney short. One of the longest cartoons made—and also one of the worst.—Ralph Raspa, State Theatre, Rivesville, W. Va.

PLUTO AND THE ARMADILLO: Walt Disney Cartoons—Disneys are popular. The cartoon market is being flooded.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Universal

CHOO CHOO SWING: Musicals—A swell two-reel musical with Count Basie and his orchestra and other colored performers.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FARMER GENE SARAZEN: Person-Oddities—Good cntertaining reel from the Oddity series.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HIT TUNE SERENADE: Variety Views—Goo two-reeel musical short.—J. H. Bustin, Imperial Theatre, Windsor, N. S., Canada.

SWINGTIME BLUES: Musicals—Excellent. Wel received.—Harlan Rankin, Plaza Theatre, Tilbury Ont., Canada.

SWING YOUR PARTNERS: Color Cartune—Fairly good color cartoon.—J. H. Bustin, Imperial Theatre, Windsor, N. S., Canada.

Vitaphone

ARISTO CAT: Merrie Melodies Cartoons—Average color cartoon—Ralph Raspa, State Theatre, Rivesville, W. Va.

ALASKAN FRONTIER: Vitaphone Varieties—Jus a travel talk in color.—E. M. Freiburger, Paramour Theatre, Dewey, Okla.

DUDE RANCH BUCKAROOS: Sports Parade—A especially entertaining sport reel for those audience that are made up of Western lovers. Much intere was displayed in the running of this short.—Charle A. Brooks, Ritz Theatre, Marshfield, Mo.

FLOP GOES THE WEASEL: Merrie Melodi Cartoons—This will make the kiddies laugh.—Ralp Raspa, State Theatre, Rivesville, W. Va.

MOUNTAIN FIGHTERS: Technicolor Specials—A outstanding short.—Ralph Raspa, State Theatr Rivesville, W. Va.

MOUNTAIN FIGHTERS: Technicolor Specials Very interesting reel about ski troops.—J. H. Busti Imperial Theatre, Windsor, N. S., Canada.

MY LITTLE BUCKAROO: Blue Ribbon Merr Melodies—Good color cartoon, although it is a reissu No one seemed to remember it.—E. M. Freiburge Paramount Theatre, Dewey, Okla.

VAUDEVILLE DAYS: Broadway Brevities—O of the best musicals I have seen.—J. H. Bustin, Ir perial Theatre, Windsor, N. S., Canada.

Serial

Universal

DON WINSLOW OF THE COAST GUAR Serials—Just finished this serial, which pleased ve well. On the last chapter business was particula good, indicating that many had followed the ser and were interested in the way it ended.—Charles Brooks, Ritz Theatre, Marshfield, Mo.

Seek to Avert Tube Shortage During 1944

The scant margin by which exhibitors have been able to insure adequate vacuum tube supplies during the past year may be intensified in 1944, when new War Production Board orders which go into effect January 1 tend to spread the limited number of tubes available over a greatly widened field.

To avert a possible shortage of tubes for exhibitors, the recreation division of the Office of Civilian Requirements is attempting to induce the War Production Board to make a definite and direct allocation of valves for the theatre industry.

Heretofore, while WPB orders drew a distinction between industrial and civilian repair shops and required exhibitors to deal with the latter, the theatres had an AA-2 preference rating, and there was no rating for juke box operators.

Under the new regulations, the allocations and rating under which the industry has been operating are canceled and exhibitors will have an AA-3 rating, which also will be extended to juke boxes. A large dance hall juke box, it is said, uses as many tubes as a projection sound unit and, given the same preference, the number of tubes available will be spread very thin, since it is estimated there are considerably more juke boxes in operation than theatres.

The matter of obtaining an allocation of tubes for exhibition is being pressed jointly by George McMurphey and John Eberson of the OCR recreation division and Allen G. Smith of the WPB theatre equipment division, who feel that only in this way will it be possible to insure the necessary maintenance supplies for theatres.

The tube situation has been critical for many months, but careful planning has made it possible to keep all units operating. The issuance of the new WPB orders, however, has centered attention on the problem, and industry leaders have conferred with and written to WPB officials, urging that some action be taken to remedy the situation.

In a letter to Charles E. Wilson, WPB vice-chairman, Ed Kuykendall, president of the Motion Picture Theatre Owners of America, pointed out the many ways in which the exhibitors were contributing to the war effort and warned that if adequate provision were not made for their continued maintenance it might be impossible for them to continue this service.

Philco Declares Dividend

The Board of Directors of Philco Corporation last week declared a year-end dividend of 25 cents per share of common stock payable December 27, 1943, to stockholders of record December 17, 1943. The dividend brings total payments this year to $1 per share, the dividend rate maintained by the company in 1940 and 1941.

George B. Peck Dies

George B. Peck, who operated a vaudeville theatre in Iowa before motion pictures, and who then came to Tampa, Fla., to manage three leading theatres, the Strand, Victory and Park, died at his home in that city December 8. He had been in retirement.

Fred J. Hanke

Fred J. Hanke, 36, manager of the Lyric, Milwaukee, for the past 12 years, died there December 9 after a heart attack. He leaves his widow, Helene; a daughter, Barbara; a son, Richard; his mother, two brothers, and a sister.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 29—Wisconsin, world's mightiest ship, goes down ways. . . . Allies repair Naples and unload war cargoes for drive on Rome. . . . Allied troops do Christmas shopping in Cairo. . . . War Mobilization Director Byrnes defends subsidies. . . . U. S. Marine Corps action pictures of battle of Tarawa.

MOVIETONE NEWS—Vol. 26, No. 30—Roosevelt reports on war parleys to troops in Iran. . . . Allies advance in New Guinea. . . . S.S. Queen Mary in war. . . . Thunderbolts in action over Europe. . . . Iron ore brought from Minnesota to Ohio plants. . . . Girl correspondents cover news overseas. . . . Chicago and New York high school teams play for football title in New York. . . . Lew Lehr newsettes.

NEWS OF THE DAY—Vol. 15, No. 227—New Tarawa battle films. . . . College girls aid Santa for children of service men. . . . U. S. Navy gets ninety million dollar new Victory battleship.

NEWS OF THE DAY—Vol. 15, No. 228—President greets Yanks in Iran. . . . Wartime safari in New Guinea scours the wilds for Japs. . . . U. S. honors heroes on the home front. . . . Women reporters cover war news overseas. . . . Chicago and New York high schools battle for football title in Polo Grounds.

PARAMOUNT NEWS—No. 30—Marine Corps motion picture story of battle of Tarawa.

PARAMOUNT NEWS—No. 31—New sea power Vosper P-T boat. . . . Salute to the WAC at Moody Field, Georgia. . . . Wellesley college girls dress dolls for Christmas. . . . Home front answers war front challenge with increased production of tanws, stel, gasoline. . . . FDR sees U. S. troops in Iran. . . . Wartime hand-me-downs in England.

RKO PATHE NEWS—Vol. 15, No. 32—Marine Corps combat films of battle of Tarawa. . . . War Mobilization Director Byrnes sees home front crisis unless cost of living is kept down.

RKO PATHE NEWS—Vol. 15, No. 33—President Roosevelt speaks to U. S. troops in Iran. . . . Allies push on Medang base in New Guinea. . . . Lebanon president opens Syria road in the mid-east. . . . Armistice Day observed on Munda. . . . Queen Mary docks in Australia. . . . Thunderbolts down Nazi planes.

UNIVERSAL NEWSREEL—Vol. 16, No. 249—Marine Corps films of battle of Tarawa. . . . National Association of Manufacturers president sees jobs for all in post war economy. . . . Allied soldiers do Christmas shopping in Cairo. . . . World's largest battleship, Wisconsin, launched at Philadelphia. . . . Wounded British repatriates dock at Spanish port on way home. . . . Pearl Harbor Day observed with impressive ceremonies at Sub-Treasury in Wall Street. . . . British 8th Army in Italy. . . . New Zealanders join Allies in Italy.

UNIVERSAL NEWSREEL—Vol. 16, No. 250—FDR reviews troops in Iran. . . . Australians take Finchafen. . . . Armistice Day observed at Munda. . . . U. S. fighter planes in action over Europe. . . . Diamond discovery in South America. . . . Zoo zannies cut capers in Australia. . . . WACS on review in Georgia. . . . High school football game at Polo grounds.

ALL AMERICAN NEWS—Vol. 2, No. 60—Leaders discuss inter-racial issues. . . . Louisville, Ky., takes care of workers' tots. . . . New OPA head, Chester Bowles, meets leaders of Negro groups. . . . Harlem names its champ salesman. . . . Dressmaking and tailoring taught in Chicago high school. . . . Championship basketball pros meet College All Stars in Chicago stadium.

Films Topic of Radio Show

"Films in the War" was the topic for discussion on the radio program, "Answering You" arranged by the British Broadcasting System and broadcast last Sunday afternoon over station WNYC in New York. Caroline Lejeune, film critic for the London *Observer* and correspondent for the New York *Times,* asked the queries in London which were answered in New York by Ed Sullivan, Broadway columnist, and Thomas Baird, assistant director of the film division, British Information Services in the U. S. Alistair Cooke, BBC program director, was master of ceremonies.

Newman Joins Army

Eugene Newman, for 14 years in the field auditing division of Paramount's theatre department, left last week for Fort Dix, N. J., to begin active duty after a year in the Signal Corps enlisted reserve. Before leaving, Mr. Newman was guest of honor at a luncheon in the Columbia Room of the Hotel Rastor.

Coast Exhibitors Get Manpower Problem Aid

A Los Angeles exhibitor employed as usherette a girl who had worked previously as a doughnut-maker in Cleveland, O., and discovered his error when the War Manpower Commission notified him that doughnut-making, qualifying as a "processing of foods," is an essential industry.

Another Los Angeles exhibitor employed as doorman a man who had worked as assistant to a Chicago chemist 57 days ago and learned about WMC the same hard way.

So last week the Los Angeles Theatre Defense Committee, founded the day after the attack on Pearl Harbor and maintained jointly since by independent and circuit exhibitors in the area, sent to its membership a seven-page bulletin entitled "The Manpower Problem" and breaking down into simple language the rules governing employment of staff workers.

There are, according to the bulletin, four types of workers who may be employed by exhibitors, providing the total number of employees (reckoned on the basis of single theatres or groups of theatres under single control) does not exceed the highest number on the payroll on the peak-employment date in October. The four types of employables are:

1. Those who have not been employed in essential or locally-essential industries here, or elsewhere, for 60 days prior to their engagement by you. (The bulletin includes a list of essential industries).

2. In-migrant (meaning those who have not lived or worked in Southern California throughout the preceding 30 days) if they come to you specifically with a reference card from the U. S. Employment Service.

3. Any war veteran just discharged from the service, provided that he has not worked in any essential industry for 60 days prior to your engaging him.

4. Anyone sent to you with a reference card from the U. S. Employment Office.

Cautions Theatres Against Violation of WMC Rules

The bulletin goes on to explain, under a label reading "Caution," that:

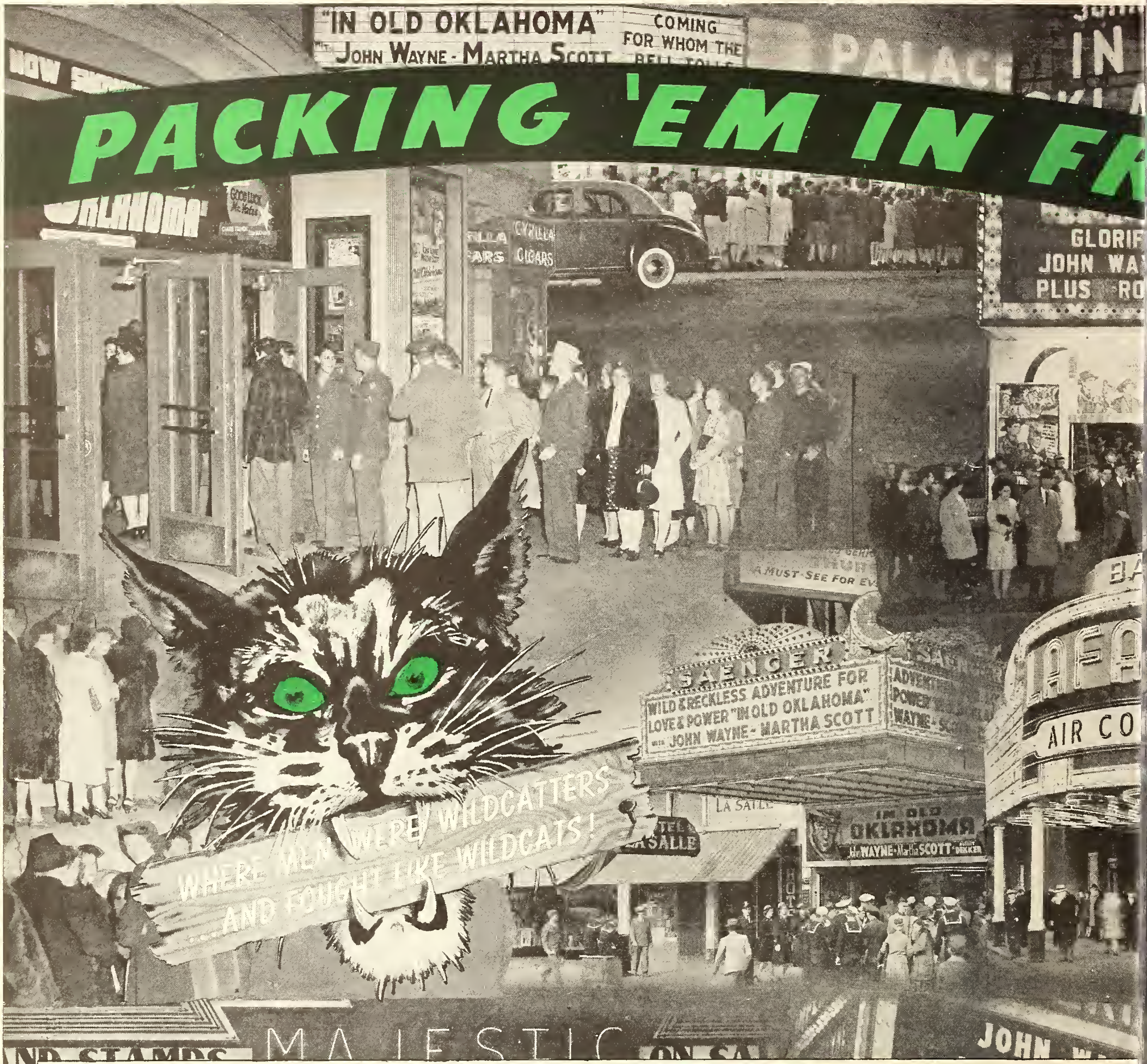
"Motion picture exhibition is not considered an essential or locally-needed industry. Therefore you have nothing to do with availability certificates.

"It is important that applicants be carefully interviewed, as the burden of proof rests with the employer, and both employer and employee who violate the employment regulations of the War Manpower Commission will be subjected to penalties. Therefore it is incumbent upon the employer to carefully check every statement made by every prospective employee so far as possible. You should maintain complete files of applications and service records. You should check, wherever possible, with the previous employer or reference to make certain that none of the WMC rules are violated.

"In-migrant workers must first go to the U. S. Employment Service Office before you may hire them. It is suggested that you send a letter with the employee and have it approved in writing.

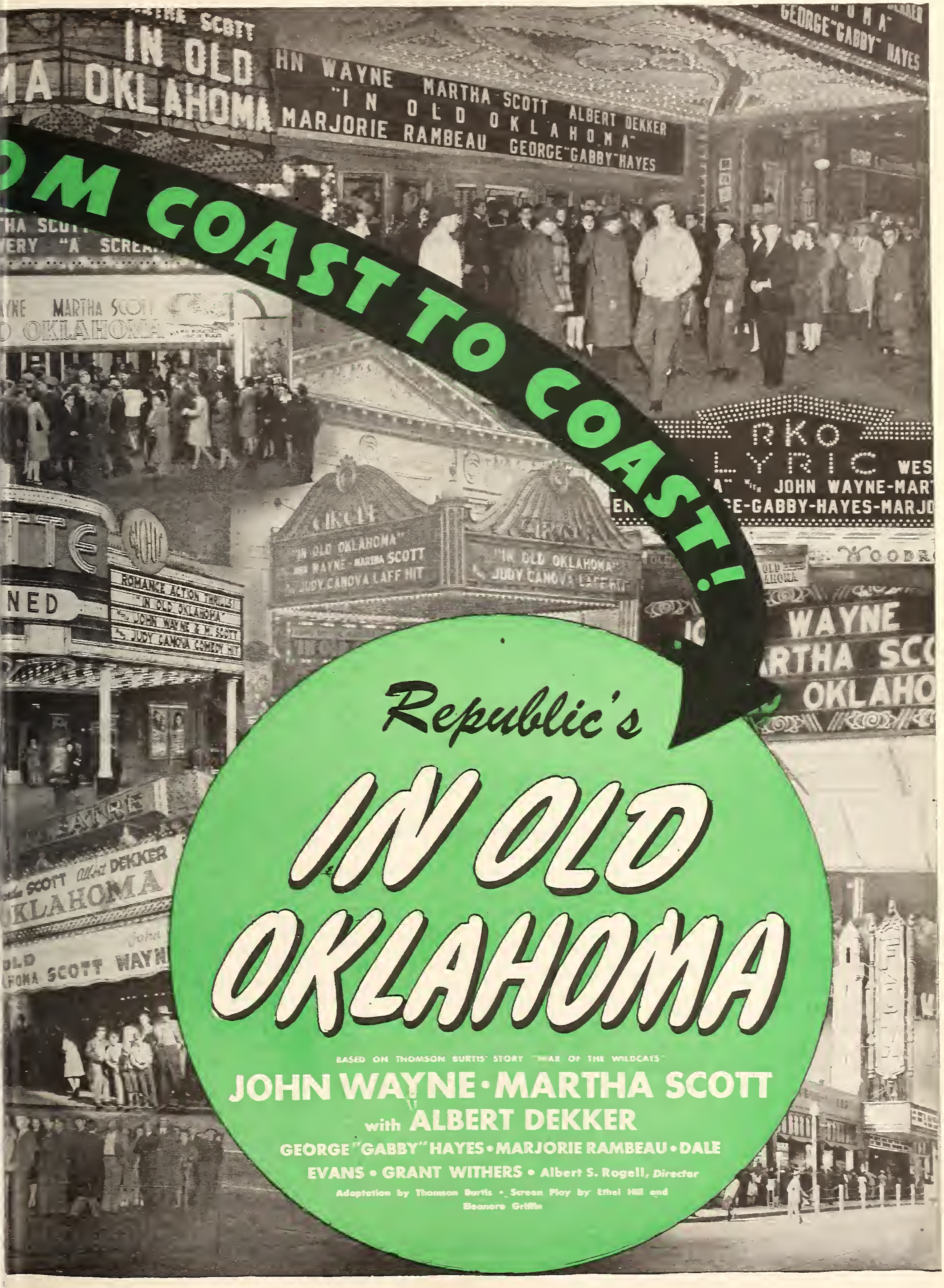
Appeal Arbitration Dismissal

The Trylon theatre, Rego Park, Long Island, last week filed an appeal in the New York arbitration tribunal from the dismissal of its clearance complaint. The theatre is operated by the BKR Holding Corporation. John K. Watson, arbitrator, in dismissing this 49th New York action, held that the seven-day margin of the Brandt circuit's Drake theatre was reasonable.


"IN OLD OKLAHOMA"
JOHN WAYNE - MARTHA SCOTT
COMING
FOR WHOM THE
PALACE
NOW SHOWING
PACKING 'EM IN FR
OKLAHOMA
CIGARS
GLORIF
JOHN WA
PLUS RO
A MUST-SEE FOR EV
SAENGER
WILD & RECKLESS ADVENTURE FOR
LOVE & POWER "IN OLD OKLAHOMA"
WITH JOHN WAYNE - MARTHA SCOTT
WHERE MEN WERE WILDCATTERS
...AND FOUGHT LIKE WILDCATS!
LA SALLE
IN OLD
OKLAHOMA
JOHN WAYNE · MARTHA SCOTT · ALBERT DEKKER
AIR CO
MAJESTIC
JOHN

BOOKED BY THESE TOP FIRST RUN THEATRES

GLOBE	New York, N. Y.
WOODS	Chicago, Ill.
FOX	St. Lauis, Ma.
MAJESTIC	Dallas, Tex.
AMBASSADOR	Washingtan, D. C.
EARLE	Woshington, D. C.
LYRIC	Cincinnati, Ohio
PARAMOUNT	Boston, Mass.
FENWAY	Boston, Mass.
STANTON	Philodelphia, Pa.
ADAMS	Detrait, Mich.
CIRCLE	Indianapolis, Ind.
ORPHEUM	Des Maines, Ia.
CRITERION	Oklahoma City, Okla.
SAENGER	New Orleans, La.
PARAMOUNT	San Francisca, Calif.
MAYFAIR	Portlond, Ore.
PARAMOUNT	Denver, Col.
ORPHEUM	Minneopolis, Minn.
FOX	Atlanta, Ga.
MALCO	Memphis, Tenn.
FULTON	Pittsburgh, Po.
BRANDEIS	Omaha, Neb.
PARAMOUNT HOLLYWOOD	Los Angeles, Calif.
PARAMOUNT	Las Angeles, Calif.
ALHAMBRA	Milwaukee, Wis.
PARAMOUNT	Seattle, Wash.
MUSIC HALL	Seattle Wosh.
UPTOWN	Kansas City, Mo.
ESQUIRE	Kansas City, Mo.
FAIRWAY	Kansos-City, Ma.
STATE	Cleveland, Ohio
MAYFAIR	Boltimore, Md.
UPTOWN	Salt Lake City, Utah
OLYMPIC	Utico, N. Y.
RIALTO	Louisville, Ky.
IMPERIAL	Charlotte, N. C.
PARAMOUNT	New Haven, Cann.
PALACE	Jocksonville, Fla.
LAFAYETTE	Buffalo, N. Y.
ORPHEUM	St. Paul, Minn.
RITZ	Tulsa, Oklo.
EMPIRE	Birmingham, Ala.
STRAND	Providence, R. I.
NORVA	Narfalk, Vo.
RIALTO	Champaign, Ill.
STATE	Rockford, Ill.
CAPITOL	Lawrence, Mass.
WAYNE	Ft. Wayne, Ind.
ORPHEUM	Ogden, Utoh
RIALTO	Boise, Idaho
RIALTO	Tacoma, Wash.
ORPHEUM	Spokane, Wash.
WELLER	Zonesville, Ohio
EMBASSY	Easton, Po.
COLONEL	Allentawn, Po.
MARYLAND	Hagerstawn, Md.
NORVA	Norfolk, Va.
GRAND	Terre Haute, Ind.
HOLLYWOOD	Atlantic City, N. J.
ASTOR	Atlontic City, N. J.
CINEMA	Atlontic City, N. J.
ASTOR	Reoding, Pa.
CHIEF	Puebla, Calo.
EMPIRE	New Bedford, Mass.
CAPITOL	Montpelier, Vt.
GRAND	Evonsville, Ind.
ORPHEUM	Quincy, Ill.
BEN ALI	Lexington, Ky.
RIALTO	Amsterdam, N. Y.
STRAND	Amsterdam, N. Y.
GLOVE	Glaversville, N. Y.
STRAND	Portland, Me.
STRAND	Quincy, Mass.
QUINCY	Quincy, Mass.
WARWICK	Newpart News, Va.
YALE	Sapulpa, Okla.
JAYHAWK	Tapeka, Kan.
WATSON	Salina, Kon.
DODGE	Dodge City, Kan.
RITZ	Taccoa, Ga.
CAMBRIA	Johnstawn, Pa.
PALACE	Stamford, Conn.
REGENT	Elmira, N. Y.
PALACE	Jamestown, N. Y.
ALBANY	Albony, N. Y.
ROXY	Savannoh, Ga.
INDIANA	Marion, Ind.
RIVOLI	Muncie, Ind.
CAPITOL	Charlestan, W. Vo.
FOX	Joplin, Mo.
FOX	Sedalia, Ma.
FOX	Billings, Montana
AMERICAN	Butte, Mantana
LIBERTY	Great Falls, Montana
MARLOW	Heleno, Mantona
JUDITH	Lewiston, Idaho
MAJESTIC	Nampo, Idaho
ORPHEUM	Pocatello, Idaho
LOGAN	Logansport, Ind.
CAPITOL	Altaona, Pa.
COLONIAL	Erie, Pa.
MAJESTIC	Bridgeport, Conn.
AMERICAN	Raanoke, Va.
RIVOLI	Pendletan, Ore.
IOWA	Cedar Ropids, Ia.
RIALTO	Glen Folls, N. Y.
FOX	Laramie, Wyo.
WYO	Sheridan, Wyo.
RIALTO	Rock Springs, Wyo.
RIALTO	Alliance, Neb.
PARAMOUNT	North Plotte, Neb.
FOX	Las Vegas, New Mexico
ELECTRIC	Konsas City, Kan.
FOX	Hutchinson, Kan.
PARAMOUNT	Toleda, Ohio


OM COAST TO COAST!
IN OLD OKLAHOMA
HN WAYNE MARTHA SCOTT ALBERT DEKKER
"IN OLD OKLAHOMA"
MARJORIE RAMBEAU GEORGE "GABBY" HAYES
GEORGE "GABBY" HAYES
RKO LYRIC
JOHN WAYNE-MART
E-GABBY-HAYES-MARJO
WAYNE MARTHA SCOTT
OKLAHOMA
"IN OLD OKLAHOMA"
JUDY CANOVA LAFF HIT
ROMANCE ACTION THRILLS!
"IN OLD OKLAHOMA"
JOHN WAYNE & M. SCOTT
JUDY CANOVA COMEDY HIT
Albert DEKKER
OKLAHOMA
OLD OKLAHOMA SCOTT WAYNE
WAYNE
MARTHA SC
OKLAHO

Republic's

IN OLD OKLAHOMA

BASED ON THOMSON BURTIS' STORY "WAR OF THE WILDCATS"

JOHN WAYNE · MARTHA SCOTT

with **ALBERT DEKKER**

GEORGE "GABBY" HAYES • MARJORIE RAMBEAU • DALE EVANS • GRANT WITHERS • Albert S. Rogell, *Director*

Adaptation by Thomson Burtis • Screen Play by Ethel Hill and Eleanore Griffin

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

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Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

GIRL CRAZY (MGM)

Final Reports:

Total Gross Tabulated	$689,900
Comparative Average Gross	$578,200
Over-all Performance	119.5%

BALTIMORE—Century, 1st week	112.1%
BALTIMORE—Century, 2nd week	100.0%
BOSTON—Loew's Orpheum (DB) Something About a Soldier (Col.)	99.2%
BOSTON—Loew's State (DB) Something About a Soldier (Col.)	125.7%
BUFFALO—Great Lakes, 1st week	128.0%
BUFFALO—Great Lakes, 2nd week	100.0%
CINCINNATI—RKO Palace	105.0%
CINCINNATI—Shubert, MO, 1st week	110.0%
CLEVELAND—Loew's State	148.5%
INDIANAPOLIS—Loew's, 1st week	131.8%
INDIANAPOLIS—Loew's, 2nd week	86.3%
KANSAS CITY—Midland (DB) Dr. Gillespie's Criminal Case (MGM)	156.2%
LOS ANGELES—Carthay Circle (DB) The Unknown Guest (Mono.)	157.1%
LOS ANGELES—Chinese (DB) The Unknown Guest (Mono.)	132.8%
LOS ANGELES—Loew's State (DB) The Unknown Guest (Mono.)	149.0%
LOS ANGELES—Uptown (DB) The Unknown Guest (Mono.)	125.0%
NEW HAVEN—Loew's Poli (DB) A Scream in the Dark (Rep.)	123.6%
NEW HAVEN—College, MO, 1st week (DB) A Scream in the Dark (Rep.)	100.0%
NEW YORK—Capitol, 1st week (SA) Raymond Scott's Orchestra, Bea Wain, Al Dexter, others	118.2%
NEW YORK—Capitol, 2nd week (SA) Raymond Scott's Orchestra, Bea Wain, Al Dexter, others	104.0%
PHILADELPHIA—Boyd, 1st week	123.7%
PHILADELPHIA—Boyd, 2nd week	112.1%
PITTSBURGH—Penn.	130.9%
PITTSBURGH—Warner, MO, 1st week	93.9%
PROVIDENCE—Loew's State	148.3%
SAN FRANCISCO—Fox, 1st week (DB) Find the Blackmailer (WB)	113.3%
SAN FRANCISCO—Fox, 2nd week (DB) Find the Blackmailer (WB)	108.5%
SAN FRANCISCO—St. Francis, MO, 1st week (DB) Find the Blackmailer (WB)	105.0%
SEATTLE—Paramount, 1st week	174.7%
SEATTLE—Paramount, 2nd week	85.8%
ST. LOUIS—Loew's State, 1st week (DB) There's Something About a Soldier (Col)	156.8%
ST. LOUIS—Loew's State, 2nd week (DB) There's Something About a Soldier (Col.)	90.0%
WASHINGTON—Palace, 1st week	125.0%
WASHINGTON—Palace, 2nd week	102.9%

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GUADALCANAL DIARY (20th-Fox)

Final Reports:

Total Gross Tabulated	$713,420
Comparative Average Gross	$550,200
Over-all Performance	129.5%

BALTIMORE—New, 1st week	134.0%
BALTIMORE—New, 2nd week	118.5%
CHICAGO—Apollo, 1st week	152.1%
CHICAGO—Apollo, 2nd week	119.5%
CHICAGO—Garrick, 1st week	183.9%
CHICAGO—Garrick, 2nd week	126.4%
CHICAGO—Garrick, 3rd week (DB) Prairie Chickens (UA.)	95.0%
CHICAGO—Garrick, 4th week (DB) Prairie Chickens (UA)	104.0%
CINCINNATI—Grand, 1st week	105.7%
CINCINNATI—Grand, 2nd week	111.5%
CINCINNATI—Keith's, MO, 1st week	86.5%
DENVER—Denver (DB) The Dancing Masters (20th-Fox)	167.1%
DENVER—Esquire (DB) The Dancing Masters (20th-Fox)	114.8%
DENVER—Aladdin, MO, 1st week (DB) The Dancing Masters (20th-Fox)	123.3%
DENVER—Rialto, MO, 2nd week (DB) Dancing Masters (20th-Fox)	138.0%
INDIANAPOLIS—Indiana	110.0%
KANSAS CITY—Esquire	146.5%
KANSAS CITY—Uptown	125.0%
LOS ANGELES—Carthay Circle (DB) The Dancing Masters (20th-Fox)	171.4%
LOS ANGELES—Chinese (DB) The Dancing Masters (20th-Fox)	139.8%
LOS ANGELES—Loew State (DB) The Dancing Masters (20th-Fox)	134.6%
LOS ANGELES—Uptown (DB) The Dancing Masters (20th-Fox)	130.0%
NEW HAVEN—Loew's Poli (DB) The Dancing Masters (20th-Fox)	107.5%
NEW HAVEN—College, MO 1st week (DB) The Dancing Masters (20th-Fox)	.109.3%
NEW YORK—Roxy, 1st week (SA) Ritz Brothers, others	137.8%
NEW YORK—Roxy, 2nd week (SA) Ritz Brothers, others	105.9%
NEW YORK—Roxy, 3rd week (SA) Ritz Brothers, others	97.5%
PHILADELPHIA—Fox, 1st week	188.8%
PHILADELPHIA—Fox, 2nd week	127.5%
PHILADELPHIA—Fox, 3rd week	107.8%
PITTSBURGH—Harris	119.0%
PROVIDENCE—Majestic, 1st week (DB) Hi Ya Sailor (Univ.)	125.0%
PROVIDENCE—Majestic, 2nd week (DB) Hi Ya Sailor (Univ.)	100.0%
PROVIDENCE—Carlton, MO 1st week (DB) Hi Ya Sailor (Univ.)	125.6%
PROVIDENCE—Carlton, MO, 2nd week (DB) Hi Ya, Sailor (Univ.)	100.0%
SAN FRANCISCO—Paramount, 1st week	180.0%
SAN FRANCISCO—Paramount, 2nd week	142.5%
SEATTLE—Fifth Avenue	147.3%
ST. LOUIS—Fox (DB) Always a Bridesmaid (Univ.)	126.5%
ST. LOUIS—Shubert, MO, 1st week (DB) Always a Bridesmaid (Univ.)	98.%

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OLD ACQUAINTANCE (WB)

Intermediate Reports:

Total Gross Tabulated	$545,170
Comparative Average Gross	$428,400
Over-all Performance	127.2%

BALTIMORE—Stanley, 1st week	118.5%
BALTIMORE—Stanley, 2nd week	97.5%
BUFFALO—Buffalo (DB) Yanks Ahoy (UA)	113.6%
CHICAGO—State Lake, 1st week	159.2%
CHICAGO—State Lake, 2nd week	141.6%
CHICAGO—State Lake, 3rd week	115.0%
CINCINNATI—RKO Grand, 1st week	192.3%
CINCINNATI—RKO Grand, 2nd week	115.0%
CINCINNATI—Keith's, MO, 1st week	90.0%
INDIANAPOLIS—Circle	100.0%
LOS ANGELES—Warner's Downtown, 1st week	175.0%
LOS ANGELES—Warner's Downtown, 2nd week	108.0%
LOS ANGELES—Warner's Hollywood, 1st week	186.6%
LOS ANGELES—Warner's Hollywood, 2nd week	112.0%
LOS ANGELES—Warner's Wiltern, 1st week	181.6%
LOS ANGELES—Warner's Wiltern, 2nd week	114:0%
NEW HAVEN—Roger Sherman (DB) Hi Ya Sailor (Univ.)	143.7%
NEW YORK—Hollywood, 1st week*	179.1%
NEW YORK—Hollywood, 2nd week	136.9%
NEW YORK—Hollywood, 3rd week	116.5%
NEW YORK—Hollywood, 4th week	115.2%
PHILADELPHIA—Warner's Earle (SA) Vaudeville	96.0%
PITTSBURGH—Penn	87.0%
ST. LOUIS—Ambassador, 1st week (DB) Hi Ya Sailor (Univ.)	132.0%
ST. LOUIS—Ambassador, 2nd week (DB) Hi Ya, Sailor (Univ.)	99.5%
WASHINGTON, D. C.—Earle, 1st week (SA) Vaudeville	146.2%
WASHINGTON, D. C.—Earle, 2nd week (SA) Vaudeville	98.5%

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*Advanced admissions, road show, premiere only.

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HAPPY LAND (20th-Fox)

First Reports:

Total Gross Tabulated	$88,500
Comparative Average Gross	$83,800
Over-all Performance	105.5%

BALTIMORE—New, 1st week	100.0%
BALTIMORE—New, 2nd week	95.0%
BOSTON—Paramount (DB) Dancing Masters (20th-Fox)	116.0%
BOSTON—Fenway (DB) Dancing Masters (20th-Fox)	83.0%
CINCINNATI—RKO Capitol	100.0%
CINCINNATI—RKO Lyric, MO, 1st week	100.0%
CLEVELAND—Palace (SA) Milt Britton's Band, Bert Wheeler, others	115.0%
OMAHA—Paramount	100.0%

Ask Ceiling on Canadian Theatre Music Licenses

The Canadian Musical Protective Association will petition a Dominion Copyright Appeal Board January 6 to restrict the combined annual music license fees for theatres to 70 per cent of 1943 charges. It will argue that the Government ceiling on admissions should be extended to the music costs.

The action was interpreted at Toronto as an effort to forestall an increase in total theatre fees by the granting of collection rights to the American Performance Right Society. Royalties paid to the Canadian Performing Right Society would also be restricted to the 70 per cent maximum, if the order is granted.

"This Is the Army" Given Final Advance Premiere

Warners' "This Is the Army" had its last advanced price premiere last week in the DeWitt Theatre, Bayonne, N. J. The picture received 130 such openings. From the one in Bayonne more than $7,500 was taken for the Army Emergency Relief Fund.

The Interstate circuit of Texas last week presented $107,841 to the Fund, representing admissions and contributions by patrons, and a 10 per cent rental refund of $14,106 from Warners.

Open Terminal Theatre In Cincinnati Station

The 150-seat Terminal theatre, located in the Union Railroad Terminal in Cincinnati, has been reopened by Edward H. Williams, formerly associated with Cincinnati suburban houses, for newsreels and selected shorts, on a daily continuous basis from noon until midnight. To avoid confusion among travelers who may patronize the theatre between trains, the house will operate on "railroad" or Eastern War Time, rather than Central War Time.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

Advertising Trend

The restrictions placed on newsprint has curtailed newspaper space and publicity in certain areas to such an extent that showmen have been looking elsewhere for means of publicizing their attractions.

During the past few months there has been a strong trend towards radio advertising by theatremen in general.

In many of the larger cities through the New England states, including the New York metropolitan area, theatres have been steadily increasing or revising their budgets to allow for more radio time. In the midwestern section of the country, circuits are reserving time on local stations for theatre announcements and yearly contracts are not uncommon.

Several months ago, Bill Hoyle, advertising director for the Lichtman theatres, in Washington, D. C., made a personal survey of the effectiveness of radio advertising for his situations. He was convinced that the radio announcements were actually reaching 75 per cent of the circuit's patrons.

Since then, his personal enthusiasm for radio has been responsible for a large increase in the circuit's allowance for this form of promotion. Hoyle believes that his theatres weekly use a record number of broadcasts for houses which play subsequent run product. As many as 80 spot announcements and four 15-minute special programs have been used to exploit a single attraction.

There are some managers who have avoided buying time on stations because they have been able occasionally to promote a few free announcements. They feel that, if they do buy time, they may be unable to effect tieups with the station. Since promoted time cannot be the most desirable periods of the day, we are inclined to disagree with this reasoning.

Free newspaper publicity has usually been given in ratio to the amount of paid space a theatre takes. It is therefore logical to assume that the local station management would be more favorable to promotions if the theatre were a regular advertiser.

△ △ △

1944 will mark the beginning of the Round Table's 15th year of service to showmen in the industry.

Indicative of the spirit of mutual aid upon which the Round Table was founded and has continued to operate throughout the years, is a letter we have received from Lige Brien, manager of the Kenyon theatre, Pittsburgh.

Lige has been a regular contributor to these pages and his promotions, at times, have undoubtedly helped other members. Lige writes:

> **"I guess right now a large number of new managers are entering the field . . . I am sure they find that they can glean valuable information from the Round Table.**
>
> **"I always plug the Round Table to all the men, new and old, and tell them what great results it has secured for me."**

Actor vs. Manager

The war has certainly been instrumental in diverting the talents of some fine showmen. Consider the case of Gene Stufenroth, former manager of the Fox theatre, in Burlington, N. J. Gene migrated to California, where he got a job on the night shift at a Lockheed plant building Flying Fortresses.

Suddenly—he doesn't explain just how—Gene found himself back in theatre business as an actor (on the day shift) with an agent and all the trimmings. He has played in bits and small parts in ten pictures so far, and hopes to land a contract some day with one of the studios.

Because of a resemblance to Putzi Hanfstaengel, former intimate of Adolph Hitler, Gene has been "typed" as a Nazi and expects to land a part in Spencer Tracy's forthcoming picture, "The Seventh Cross."

Gene writes: "Although I make more money in one week, acting, than I did as manager, I get my biggest thrill watching those big 'Forts' come off the line at Lockheed and take to the air."

Apparently, the thrills of running a theatre or putting over an exceptional promotion have already been lost to Gene.

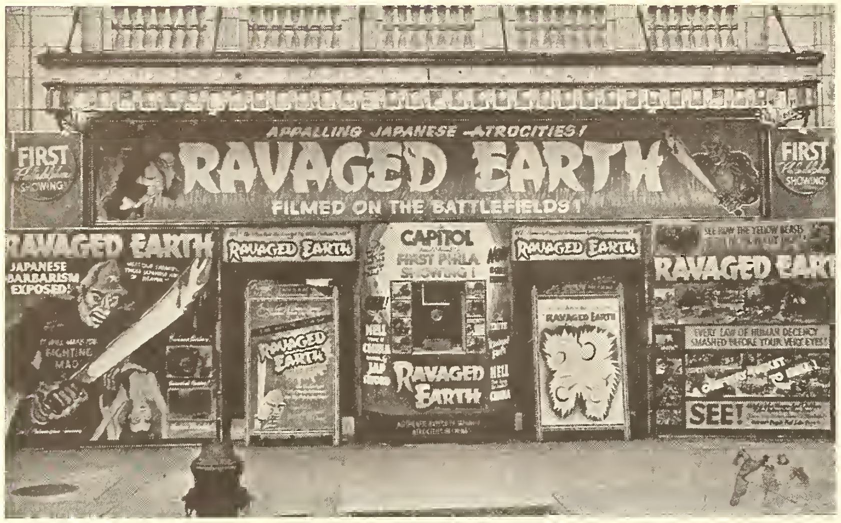
△ △ △

Harry Botwick is another Round Tabler who put over a full-page co-op. Harry's tieup was for "Women at War" at the State, in Portland, Maine. The page contained scene stills from the picture and listed an Honor Roll of all young women in the area serving with the WAC.

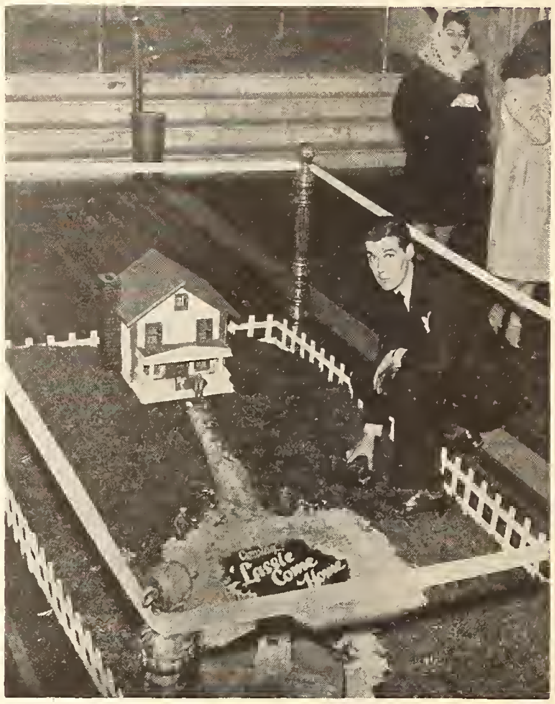
The unusual part of his promotion is the fact that this is believed to be the first time that a full page was promoted on a short subject.

—*CHESTER FRIEDMAN*

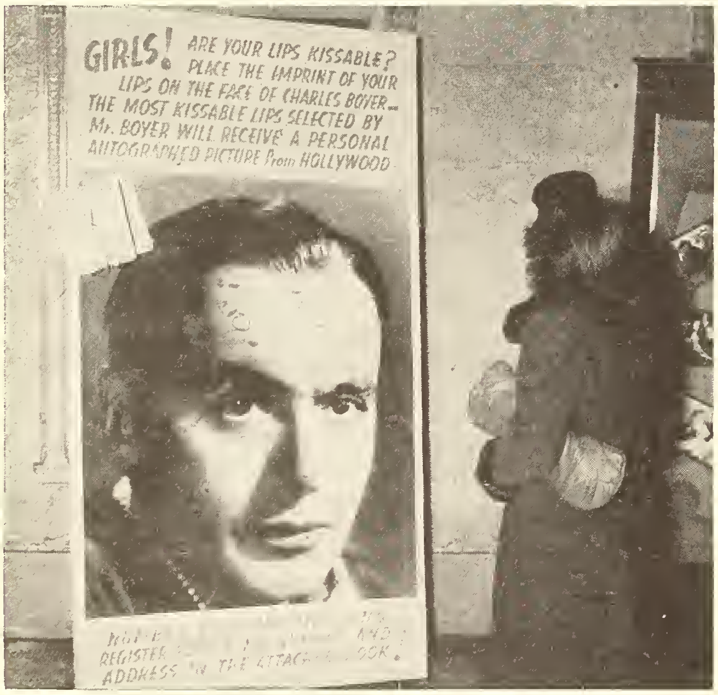
DEVICES WITH APPEAL


APPALLING JAPANESE ATROCITIES!
RAVAGED EARTH
FILMED ON THE BATTLEFIELDS!
FIRST Philadelphia SHOWING
CAPITOL FIRST PHILA SHOWING!
RAVAGED EARTH
JAPANESE BARBARISM EXPOSED!
SEE!

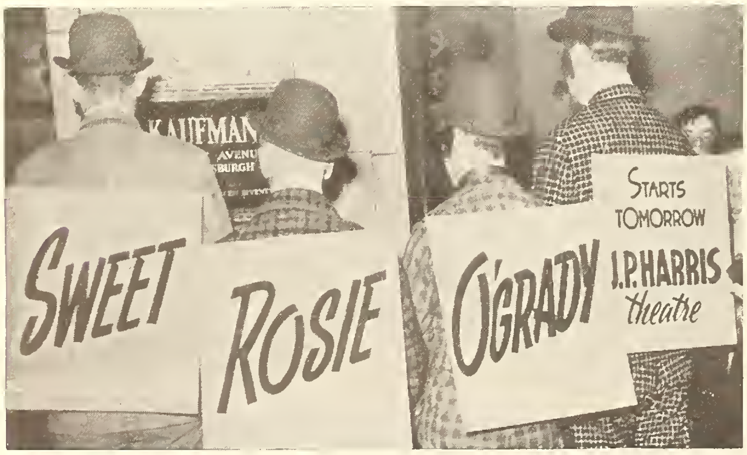
This "blood and thunder" front was part of Charlie Ramb's campaign for "Ravaged Earth" at Warners' Capitol theatre, in Philadelphia. Al Plough, circuit district manager, aided with the exploitation for the attraction.


Lassie Come Home

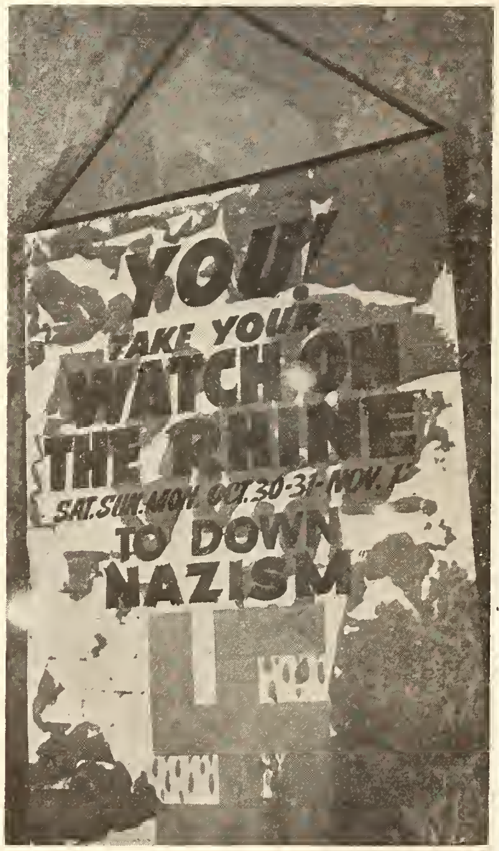
Assistant manager Bob Carney of the Loew Poli, Bridgeport, Conn., conceived and executed the above lobby display for "Lassie". Title appears on mirrored pool.


GIRLS! ARE YOUR LIPS KISSABLE?
PLACE THE IMPRINT OF YOUR LIPS ON THE FACE OF CHARLES BOYER—
THE MOST KISSABLE LIPS SELECTED BY Mr. BOYER WILL RECEIVE A PERSONAL AUTOGRAPHED PICTURE From HOLLYWOOD
REGISTER ... ADDRESS IN THE ATTACHED BOOK

An unusual lobby device used by manager W. J. Woodard, of the Roxy, Atlanta, for "Flesh and Fantasy". Boyer's picture was covered with lip imprints of enthusiastic girls desiring his autographed photo.


SWEET
ROSIE
O'GRADY
STARTS TOMORROW
J.P. HARRIS theatre
KAUFMAN

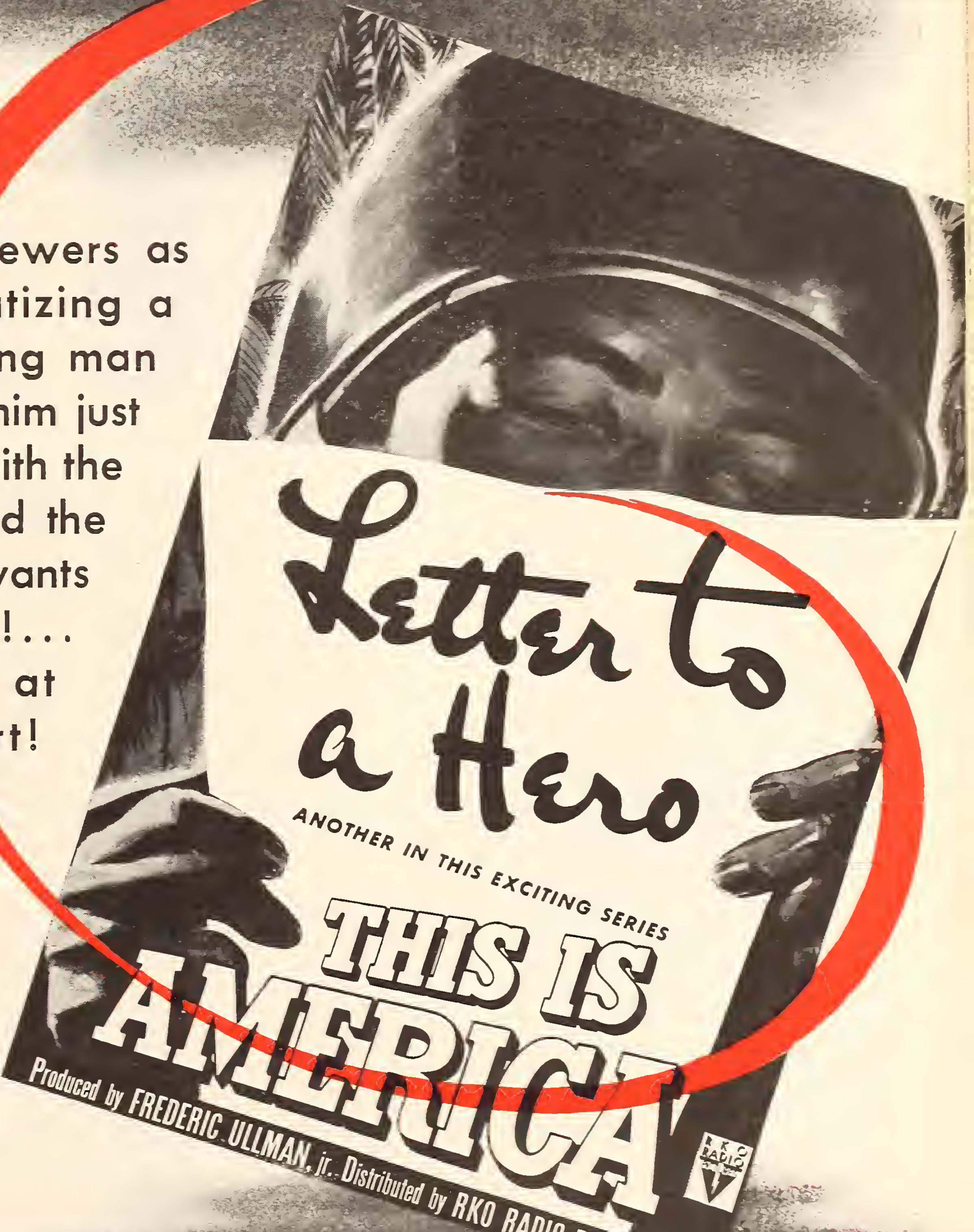
Jim Lindsay and Ken Hoel put on a musical ballyhoo with this barbershop quartette to exploit "Sweet Rosie O'Grady" at the Harris theatre, Pittsburgh.


YOU!
TAKE YOUR
WATCH ON
THE RHINE
SAT. SUN. MON. OCT. 30-31-NOV. 1
TO DOWN
NAZISM

At the Park, Brooklyn, Al Hatoff pasted this 40 by 60 to the sidewalk in front of the theatre, plugging "Watch on the Rhine".

worthy of co-billing with *any* feature!

Hailed by previewers as TOPS! . . . Dramatizing a letter to a fighting man overseas, telling him just how things are with the folks he loves and the home places he wants to come back to! . . . Aimed straight at America's heart!


Letter to a Hero
ANOTHER IN THIS EXCITING SERIES
THIS IS AMERICA
Produced by FREDERIC ULLMAN, jr. Distributed by RKO RADIO PICTURES, INC.
RKO RADIO

A New Two-Reel Release Every Four Weeks

Promotes Unique Stage Contest For Army vs. Navy Jitterbugs

WED. NIGHT NOV. 24
On Our Stage
WED NIGHT NOV. 24
ARMY VS NAVY
JITTERBUG
CONTEST
WED. NIGHT NOV. 24
Yeah man! EVEN THE JEEPS ARE JIVIN'... WHEN UNCLE SAM'S SERVICES SWING AND GET HEP WITH A HOST OF U.S.Oh.Honeys FROM THE VAN DUZER CANTEEN
MUSIC HOT'N SWEET RIGHT ON THE BEAT
WAR BOND PRIZES
WEISSGLASS Gold Seal DAIRY CORP.
Speedy THE GOLD SEAL MILKMAN Says I'LL BE SEEING YOU AT THE SOLDIERS AND SAILORS JITTERBUG

A novel Army vs. Navy Jitterbug Contest was recently promoted by Edgar Goth, director of advertising and publicity for the Fabian Staten Island theatres, in New York.

A merchant sponsored the contest, which was staged at the St. George theatre, and paid all costs incurred by the theatre including the prizes.

Goth tied up with Servicemen's Centers to secure contestants, and made announcements at dance halls and night spots. Army posts and Naval bases also provided representatives. Beginning two weeks in advance of the date, Goth planted stories and photos of entrants in the local newspapers.

A giant setpiece was placed in the lobby well in advance. The setpiece and the cost of six trailers which were run by the other Fabian theatres was paid for by the sponsor, who likewise provided music, stage setting and cash for the prize Bonds.

Canteen bulletins carried notices on the contest. The program was booked with "Hi'ya Sailor" and "Doughboys in Ireland," and advertised as "3-Star Spangled Attractions on 1 Big Show."

Boyle Has Local Store Tieup for "DuBarry"

Manager Joseph Boyle of the Poli-Broadway theatre, in Norwich, completed a highly successful campaign on his recent showing of "DuBarry Was a Lady." It included a co-op ad with a local department store on the return of old records for guest tickets to see "DuBarry Was a Lady" and very attractive lobby displays made up of a 40x60 and two 30x40 colored blow-ups a week in advance of the showing. A sheet music and record window display was promoted with a local department store. 15,000 heralds with appropriate copy on the film and with a special "Friday the 13th" angle were distributed and caused a great deal of favorable comment.

Juvenile Delinquency Tied to "Crime School"

Ed Muehlman, manager of Warners' Stanton theatre, Philadelphia, made much of public interest in the problem of juvenile delinquency in promoting the opening of the "Crime School" reissue. Cards on the picture were distributed in tap-rooms, poolrooms, boys' clubs and other places throughout the city frequented by youth. In addition, 400-line opening day advertisements in offset were used and window and other display signs.

Grocery Chain's Tieup Plugs "My Kingdom for a Cook"

A chain of 48 grocery stores was tied up by Bud Freeman of the Rockland theatre in Philadelphia to help sell "My Kingdom for a Cook." The chain sponsored a cooking school on the stage for the first matinee performance every day during the engagement and backed up their interest in the tieup with a widespread promotional campaign.

The stores plugged the cooking school demonstration and the picture for a full week on station WFIL, used package inserts, 200 window and counter displays and broke full-page ads the day before opening. The cooking classes themselves were handled by a nutrition expert and three assistants and lasted for a full hour. The food editor of the Philadelphia *Evening Bulletin* was a guest speaker. Ten baskets of food were given as door prizes every day and all women attending the matinees received recipe books.

Various Gags Highlight Mink's "Mr. Lucky" Date

Numerous gags were the order of the day to usher in Max Mink's date on "Mr. Lucky" at the RKO Fordham theatre in New York. One stunt which brought plenty of attention from the customers was the planting of a member of the staff on a cot in front of the box office. A tie-in card alongside read: "I'm prepared to sleep here tonight. I want to be the first in line to see," etc. Another street stunt consisted of members of the staff carrying individual four-foot cut-out letters of the title. The girls were instructed to take scrambled positions with the letters and at crowded sections correctly align themselves to spell out the title. An inquiring photographer gag was also used effectively.

For inside attention Max announced that there were a number of passes to the picture under certain seats in the theatre. At a given signal the house lights were put on and the search began. For a contest angle, Mink offered guest tickets to those who could submit the largest list of six-letter words from the title. Following one of the more hilarious scenes from the picture, where Cary Grant is shown taking a knitting lesson, Max through a tieup with one of the knitting stores in his neighborhood, planted a lad in the window knitting away industriously. Card alongside was tied directly to the date.

Marine Anniversary Celebrated With "Guadalcanal" Opening

Lou Cohen of Loew's Poli, in Hartford, for the opening night of "Guadalcanal Diary" arranged a celebration of the 168th anniversary of the Marines to be held on stage. Presentation of the colors was arranged together with speeches by civic officials and the Mayor, the induction of three women marines, radio, newspaper and photographers' tieups. Special features were landed in the papers together with photos of the inductees.

A Marine recruiting booth was set up in the lobby of the theatre for five days prior to the opening and Lou also promoted co-op ads with leading department stores to observe the anniversary. Five thousand heralds were distributed and the news company trucks were bannered with "You've read 'Guadalcanal Diary,' now see the film at," etc., etc. Station WNBC sponsored a quiz with guest tickets going to winners. Spot announcements were also landed here.

Offers Cook in Novel Contest

Luke Gring, manager of the Keswick theatre, Philadelphia, attracted wide attention to "My Kingdom for a Cook" in offering the services of a cook to the patron holding the lucky number in a cooking contest staged. The cook's services were donated for a full week to the winner, Gring tieing in with a neighborhood cooking school for the showing.

Taylor Lands Full Page Co-op

Ben Taylor, manager of Warner Brothers Broadway theatre in Lawrence, Mass., followed the suggestions offered in the pressbook to line up a solid full page of cooperative advertising for "The Heat's On".

The Selling Approach
ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

GOVERNMENT GIRL (RKO Radio): This fast moving comedy has a number of angles that will provide opportunity for good publicity breaks. Olivia De Havilland is popular and Sonny Tufts will be remembered by the women fans for his recent protrayal of "Kansas" in "So Proudly We Hail." Ads and lithos are refreshing and attractive, stressing the comedy and romance. The six-sheet can be used as a good lobby stunt by mounting the figures of the two stars embracing. Cut out De Havilland's face and invite the ladies to see how they look in Sonny's arms. Set a mirror opposite the display to carry out the idea. Two of the principals in the picture have to postpone their honeymoon because they are unable to obtain hotel accommodations. This can be worked into a hotel tieup stressing reservations in advance. A contest is also suggested by this situation along the lines, "What is the strangest experience you ever had in a hotel?" Use the furniture store tieup with girl sleeping on a bed in the window and card stating, "Quiet—war worker resting—you are sure of sweet repose with an ABC mattress—See 'Government Girl,' etc." You may be able to arrange a radio talk with a local girl who has distinguished herself in government work. Another lobby stunt is the peep box with stills inside and captioned, "See what goes on in a government girl's office, etc."

THE GANG'S ALL HERE (Twentieth Century-Fox): This musical lends itself to all the well-known tieups with music shops, orchestras, etc. Carmen Miranda is in the cast, and suggests a rhumba contest as a special stage attraction. Added contestants and interest can be stimulated by contacting service men's canteens and camps. Benny Goodman and his orchestra will pave the way for radio tieups featuring recordings of the band, with a few guest tickets to listeners who identify the selections. Lithos are very good and can be adapted to mechanical displays for lobbies and marquees, with recordings played as extra attention-getters. Try to promote a newspaper contest to locate the largest family in town with members in service or defense work, and offer a prize to the winner. Don't neglect to sell the songs in the attraction, which include: "The Polka Dot Polka", "No Love, No Nothin' ", "A Journey to a Star", "Paducah", "The Lady in the Tutti Frutti Hat", "Minnie's in the Money," "You Discover You're in New York".

Paramount Issues Manual on "For Whom the Bell Tolls"

Paramount has completed the press book for "For Whom the Bell Tolls" and has made it available to theatres which have the picture booked.

The press book is an impressive 64-page manual designed to aid exhibitors in every type of operation. It comprises the best ideas and campaigns which have been tested and proved in numerous key cities since the world premiere of the picture last July, at the Rivoli theatre, in New York.

The manual was compiled by Hal Danson, assistant advertising director for Paramount and his staff with the cooperation of the advertising, publicity and exploitation staffs under Robert M. Gillham.

Helmets on News Carriers Exploit "Guadalcanal"

Joe Samartano, manager of Loew's Poli-Palace, in Meriden, Conn., had all local news carriers wear "Guadalcanal Diary" helmets to plug the opening of the picture at the theatre.

A special announcement story on the opening broke in the *Journal* in advance and special readers and art were planted in both the *Journal* and the *Record*. Five-column co-op ads were obtained from the New Departure Ball Bearing concern and spot announcements were broadcast to 10,000 employes of the firm.

Joe had 1,000 heralds on the attraction distributed at factory gates and used a ballyhoo man carrying placards about the downtown streets. An early-bird show was put on at 9 a.m. to accommodate war workers.

Revives Old Devices to Exploit "It Ain't Hay"

Boyd F. Scott, manager of the Granada theatre, Springfield, Mo., revived some old exploitation gags to plug his booking of "It Ain't Hay."

Four days in advance of the playdate, Boyd displayed a showcase filled with popcorn on the sidewalk, bannered, "Just some of corn left over from the gags in, etc."

Saturday before opening, an usher wearing outlandish costume paraded the downtown section doing "crazy" stunts. The usher bore a placard reading "If you think I'm crazy, wait till you see, etc."

King Breaks Dailies in Boston

Red King, publicity director for the RKO Boston, in Boston, broke several stories and photos in the local dailies in conjunction with Ann Corio's appearance there, recently. One paper featured an article on page one.

Theatres Plan Special Shows New Year's Eve

With theatre business at peak levels, and the entertainment public obviously determined to have a good time at any price, exhibitors and managers everywhere, are hoping for record grosses New Year's Eve.

First run houses and all downtown theatres are booking special stage and screen attractions, with many going in for reserved seat performances at midnight.

Outlying and neighborhood theatres are expecting their regular patrons to leave local vicinities for the excitement and competition offered by the more fortunate houses located in the downtown area.

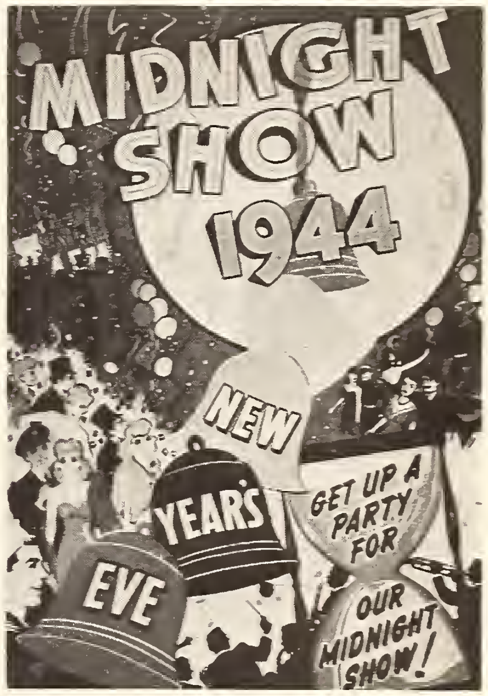
The United Detroit circuit will repeat last year's policy which proved very successful. The U. D. houses will start the evening festivities at five o'clock with "Whooppee Shows," running two or three complete performances at each theatre.

The Michigan and the Broadway Capitol will alternate the same stage show at three successive performances. The latter house will clear out before midnight for a reserved seat engagement, the former will run continuous throughout.

In Dallas, downtown theatres will run midnight shows with many of the neighborhood houses closing at the regular time. Louie Charninsky, manager of the Capitol, reports that he will run a "late show," keeping the box office open until 11 p.m.

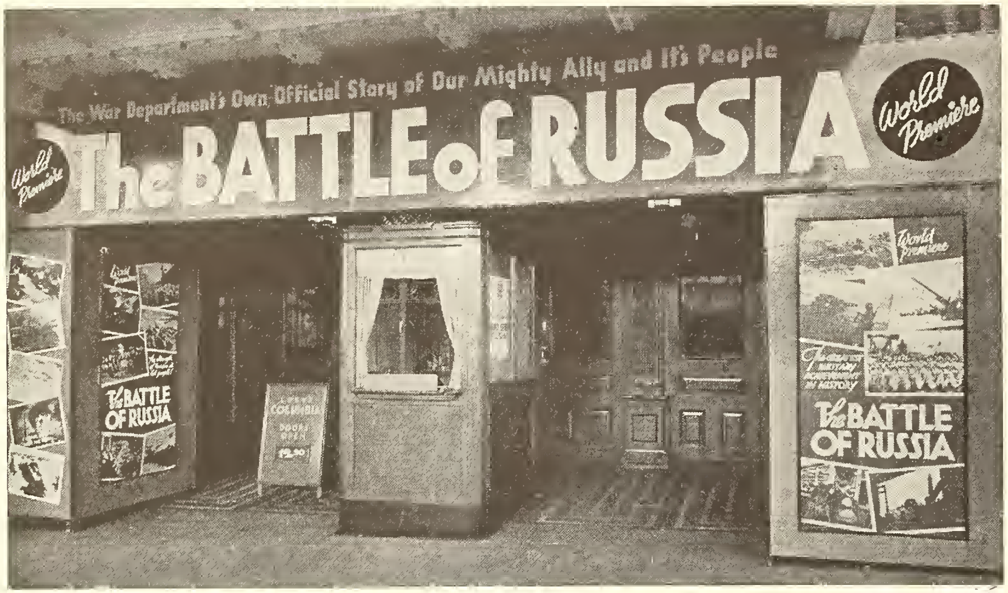
The Loew' circuit houses throughout the country will run midnight shows excepting a few in the New York Metropolitan area which will have "late shows".

RKO circuit houses in New York are all running midnight performances, featuring Frank Sinatra in "Higher and Higher".



A. I. Darman, of the New Park, Woonsocket, uses a National Screen poster to sell his New Year's Show.

Screenings Precede "Battle of Russia" in Washington



Reni Newsphoto Service

False front designed by Jesse Pulcipher for "The Battle of Russia" at Loew's Columbia theatre, in Washington, D. C. Photos and lithos were used.

Two invitational screenings preceded the regular opening of "The Battle of Russia" at the Loew Columbia theatre, in the nation's capital. The screenings were part of a campaign arranged by Jesse Pulcipher, acting advertising director for the Loew theatres in Washington.

The screenings were attended by Russian and American dignitaries and military officers, and resulted in advance publicity stories in the news columns. A total of almost 3500 lines of free publicity and art was obtained for the picture, which included lineage in weekly publications.

The attraction was plugged through spot announcements on six radio stations, and an identification contest was arranged with WOL wherein guest tickets were awarded to listeners who identified Tschaikowsky numbers.

Trailers and lobby displays were exhibited at Loew's Palace and Capitol theatres, and 200 window cards were distributed in prominent spots.

Six-Sheets Pasted to Floor by Stickles

Mollie Stickles pasted two six-sleets to the floor of the lobby at the Strand Theatre, Waterbury, Conn., to advertise the showing of "Victory Through Air Power."

Two thousand color tabloids were distributed by ushers garbed in pilot's coveralls and helmets. Three book window displays were obtained and a library covered an entire wall with photos and a 30 by 40 on the attraction. A thousand global maps were distributed in high schools.

A three-day contest was planted in the *News* and the *Democrat* ran a special two-column art feature. 40 by 60 displays were placed in the lobby, and concessionaires at nearby Hamilton Park exhibited placards.

Mollie also obtained free radio plugs from friendly merchants on their radio broadcasts and posted notices at nearby defense plants.

Ties Theatre Anniversary To "Salute to the Marines"

Eddie Forrester, of the Des Moines theatre, in Des Moines, Iowa, built his campaign for the opening of "Salute to the Marines" at the Des Moines and Roosevelt theatres on the fact that the opening was the tenth anniversary of the Marine Corps.

An appeal in the *Evening Tribune* for parents of Marines to bring pictures of their sons to the theatres brought over 400 pictures that were prominently displayed in the windows of six business houses of the city during the play dates. Uniforms of Marines were on display at the theatre, and the mayor proclaimed the opening day as "Flag Day."

On the opening night, the governor's aid, Jay Richter, spoke from the stage, on which were grouped 12 Marine flying instructors from the Ottumwa, Iowa, naval base, and the color guard of Marine Reserves attached to the Des Moines headquarters. A ten-minute colorful prologue preceded the picture.

Ties "Sahara" to Dimout End

When the dim-out was lifted in Boston, Joe Longo of Loew's State theatre was quick to take advantage of the return to normal lighting by rushing through with 200 special tack cards that read: "Now that the dim-out has been lifted everybody can see blazing "Sahara" at Loew's State theatre!" Humphrey Bogart and other credits were added to the card which was printed red on yellow and got considerable comment.

Dog Recruiting Booth In Lobby Heralds 'Lassie'

To officially open the "Dogs for Defense" recruiting booth in the lobby of Loew's Century, in Baltimore, in conjunction with "Lassie Come Home," Gertrude Bunchez arranged for the presentation of an autographed copy of the book to a local boy chosen to represent Roddy McDowall. On the opening night, members of the Dog Owners Training Club of Maryland appeared on the stage, at which time various breeds of canine were shown by their masters. Bookstores came through with effective displays; special radio programs were arranged and libraries and department stores also came through with displays.

In connection with "Johnny Come Lately," Gertrude landed a contest which was tied to the Third War Loan Drive. The first prize of a one-hundred-dollar Bond was awarded to the individual turning in the largest amount of coins for their Bond; the second prize in the same amount going to the person who turned in the rarest coin. The purpose of the contest was to get all uncirculated coins into the market and to increase the sale of Bonds.

Since the War Manpower Commission was making a consistent effort to get women into the local war plants, for her date on "Swing Shift Maisie" Gertrude arranged with them and Station WCAO for a 15-minute broadcast, interviewing an executive of the Commission and asking women to become the "Swing Shift Maisies" of Baltimore. The broadcast was gratis and went on the air the opening day of the attraction.

Tank Street Ballyhoo Helps Sell "Sahara"

George Balkin, manager of Warners' Stanley theatre, Philadelphia, used an exact replica of the Army tank featured in "Sahara" as a street bally for the opening of the picture. On opening day, a broadcast was arranged from the tank, located in front of the theatre, with Betty Hurd, movie commentator on WCAU, interviewing Major Disney, of the Tank Ordinance Division of Philadelphia.

A tie-in with the United News Agency had 20 trucks carrying elaborate side posters calling attention to "Sahara" as the Red Book picture of the month. In addition, department and men's clothing stores devoted display windows to Army equipment tieing in with the picture. A heavy newspaper and radio campaign rounded out the promotional program.

STILL TIME TO ORDER THOSE
FILMACK
SEAT SELLING SPECIAL CHRISTMAS and NEW YEAR'S EVE TRAILERS
SHOWMEN'S CHOICE from COAST TO COAST
FILMACK TRAILER CO. 1327 S. WABASH AVE., CHICAGO, 5 ILLINOIS

64-THEATRE PREMIERE FOR "HAPPY LAND" IN IOWA

Statewide Ad Campaign; Radio and Publicity Stories Are Abundant

A new precedent was established and some old ones were broken with the simultaneous opening of "Happy Land" at 64 theatres in Iowa.

Ralph Branton, general manager of the Tri-States circuit, waived clearance on subsequent run houses in order to permit other Iowa theatres, both circuit and independent operations, to day and date the attraction with 26 theatres of the Tri-State organization.

The advertising campaign was sparked by Dale MacFarland, publicity director for the Tri-States circuit. Jules Fields, assistant exploitation director for 20th Century-Fox, traveled to Iowa to aid in the unique campaign which preceded the multi-premiere.

Beginning two weeks in advance, fifteen radio stations in the state hooked up into what amounted to a private network. Typical was Station KRNT, Des Moines, whose record schedule of spot announcements was topped by Betty Wells' daily broadcast. Miss Wells has a wide listening audience in the state. She devoted her 15-minute program to reading from the book, "Happy Land."

Bob Burlinghame, one of the more popular news commentators, broadcasting over WHO, was featured on a special "Happy Land" program built around the story and given a civic event flavor.

In every city and town where the premiere was shown, a contest was conducted by radio and newspapers to find the "Ideal Service Parents." The contest asked for nominations for parents who contributed the most to the war effort and it was required that they have a son or daughter in service. The prize offered to the winning couple was an all-expense trip to visit their son or daughter if either were stationed in the United States.

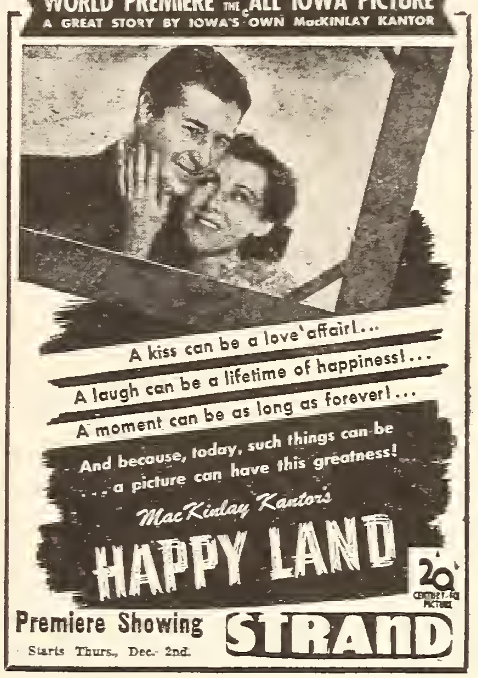
Fine Newspaper Breaks

Editorials, first-page stories and featured items appeared daily in practically every newspaper in the state. On Sunday before opening, a full-page cooperative ad appeared in the Des Moines *Register* and *Tribune* announcing the all-state premiere and listing the 64 theatres which were participating.

The premiere was tied in to the War Bond drive through full-page co-op ads which appeared in 24 papers. These ads featured picture art and credits and were incorporated into the slogan: "Keep Iowa 'Happy Land'—Give War Bonds as Christmas Gifts."

A few days before the opening, Webster City, Iowa, paid homage to its favorite son, MacKinlay Kantor, author of the book, in civic ceremonies and at a luncheon tendered by the city's most prominent citizens.

All of the theatres which participated in the premiere, used teaser ads starting seven days in advance. The same ads were used in each city and town with the individual theatre sig. and a personalized slup incorporated, as: "Sioux City Sees It First"; "It Might Have Happened in Davenport," etc.



WORLD PREMIERE OF THE ALL IOWA PICTURE
A GREAT STORY BY IOWA'S OWN MacKINLAY KANTOR

A kiss can be a love affair!...
A laugh can be a lifetime of happiness!...
A moment can be as long as forever!...
And because, today, such things can be . . . a picture can have this greatness!

MacKinlay Kantor's
HAPPY LAND
20 Century-Fox Picture

Premiere Showing
Starts Thurs., Dec. 2nd.
STRAND

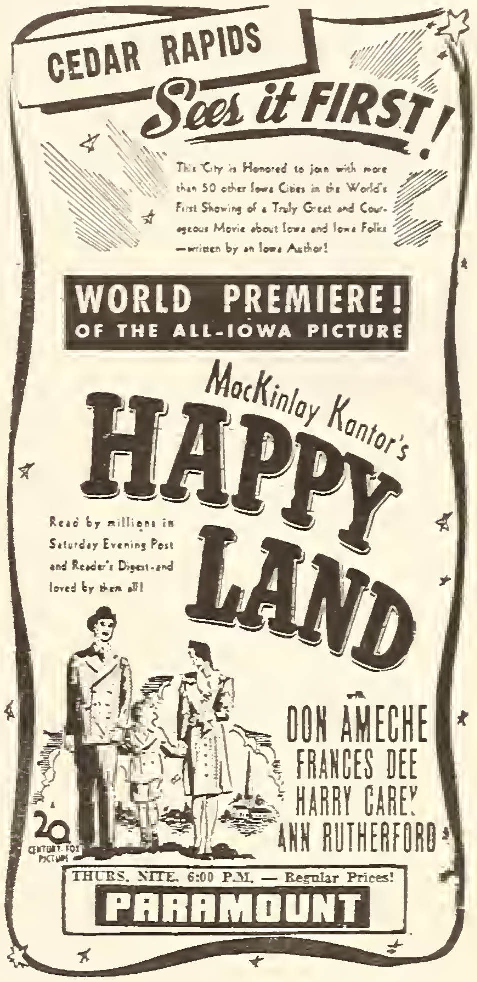
Two of the advance advertisements which heralded the 64-theatre world premiere of "Happy Land". Throughout the campaign, all of the ads were used concurrently in each city.

The campaign was highlighted by individual promotions by managers of the various theatres. At Des Moines, Ed Forrester, manager of the Des Moines theatre arranged special stage ceremonies and events on the night of the opening. Lieutenant Governor Robert D. Blue, of Iowa, and MacKinlay Kantor made personal appearances which resulted in added publicity. Forrester also had the author, who is a member of the national Boy Scout council, interviewed by members of the Boy Scouts, Air Scouts and Sea Scouts and broke the papers with feature stories and art.

Rennie Has Lobby Broadcast

Orville Rennie, manager of the Paramount, Cedar Rapids, had a special broadcast from the lobby, on opening night over Station WMT. This station also sent a mobile unit to Webster City, birthplace of MacKinlay Kantor, where recordings were made of interviews with friends and relatives of the author. These discs were later used on broadcasts from other cities.

Rennie sold a block of 700 tickets for the Cedar Rapids premiere to a local druggist. The civic-minded merchant mailed them with letters of endorsement for the picture to every local doctor and professional man in the city, even sending them to competitors. The tickets were also given to high school students who qualified with high marks in their studies.



CEDAR RAPIDS
Sees it FIRST!

This City is Honored to join with more than 50 other Iowa Cities in the World's First Showing of a Truly Great and Courageous Movie about Iowa and Iowa Folks —written by an Iowa Author!

WORLD PREMIERE!
OF THE ALL-IOWA PICTURE

MacKinlay Kantor's
HAPPY LAND

Read by millions in Saturday Evening Post and Reader's Digest—and loved by them all!

DON AMECHE
FRANCES DEE
HARRY CAREY
ANN RUTHERFORD
20 Century-Fox Picture

THURS. NITE, 6:00 P.M. — Regular Prices!
PARAMOUNT

Leaflets "Bomb" Charlotte For "Bombardier"

Earl Holden, manager of the Imperial theatre, Charlotte, N. C., effected an unusual tieup in conjunction with the engagement of "Bombadier."

The local squadron of the Civil Air Patrol flew over the downtown area of the city and "bombed" the section with thousands of leaflets heralding the Third War Drive and the picture. A squadron of Army Air Corps P-39s followed them engaging in low-altitude, precision flying, etc., which added to the excitement and color.

On the same night, the members of the CAP formed a line of parade through the main streets to the theatre where they were guests of the management to see the picture.

Rosenthal Ties "Top Man" To Local Election

The day after the re-election of Mayor Jasper McLevy, Morris Rosenthal at the Majestic, in Bridgeport, as an advance teaser on the Donald O'Connor picture took a two-column display ad which was tied in with copy: "Bridgeport congratulates Two Top Men. Mayor Jasper McLevy as Mayor of Bridgeport and Donald O'Connor starring in," etc., etc.

PERSONALS ON SHOWMEN

Veteran of World War II Sees Future in Theatre

Gilbert Raymondie, former naval officer, is now assistant manager at the RKO Fordham theatre in the Bronx, after concluding eighteen months in service. He saw action with the Atlantic convoy patrol. Mr. Raymondie's honorable discharge resulted from a minor physical disability. Similarly, Gilbert is a veteran of stage and theatre. While attending college he supervised all dramatics and produced and directed many stage plays, including "The Petrified Forest." Raymondie has also acted as master of ceremonies at many theatres and rallies. When time permits Gilbert does work for the Columbia Broadcasting System, his job there involving analysis of radio productions. However, our new Round Tabler's heart lies in the theatre, which he hopes to make a lasting profession.

GEORGE BOWSER has been promoted to division managership in charge of Southern California and Arizona Fox West Coast theatres. B. V. Sturdivant, who has been supervising Northern California, has been named district division manager in that area.

PHIL LAUFER, in charge of publicity and advertising for the Rivoli, N. Y., for the past year, has resigned that post to join United Artists in the handling of publicity and contacting of the daily newspapers.

LOUIS SCHAEFFER has succeeded George Laby, resigned, as manager of the Palace theatre, in Pittsfield, Mass.

ROLLIN K. STONEBROOK has replaced Mrs. Harold Martin as manager of the Omaha theatre in Omaha. Stonebrook was assistant manager of the Paramount theatre in Omaha when it opened years ago.

DAVID WEINSTEIN, managing director of the Studio theatre in Philadelphia for the past five years, resigned to take over the Star theatre in Camden, N. J. Jack T. Weiss, house manager, succeeds him.

EARLE W. CRAWFORD has been named manager of RKO's Capitol in Trenton, N. J.

TOM SANDBERG, owner of the Iowa theatre at Movilla, Ia., has joined the Merchant Marines and sold his theatre to Clarence Mills.

ROBERT LEONARD, formerly manager of Tri-States Hiland theatre in Des Moines, has moved over to manage the Paramount, replacing Bruce Shelton, who left for the Army. Betty Hensler has been appointed manager of the Hiland.

GEORGE PAPPAS is now managing the Indiana theatre in Indianapolis, Ind.

HAPPY BIRTHDAY

December 12th
Joseph Ehrlich
Charles Wheland
Maurice Sidman
Paul W. Hiltner
J. Fred Crosson
J. Remi Crasto

13th
Oran Cohen
Fred Spinelli
L. G. Tewksbury
J. Francis Stein
Earl D. Smith
M. C. Roskopf
Howard R. Cohn
Gerson Nadell
Wilford Sklar
Jeppe M. Thomsen

14th
Red E. Hamlin
Burton Hoffman
Wayne Hawkins
Larry Levy
William Cherry
Louis E. Piret

December 14th
L. E. Berry

15th
William H. Stanley
Ben Reisner
J. A. Pike
Richard Williamson
Edgar Mercy
Les Newkirk

16th
Maurice B. Smith
Robert R. Deitch
Henry Elsnick
William Hellums
James McDonough
Earl Potter
Hubert Trahan

17th
Robert L. Collier
Dennis C. Walls
Nick Rajacic

18th
Donald B. Fiske
Robert L. Alberts
John A. Goodno

MOE ESSERMAN, formerly manager of the Circle, in Indianapolis, has succeeded Pete Bathory, resigned, as manager of the Lyric. Esserman is succeeded by Earl Rutledge, former assistant at the Indiana.

ROY PIERCE has been appointed manager of the National theatre, in Louisville, Ky.

SYDNEY GROSS has succeeded Phil Laufer as publicity director of the New York Rivoli theatre.

WILLIAM BRERETON has been named director of advertising and publicity for Basil's Lafayette, in Buffalo, and its chain of eight community houses, replacing Gerald M. Westergren, who left for the Army.

CARROLL MICHAEL is now assistant manager at the State theatre, in Miami, Fla., for the Wometco Circuit.

MARY GAFFNEY, member of the Radio City Music Hall publicity department since 1932, transfers to the Center theatre "Stars on Ice" as assistant to Charles Washburn, publicity director.

ROY LEPOVITZ, theatre operator at Madrid and Onawa, Ia., has bought the Rivoli and Lyric theatres at Seward, Neb., from Izzie Kuhl.

GORDON ELDRIDGE is now manager of the Ideal theatre, in Roxbury, Mass.

EARL BRIER has leased his theatre, the Bonaparte, at Bonaparte, Ia., to Leslie Wilson.

OTTO REINKE has sold his Avon theatre at Dysart, Ia., to Frank Partzek, of Dysert.

JOHN SCRABULIS of the Warner Strand, New Britain, Conn., has resigned to join the Merchant Marine.

CHARLES SCHERWIN is now managing the Hippodrome theatre, in Bridgeport, Conn.

HARVEY SMITH is now managing the National theatre, in Greensboro, N. C., replacing Clyde Wooten, who has gone into the Navy.

FRED SMITH has succeeded Barney Feingold as manager of the RKO Alden, in Jamaica. Joseph Tully, assistant at the Richmond Hill, has been promoted to manager, with Sidney Weiner, assistant at the Midway, Forest Hills, moving over to a similar post at the Richmond Hill. Nicholas Sachs, relief manager, has been named assistant at the Midway.

JACK VAN, manager of Warners' Grand, Wilmington, Del., was transferred to the Stanley theatre, in Atlantic City, succeeding James Ricci, who entered the Marines. Roy Sullendender, manager of the Palace, goes to the Uptown in that city to replace Ben Blumberg, who entered the Army.

ARMED FORCE VISITORS. Pvt. James Pisapia, former manager of the Harbor theatre in Brooklyn, now house manager of the Moss Hart "Winged Victory" show, drops b for a visit. Honeymooning in New York are Cpl. and Mrs. George Davie. Georg before joining the Canadian Army was at Shea's theatre, in Toronto, Ontario.

Seize Additional Enemy Patents

Several thousands patents owned by nationals of Germany, Japan, Roumania and Hungary, many of them relating to motion pictures and television, have been seized by the Alien Property Custodian, and will be made available for licensing to American concerns.

Included in a list published late last week by the APC, covering patents issued up to our entry into the war, is a Hungarian-owned patent for the production of explanatory titles. Also included are German patents covering an apparatus for photographing quick motion, a scanner for picture transmission, natural color photography, sound record bands, picture assembling apparatus for television receivers, a system for taking cinematographic pictures, switch for controlling lighting circuits of cinematographic apparatus, a device for showing motion pictures, color photography, a diaphragm for sound reproduction, sound reproducing apparatus and a combined cinematographic apparatus and box.

The only Japanese contribution to the list relating to motion pictures is a patent on a photographic device for high speed pictures.

The APC also reported the seizure of all motion picture film in the United States owned by the Instituto Nazionale Luce of Italy and the copyright interests of the Bureau International de l'Editions Mechanique, and those of a number of German music publishers, as well as a number of individuals and associations in various parts of Europe including SACEM, the French authors, composers and publishers association.

Warner Houses Turn to Single Feature Bills

Warner Brothers' circuit of 465 theatres scattered from coast to coast now has more houses on a single feature program policy than any other circuit, with the entire Philadelphia area including 100 houses booking solidly on singles, according to Warner officials. As a result, according to Jack L. Warner, executive producer, the Hollywood Warner studios are pressing to complete a program of 46 short subjects.

With Gordon Hollingshead in charge of production, the major part of company's short subject program has been completed, in five series: Technicolor shorts, featurettes, Melody Master Bands, Sports Parade and Vitaphone Varieties.

On the single feature policy as well as the Philadelphia houses are most of Warner's Albany, Memphis, Washington and Cleveland theatres. According to the company's officials, New England, stronghold of dual features, will continue to have double feature programs in Warner theatres.

Music Hall Presents Usual Holiday Show with "Curie"

The Radio City Music Hall, New York, on Thursday opened its Christmas holiday season with the traditional elaborate stage show, including the "nativity" pageant, to accompany its presentation of MGM's "Madame Curie." The title of the stage show is "Good Cheer." It is produced by Leon Leonidoff, with settings by Bruno Maine. Music Hall officials this week estimated that during the past 10 years, the Christmas programs have been seen by more than 3,000,000.

WE Sets Dividend

A dividend of 50 cents per share on common stock was declared Tuesday afternoon by Western Electric directors in New York. It is payable December 30 to stockholders of record December 23.

Jack Pegler Resigns from Advertising Agency

Jack A. Pegler, long associated with Lord & Thomas, New York, and a vice-president of its successor, Foote, Cone & Belding, leaves that agency as of January 1.

During his 16 years with Lord & Thomas and Foote, Cone & Belding, Mr. Pegler has handled the advertising accounts of RKO Radio Pictures, RKO Theatres and Walt Disney Productions. He has also been, at one time or another during this period, account executive for Paramount Pictures, United Artists Corporation, Radio City Music Hall, and other major motion picture and theatre companies.

Mr. Pegler will take a vacation on his ranch in Arizona before announcing his future plans.

Dismisses Case Against Wisconsin Circuit

District Judge Harvey L. Neelen in Milwaukee last week dismissed the case in which Fox-Wisconsin Theatres, Inc., was charged with violation of a city ordinance which requires that aisles and exits of theatres be kept clear.

The case, first of its kind since the ordinance became effective, came up because police claimed that last New Year's Eve patrons blocked the aisles during the show at the Uptown theatre.

Judge Neelen, in dismissing the case, said that the ordinance was faulty in that it provided for punishment of persons and not of corporations and that no proof was offered by the city that the management had placed the people in the aisles and exits.

Burlesque House Closes

The Jacques theatre in Waterbury, Conn., home of Connecticut's only burlesque show, closed last weekend for a period of three weeks.

Form New Boston Buying Combine

A new Boston buying and booking organization, the Allied Management Company, has been formed by E. M. Loew and a group of unaffiliated New England circuits. It is said to represent approximately 100 theatres.

Sol Edwards, who recently resigned as New England sales representative for Warner Bros., will serve as head film buyer for the new organization. He was with the Warner sales staff for many years, previously serving as sales manager for Educational Pictures and as circuit sales manager in Chicago for 20th-Fox.

Independent operators reported to be participating with Mr. Loew in the new buying organization include Levenson Brothers, Herman Rifkin and the Leiberman Circuit. They have opened offices in the Metropolitan Theatre Building on Tremont Street.

Goldman Case Briefs Filed

Briefs in the $1,350,000 anti-trust suit of William Goldman, independent circuit head, against the Warner circuit and the major distributors, were filed with Judge William H. Kirkpatrick, in the U. S. District Court in Philadelphia, December 7. By previous agreement of the attorneys, arguments on the briefs will be oral with the date to be set later by Judge Kirkpatrick.

Odeon Circuit Buys Theatre

The purchase of the Rio theatre in Ladysmith, B. C., by the Odeon Theatres of Canada, was made known this week by the circuit's general manager, Haskell M. Masters. The theatre was purchased from James Haworth.

The white heat of war-time pressures has *welded together* the ability of Altec Service to meet the technical demands both of the armed forces and the nation's theatres. Equally, Altec's present-day technical knowledge is inevitably welded to the ability to master the processes of future technical change. This is the basic principle on which the continuing usefulness of Altec Service to theatres is to be judged.

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HELP WANTED

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PROJECTIONIST, LOS ANGELES AREA, PART time okay. Call Arizona 35874.

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PROGRESSIVE MANAGER, 11 YEARS' EXPERIENCE will leave small town theatre. Prefer Middle West. Please give full details. Box 1694, MOTION PICTURE HERALD.

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BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thousand, $18.50 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

BOOKS

COMPLETELY REVISED 7TH EDITION OF Richardson's Bluebook of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as host of additional up-to-the-minute text on sound and projection equipment. Order Now! $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, **with diagrams, tables, charts and graphs.** This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

NEW 567 PAGE BOOK ON AIR CONDITIONING. by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

NEW EQUIPMENT

RECHARGEABLE FLASHLIGHT BATTERIES, $2.20; chair expansion bolts, 5½¢; baby spots, $6.95; box office chairs, $6.50; collapsible 36" x 48" beaded screens, $11.50; box office bowl heaters, $9.50; rectifier bulbs, 15 ampere Gordos, $6.95; 6 ampere Westinghouse, $3.95; Nodraft speaking tubes, $5.75; fine quality leatherette, $1.41 yrd.; Suprex carbon savers, 98¢. Winter Sale Bulletin ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

USED EQUIPMENT

358 AMERICAN SEATING BALL BEARING ¾" heavy Keystone inserted panel backs, reupholstered box spring cushion chairs, $3.50 each; 230 American ball bearing fully upholstered padded red figured velour backs, red leatherette box spring cushions, good as is, $4.50 each; 340 Irving 7 ply reupholstered panel back, reupholstered red leatherette box spring cushions, refinished, $5.25. S. O. S. CINEMA SUPPLY CORP., New York 18.

ALUMINUM MARQUEE LETTERS, FIT ADLER, Wagner, etc., 9" standard, 95¢; 9" deluxe, $1.25; 12" deluxe, $1.75; 16" deluxe, $3.95; Powers 6B heavy pedestals, $35; Brandt Jr. coin changers, $119.50; 30 ampere rectifiers with tubes, $99.50; underwriters 2½ gallon extinguishers, reconditioned, $20. Winter Bargain Bulletin ready—get yours. S. O. S. CINEMA SUPPLY CORP., New York 18.

COMPLETE BOOTH EQUIPMENT, SIMPLEX projectors, Operadio sound. A1 condition. C. O. KINTZ, Hillsboro, Wis.

STUDIO EQUIPMENT

LARGE ASSORTMENT COOKE, ZEISS, ASTRO lenses—16mm. recording camera, double system; amplifier; microphone; cables and batteries, 1942 model like new, $995; Bell & Howell 35mm. Eyemo camera, 3 lenses, $1,375; reduction printers, from $750. Send for laboratory and recording lists. S. O. S. CINEMA SUPPLY CORP., New York 18.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

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MORE VOLUME GUARANTEED WHEN USING our popcorn and seasoning. POPCORN CORP., 100 N. LaSalle St., Chicago.

POPCORN MACHINES

SALE GOOD BURCH, ALSO BOOTH MODEL. POP KLINKEL, Albion, Mich.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and an up-to-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

"Courageous Mr. Penn" Opens

The new picture, "The Courageous Mr. Penn," the story of William Penn who in his day was a champion of the rights of man here and in England, will receive its American premiere on December 22 at New York's 55th Street Playhouse.

Pageant for Yeshiva College

Last Sunday the board of directors of the Yeshiva College met at the Hotel Astor, and viewed a religious pageant staged by the production staff of Radio City Music Hall, through arrangements made by G. S. Eyssell, managing director.

FROM READER

ASKS UNITED FRONT TO FIGHT TAX RISE

To the Editor of the Herald:

Mr. Editor, I Object: To the lethargy shown by exhibitors, distributors, and producers in putting up a united front against the proposed increase in admission taxes.

To being sapped into any and every drive, charitable and otherwise. To being classed along with the rest of the industry, as an easy touch by social workers, charitable workers, politicians, treasury officials and what have you.

When I read this morning's paper of the manner in which the Senators excused the race tracks from a proposed five per cent tax, I got mad. Horse racing can't stand a five per cent tax but the motion picture industry can stand an increase of 10 per cent on box office receipts. Why? Because you, Mr. Exhibitor; you, Mr. Distributor, and you, Mr. Producer, haven't guts enough to go out and fight for justice on this tax bill.

Do you remember the kid in school that everyone in the class shoved around? Brothers, that's us.

Mr. Exhibitor, you think you are tough, you think you are a genius. Do you write to your Congressmen objecting to the increase in admission tax?

Mr. Distributor, you of the golden and soothing voice, did you do anything in your high-powered way to stop this discriminatory tax bill?

And you, Mr. Producer, with your millions of dollars, what did you do? Nothing; you go on producing Government propaganda reels and bowing and scraping to any and all Government bureaus. Gentlemen, as one sap to another, let's get tough. Let's be the worm that turned. Let's fight for our rights. Let's stop the proposed increase on admission taxes. Write, wire, see your Congressman.

—SYNDICATE THEATRES, Inc.,
G. Truman Rembusch, Secretary-Treasurer.

WLB Penalizes E. M. Loew For Cutting Salaries

For alleged violation of the stabilization rules in the cutting of wages of projectionists of the Majestic Theatre in Boston, the regional War Labor Board has ordered the Allied Amusement, Inc., an E. M. Loew corporation, to pay penalties in the amount of $1,736.40. The decision, the first of its kind in New England, was announced by Allan A. Tepher, regional attorney, who found that the Majestic Theatre had cut the pay of the motion picture operators from $83 to $55 during June and July. The New England WLB then ordered the penalty.

National Decency Legion Reviews Five Films

The National Legion of Decency this week passed judgment on five pictures. They placed "Madame Curie" and "California Joe" in Class A—Section One—Unobjectionable for General Patronage, the former with reservations. "Pistol Packin' Mama" and "Suspected Person" were listed in Section Two, Unobjectionable for Adults. "O My Darling Clementine" was regarded as Objectionable in Part and placed in Class B.

Calgary Exhibitors Elect P. D. Egan President

The Calgary Motion Picture Exhibitors Association has elected P. D. Egan, manager of the Palace theatre, president. Others elected were A. E. Gold, vice-president; and L. J. Chown, secretary-treasurer. At the election meeting, Roy Chown, retiring president, reported on activities of the past year.

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

ADVANCE SYNOPSES

SHORT SUBJECTS

SHORT SUBJECTS CHART

THE RELEASE CHART

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Desert Song

(Warner Bros.)

Modernized Musical

With Dennis Morgan and Irene Manning singing the Sigmund Romberg score now deeply woven into the fabric of favorite American music, this standby of popular entertainment rides the screen again in new and fabulously Technicolored trappings which include fierce fighting, melodrama in the most modern manner and suspense never possessed by the original. To producer-writer Robert Buckner and director Robert Florey go the credit for putting fiery new wine into the famous old bottle long treasured on memory's shelf.

The date of the story about the masked leader of the singing, fighting Riffs has been moved up to 1939. The hero is now an American piano player and the heroine a French singer. Berlin is now the villain accountable for the mistreatment of the desert tribes. The switch, made for reasons of recent history and international policy, fortifies rather than weakens the plot and takes nothing whatever away from the romance and color of the original.

Produced lavishly, the picture is an eyeful in all its aspects, from the desert backgrounds to the metropolitan interiors, and from the romantically cloaked desert cavalrymen to the contrastingly uncloaked dancing girls. It is also an earful, from the Morgan-Manning rendition of "One Alone" to the ensemble delivery of the Riff song.

The support, led by Bruce Cabot and Lynne Overman, numbers hundreds. The picture is big physically and commercially, and attuned like a fiddle to today's market.

Previewed at the studio. Reviewer's rating: Excellent.—WILLIAM R. WEAVER.

Release date, not set. Running time, 94 min. PCA No. 8600. General audience classification.

Paul Hudson	Dennis Morgan
Margot	Irene Manning
Fontaine	Bruce Cabot
Johnny Walsh	Lynne Overman

Gene Lockhart, Faye Emerson, Victor Francen, Curt Bois, Jack LaRue, Marcel Dalio, Nestor Paiva, Gerald Mohr, Felix Basch, Noble Johnson, Wallis Clark, Duncan Renaldo Fritz Leiber, George Renavent.

The Woman of the Town

(U.A.-Sherman)

Story of "Bat" Masterson

The story of the late "Bat" Masterson, the sheriff who installed law and order in Dodge City and went on to become editor of the New York *Morning Telegraph*, is told with power, conviction and the impact of authenticity in a picture that sends memory scurrying back to "The Covered Wagon," "The Iron Horse" and other giants of the silent-film era for comparison. It is a picture of the Old West—not to be confused with the flow of product referred to loosely as "Westerns"—detailed, documented, full-bodied and full of character, an entertainment of the first order and an attraction commanding admiration of trade and public.

From the point at which "Bat" arrives in lawless Dodge City seeking a job as newspaper reporter, and getting elected sheriff, to the scene in which he buries his gun with his slain sweetheart in the then reformed town's famed Boot Hill, the film maintains a tension seldom held for half that distance. Action, based always on cause and effect, abounds. Pathos provides counterpoint. There is a plentitude of humour. and tragedy. Through it all, the hero is a plain man doing an official job, the woman-of-the-town named in the title is no more nor less than that, and the villain is a plausible, understandable young man instead of 100%-black and unregenerate.

Albert Dekker's portrayal of "Bat" is a masterpiece of deliberate delineation. Claire Trevor's performance as the woman-of-the-town, singing in the church on Sunday morning and in the honky-tonk evenings, is the best of its kind in years. Barry Sullivan, as the headstrong young man opposed to "Bat" both romantically and with regard to law enforcement, establishes himself as a screen personality of ranking proportions. The cast is studded with standouts in the field of supporting players, all adding to the sum of characterization which sets the film apart from its contemporaries in point of realism.

The picture is producer Harry A. Sherman's finest to date. George Archainbaud's direction is distinguished in virtually every sequence. Aeneas Mac Kenzie's script, based on a story by Norman Houston, is a trim and altogether effective document. Lewis J. Rachmil, associate producer, and Dick Dickson, in charge of production, share credit, of which there is plenty, for the production.

Previewed at the studio to some 150 *members of press and profession, who broke a previewing tradition by applauding at conclusion of the screening. Reviewer's Rating: Excellent.*—W. R. W.

Release date, December 31, 1943. Running time, 88 min. PCA No. 9669. General audience classification.

Dora Hand	Claire Trevor
"Bat" Masterson	Albert Dekker
King Kennedy	Barry Sullivan

Henry Hull, Porter Hall, Percy Kilbride, Arthur Hohl, Marion Martin, George Cleveland, Beryl Wallace, Teddi Sherman, Clem Bevans, Eula Guy, Claire Whitney, Herbert Rawlinson, Hal Taliaferre, Charley Foy, Frances Morris, Russell Hicks, Marlene Mains, Dewey Robinson.

Calling Dr. Death

(Universal)

Inner Sanctum

The first film patterned upon the radio's "Inner Sanctum" mysteries, this is alike also in its transmission. There are the same inconclusive psychiatric speculations, the same utter absorption by the characters in their personal lives and mental aberrations, the same dependence upon dialogue, and there is that disembodied voice, "Raymond." There is also the lengthy use of inner-thought soliloquies: in this instance they are those of Lon Chaney, caught in a peculiar mess indeed.

For Chaney's wife, Ramsay Ames, is unfaithful and he hates her. One Friday evening, she taunts him beyond endurance, by leaving for their mountain lodge with her lover. He drives there, returns Monday to his office, memoryless. He is a doctor, specialist on neuroses, and when his wife is found murdered, he fears he has done it. The police arrest the lover, however, David Bruce; a jury convicts; a judge sentences him to death. Meanwhile, Chaney is having a mighty struggle with his conscience, a struggle aggravated by Police Inspector J. Carrol Naish, who suspects him, and reminds him often.

Chaney is aided only by his faithful secretary, Patricia Morrison, who loves him, and whose love is returned. However, a fire in Chaney's office, discovered when the two return from a weekend, touches off the denouement. The fire destroyed Chaney's records. Some nights later, when Bruce is to be electrocuted the two go to Chaney's office, to wait it out. Chaney hypnotizes the girl and discovers she is the murderer.

Associate Ben Pivar and director Reginald Leborg have given some care to this and almost succeed in tying together all the threads. threads.

Seen in a New York projection room. Reviewer's Rating: Good.—FLOYD E. STONE.

Release date, December 10, 1943. Running time, 63 min. PCA No. 9813. General audience classification.

Dr. Mark Steele	Lon Chaney
Maria Steele	Ramsay Ames
Stella Madden	Patricia Morrison
Inspector Gregg	J. Carrol Naish
Robert Duval	David Bruce
Mrs. Stanton	Fay Helm

The Demi Paradise

(De Grunwald - Two Cities - GFD)

Anglo-Soviet High Comedy

This picture deals, in mounting humor and continual quip, with significant issues. And deals with them so significantly, never once falling into bathos that, while the theatre is filled with gusty laughter, the picture's moral is delicately and constantly underlined.

It is a film which should be a success on both sides of the Atlantic, at Moscow and points east.

Russian-born Anatole de Grunwald, playwright and scenarist, chose for his initial essay in production the tangled theme of Anglo-Soviet relations. Two Cities, well aware that quality is the essential key to Britain's distributive problems, went all out in support of the enterprise. Anthony Asquith, regarded by many as among the best of English directors, was assigned the job.

They might have been overawed by the occasion and made a heavy-handed, ponderous commentary on world affairs. They didn't. They made instead an episode of laughter, a showman's natural no matter where his marquee.

Ivan Dimitrievitch Kouznetsoff—played by Laurence Olivier—becomes a Stakhanovite, an honor bestowed on Soviet workers of surpassing merit. He has invented an ice-breaker's propeller of revolutionary design and is sent to Britain, a few months before the war's outbreak, to oversee its manufacture.

Conflict is immediate. On the one hand is the Soviet's imperative urge to "get on with the job"; on the other the seeming happy-go-lucky mood of Britons regarding work and life. But the conflict is unfolded in cunningly devised laughter against the pattern of a moving love story.

The film brushes lightly across all the familiar facets of the English, and incidentally the American, scene, not sparing in its passage a gay rebuke to Russian temper and temperament.

With the war and Hitler's attack on Russia, comes the inevitable success of Kouzentsoff's propeller, to the obligato of an invocation to freedom nobly spoken by Olivier. In the meantime there has been presented one of those depictions of the valor of everyday Britons at war which allegedly bring blushes to English cheeks, but which commonly evoke happy music in the contemporary box offices.

This effort demanded and received a nice precision of casting. In the local phrase, not an actor put a foot wrong. Margaret Rutherford, famed stage actress now making her screen debut, contributes exceptional comedy.

It is a memorable film.

Previewed by the press at the Odeon theatre in London's Leicester Square to unanimous critical plaudits. Reviewer's Rating: Excellent. —PETER BURNUP.

Release date, not set. Running time, 115 min. General audience classification.

Ivan Dimitrievitch Kouznetsoff ......Laurence Olivier
Ann Tisdall ....Penelope Ward
Mr. Runalow ....Felix Aylmer

Marjorie Fielding, Margaret Rutherford, George Thorpe, Guy Middleton, Edie Martin, Muriel Aked, Joyce Grenfell, Jack Watling, Everley Gregg, Brian Nissen, Alexis Chesnakoff.

Career Girl

(PRC Pictures)

Frances Langford Entertains

With her return from entertaining Allied troops on the war fronts and her appearance regularly on the air of Tuesdays in the Bob Hope show, Frances Langford's value as a marquee magnet reaches its peak as this picture goes to market. She and her singing of four songs written for the picture are the top assets of the attraction produced by Jack Schwarz, directed by Wallace W. Fox and written by Sam Neuman from an original by Dave Silverstein and Stanley Rauh.

In contour the narrative, handled with emphasis on humor but veering occasionally toward pathos, recalls "Stage Door," in which Ginger Rogers starred and Andrea Leeds attained fame playing the frustrated stage aspirant who committed suicide. The latter assignment is discharged competently in this case by Ariel Heath. Miss Langford's portrayal of the stage-struck girl from Kansas City whose associates incorporate her by way of providing a means of living until she shall succeed in show business, which she does, is possibly her best film performance.

Although light on the name side and sometimes thin in the dialogue department, the picture is eminently screenworthy merchandise in its market zone.

Previewed at the Ambassador Hotel theatre to some 50 *representatives of exhibition and press who appeared pleased. Reviewer's Rating: Fair.*

Release date, January 4, 1944. Running time, 66 min. PCA No. 9335. General audience lassification.

Joan ....Frances Langford
Steve ....Edward Norris

Iris Adrian, Craig Woods, Linda Brent, Alec Craig. Ariel Heath, Lorraine Krueger, Renee White. Gladys Blake, Charles Judels. Charles Williams.

There's Something About a Soldier

(Columbia)

Officers Are Made

This story of raw material selected from various branches of the service being whipped into officers in 17 weeks is documentary, has entertainment, drama, comedy and just sufficient romance to provide reasons for antagonism between Tom Neal and Bruce Bennett for Evelyn Keyes' love.

Producer Sam Bischoff has gone further than just to provide the usual story of the heel who sees the error of his ways, shows his change of heart and tries to help his buddies. He has let the central character, Neal, be washed out of Officers Candidate School for conduct unbecoming an officer, involving the cardinal sin of cheating in an examination, although done in order to save his rival.

Neal portrays the role of the sports columnist smart aleck with mathematical wizardry who gets off on the wrong foot at the start. He and Bennett, a soldier sent to the school from overseas service, are at odds from the beginning because they both want the same girl.

Directed by Alfred E. Green from the screenplay by Philip Tannura and George Meehan, the film packs punch as well as informative values. The support players, capable in their roles, include John Hubbard, Jeff Donnell, Frank Sully, Lewis Wilson and others.

Previewed at the Egyptian theatre, Hollywood. Reviewer's Rating: Good.

Release date, November 30, 1943. Running time, 75 min. PCA No. 9548. General audience classification.

Tom Neal, Evelyn Keyes, Douglass Drake, Bruce Bennett, Larry Parks, Lloyd Bridges, John Hubbard, Robert Stanford, Lewis Wilson.

The Sultan's Daughter

(Monogram)

Corio, with Comedy

In order to get strip-teaser Ann Corio into garb not too disappointing to her footlight followers, producers Philip N. Krasne and James S. Burkett cast her as a sultan's daughter, which got them into a reasonable facsimile of Arabia, and came up with a comedy-musical in the format of the Crosby-Hope-Lamour "Road" pictures executed with such entertainers as Charles Butterworth, Fortunio Bonanova, Cris-Pin Martin and Tim & Irene. The upshot of the enterprise is a picture challenging no "Mrs. Miniver" or "Coney Island" for place in memory, or on the cash register tape, but bettering the expectancy inherent in the budgeting.

The screenplay by Milton Raison and Tim Ryan is about a pair of American vaudeville actors who find themselves in an Oriental country on the buying end of an oil deal, which gets lost in the proceedings without disaster. Butterworth as the sultan has a few laughable moments, Tim and Irene have more of them, and the harem girls dance away most of the tedium which marks the spots where the script stops to catch its breath and think up the next gag routine.

Four songs by Karl Hajos and Mort Green include "I'm Always the Girl," which could go places on the hit parade if promoted. The Freddie Fisher orchestra, a novelty outfit doing rube stuff in turban and toga, perform three oldies.

Previewed at the Campus theatre, Hollywood, to a midweek audience which took it in stride and without excitement. Reviewer's Rating: Mediocre.—W. R. W.

Release date, January 24, 1944. Running time, 64 min. PCA No. 9731. General audience classification.

Patra ....Ann Corio

Tim & Irene, Charles Butterworth, Fortunio Bonanova, Edward Norris, Jack LaRue, Cris-Pin Martin, Gene Oliver, Joseph J. Greene, Freddie Fisher and orchestra.

Fighting Valley

(PRC Pictures)

Western

This Western moves to a satisfactory conclusion. There are many fights; but some are slow. There is some humour but, generally conversation is sparse, and there is music, which contributes little.

Dave "Tex" O'Brien, Jim Newill and Guy Wilkerson are the Texas Rangers assigned to stop holdups in the valley. The holdups are of ore shipments to a small smelter opposing the powerful Rio Grande Company. The Rangers discover the connection between the holdups and a plot to ruin the small smelter, and make all miners ship to Rio Grande. Part of the plot is the inveigling of headstrong Patti McCarty, heiress to the small company, into sale of her inheritance, by Robert Bice, her "business consultant" and fiancee.

The Rangers soon make her realize Bice's design, then they track the bandits, collect evidence, and trap Bice, John Merton, head of the Rio Grande, and their henchmen, in a final fight in which they are aided by the miners. The humor lies in Miss McCarty's early indignation, and in Mr. Wilkerson's portrayal of a gangling, but essentially clever Ranger.

Oliver Drake directed this for producers Alfred Stern and Arthur Alexander.

Seen in a New York theatre, where a matinee audience guffawed at some of Wilkerson's antics, but seemed unimpressed by the drama. Reviewer's Rating: Fair.—F. E. S.

Release date, August 1, 1943. Running time, 59 min PCA No. 9408. General audience classification.

Tex Wyatt...........................Dave (Tex) O'Brien
Jim Steele....................................Jim Newill
Panhandle Perkins.......................Guy Wilkerson

Pattie McCarty, John Merton, Robert Bice, Stanley Price, Mary MacLaren, John Elliott, Charles King.

Death Valley Rangers

(Monogram)

Salted Mine Western

In this newest of the Ranger series Hoot Gibson, Ken Maynard and Bob Steele round up a band of outlaws in jig time with the aid of local Rangers long baffled by a series of gold shipment robberies.

Packed with some of the oldest of western riding tricks, gun battles, fisticuffs, and with a slightly different twist to the plot, this one has suspense, story, and action to make it good Western fare.

The Ranger trio is called in when the local Rangers cannot figure out where all the gold taken in stage holdups disappears. It is never, apparently, cashed in at any time or place. Planting Steele among the outlaws, the trio links the band with a local mine owner and discovers that an escaped convict, formerly a scientist, has worked out a formula to remelt gold bars and return the metal to the rock so it will look like fresh mined gold-bearing ore.

They set a trap, capture the band, as well as an outlaw spy among the Rangers, and ride off to new adventures even though Steele, as usual, has a hard time leaving the Ranger captain's daughter. Robert Tansay produced and directed from a script by Robert Emmett and Frances Cavanaugh, based on an original story by Elizabeth Beecher.

Reviewed at the Hitching Post theatre, Hollywood. Reviewer's Rating: Fair.—JACK CARTWRIGHT.

Release date, December 3, 1943. Running time, 57 min. PCA No. 9612. General audience classification.

Hoot Gibson, Ken Maynard, Bob Steele, Weldon Hoyburn, Bryant Washburn, Glenn Strange, Linda Brent, Forrest Taylor, Karl Hackett, Lee Roberts,

ADVANCE SYNOPSES *and information*

INCENDIARY BLONDE

(Paramount)

PRODUCER: Joseph Sistrom. DIRECTOR: George Marshall. PLAYERS: Betty Hutton, Arturo de Cordova, Charles Ruggles, Albert Dekker, Barry Fitzgerald, Mary Phillips.

MUSICAL COMEDY. Betty Hutton plays the part of Texas Guinan in a story tracing the life of the celebrated Broadwayite from her beginning—in Texas as a rodeo rider, through her sojourn as Hollywood's female William S. Hart during silent pictures, to her success on Broadway as a showgirl and later as a night club operator. It is all treated in a gay, musical manner, with two love affairs included. One, with a gambler who loved her from the first, and the other with a New York racketeer with whom she was romantically involved for a time.

CALIFORNIA JOE

(Republic)

PRODUCER: Eddy White. DIRECTORS: Jack English, Spencer Bennett. PLAYERS: Don (Red) Barry, Wally Vernon, Helen Talbot, Hal Taliaferro, Twinkle Watts.

CIVIL WAR DRAMA. A young Union officer poses as California Joe during Civil War days in order to roam freely as a reckless and roving adventurer and track down a power-crazed politician whose aims menace the safety of the nation. He uncovers the politician's scheme to break California away from the Union and set up a separate empire of the Pacific. This he exposes and frustrates, and saves the state for the nation.

GYPSY WILDCAT

(Universal)

PRODUCER: George Waggner. DIRECTOR: Roy Neill. PLAYERS: Maria Montez, Jon Hall, Peter Coe, Leo Carrillo, Gale Sondergaard, Douglas Dumbrille, Curt Bois.

ROMANTIC DRAMA. This newest to star Maria Montez is being shot in Technicolor. Miss Montez, raised by gypsies, falls in love with Jon Hall, accused of the murder of a count. She hides them from the police, causing the entire tribe to be held responsible. Through Hall's efforts the guilty party is brought to justice and it develops Maria is the daughter of the murdered nobleman and heiress to his castles and lands. The gypsy, it is revealed, befriended her when she was rescued from a shipwreck in which her mother was lost.

THE HITLER GANG

(Paramount)

PRODUCER: Joseph Sistrom. DIRECTOR: John Farrow. PLAYERS: Robert Watson, Alexander Pope, Victor Varconi, Martin Kosleck, Roman Bohnen, Fred Nurney, Erno Verebes, Paul Avalon, Fritz Kortner, Louis van Rooten, Tonio Selwart, Ivan Triesault, Poldy Dur.

HISTORICAL DRAMA. This is a factually documented drama of the rise to power of the Hitler gang from the closing days of World War I to the start of World War II. Paramount calls it a behind the scenes account of the rise to power, and the reasons and forces bringing about the ultimate doom of Hitler and his henchmen.

SHOW BUSINESS

(RKO-Radio)

PRODUCER: Eddie Cantor. DIRECTOR: Edwin L. Marin. PLAYERS: Eddie Cantor, George Murphy, Constance Moore, Nancy Kelly, Joan Davis, Don Douglas, Bert Gordon.

MUSICAL COMEDY. Although it is not a biography, the story traces show business over a period of thirty years and depicts Eddie Cantor's career in the entertainment world. It features a number of the old favorite songs of the past which Cantor introduced.

I LOVE A SOLDIER

(Paramount)

PRODUCER-DIRECTOR: Mark Sandrich. PLAYERS: Paulette Goddard, Sonny Tufts, Beulah Bondi, Frank Albertson, Mary Treen, Marie McDonald, Ann Doran.

ROMANTIC WAR DRAMA. Paulette Goddard plays a shipyard welder who falls in love with a young soldier whose buddy she had known before he was killed overseas. She finds out he's married and refuses to see him in the belief he had tried to trick her. They finally are brought together in a funhouse at the beach, but she refuses to marry him before the war is over even after she knows he's free. The aunt of the dead boy convinces her she should marry the boy by telling her how she refused to have a war wedding in the last war and her lover never came back.

PATRICK THE GREAT

(Universal)

PRODUCER: Front Office. DIRECTOR: Frank Ryan. PLAYERS: Donald O'Connor, Peggy Ryan, Frances Dee, Donald Cook, Eve Arden, Gavin Muir, Thomas Gomez, Irving Bacon, Andrew Tombes, Emmett Vogan.

COMEDY WITH MUSIC. Pat Donahue, America's top flight musical comedy star, finally realizes the struggle to retain his youthful charm is a losing battle and decides to settle on matrimony with Lynn Andrews. His son, Pat, Jr., (Donald O'Connor) is selected for the role the elder Pat had hoped to play in a new production. Young Pat is an immediate success and shares his triumph with his sweetheart after a number of complications mingled with laughs and discomfitures.

THE SPIDER WOMAN

(Universal)

PRODUCER AND DIRECTOR: Roy William Neill. PLAYERS: Basil Rathbone, Nigel Bruce, Gale Sondergaard.

SHERLOCK HOLMES SOLVES BAFFLING CASE: A wave of mysterious suicides is sweeping London. The police are willing to accept the cases as suicide, but to Sherlock Holmes they appear to be cases of murder. Calling in his assistant, Dr. Watson, Holmes traces the mysterious wave to a Spider Woman, proves them actually to be murders. The Spider Woman, he reveals, has been using a pygmy for the dirty work, employing him to climb into ventilator shafts and there deposit vicious, blood-sucking insects which are later spread out into rooms where people are gathered.

DRAGON SEED

(M-G-M)

PRODUCER: Pandro S. Berman. DIRECTOR: Jack Conway. PLAYERS: Katharine Hepburn, Walter Huston, Aline MacMahon, Turhan Bey, Akim Tamiroff, Hurd Hatfield, Keye Luke, Frances Rafferty.

WAR DRAMA. The Pearl Buck story by the same title is to be filmed with very little, if any deviation, from the original novel. It is a story of a Chinese farming community and one family, in particular, under the iron fist of the Jap invaders. Jade, the girl who has learned to read, proves her worth helping to fight the Japs and at the same time teaching the future citizens of China. A wealthy uncle meets a just end at the hands of the Japs with whom he has collaborated.

PHANTOM LADY

(Universal)

PRODUCER: Joan Harrison. DIRECTOR: Robert Siodmak. PLAYERS: Ella Raines, Franchot Tone, Alan Curtis, Regis Toomey, Thomas Gomez, Andrew Tombes, Elisha Cook, Jr.

MURDER MYSTERY. Scott Henderson faces death in the electric chair because he cannot produce the "phantom lady" with whom he spent the hours during which his estranged wife was strangled to death. His former secretary and a police inspector believe him innocent and trap the murderer into a confession.

IT HAPPENED TOMORROW

(U.A.-Arnold Productions)

PRODUCER-DIRECTOR: Rene Clair. PLAYERS: Dick Powell, Linda Darnell, Jack Oakie, Eddie Acuff, George Chandler, Jack Gardner.

ROMANTIC COMEDY. Dick Powell, a young newspaperman, receives a copy of tomorrow's newspaper today. He makes a fortune at the racetrack, predicts forthcoming events, and finally lands in jail when police link him with crimes he had predicted after reading tomorrow's newspaper. Miss Darnell is in love with Powell while at the same time helping her crystal-gazer uncle, Jack Oakie. The tangled events unravel to a surprise climax after the phantom newspaper predict's Powell's death.

HER PRIMITIVE MAN

(Universal)

PRODUCERS: Michael Fessier and Ernest Pagano. DIRECTOR: Charles Lamont. PLAYERS: Louise Allbritton, Robert Paige, Edward Everett Horton, Helen Broderick, Robert Benchley, Stephanie Bachelor, Ernest Truex, Louis Jean Heydt.

ROMANTIC COMEDY. Sheila Winthrop, an aristocratic anthropologist, exposes Author Peter Mathews as a fake in connection with his stories of experiences with Lupari savages. She enters the jungle to find a headhunter as Mathews poses as a headhunter and is taken back to New York by Sheila. There she ensconces him in her home over protests of her stuffy fiance and her family. Mathews, determined to get material on the Winthrops for an expose novel, falls for her and she for the savage whom she believes to be a headhunter. His unmasking as a phony provides the climax.

THE RACKET MAN

(Columbia)

PRODUCER: John Stone. ASSOCIATE PRODUCER: Wallace McDonald. DIRECTOR: D. Ross Lederman. PLAYERS: Tom Neal, Jeanne Bates, Larry Parks, Shelly Winter, Lewis Wilson, Clarence Muse.

WAR DRAMA. An ex-gangster goes into the Army where he is regenerated. He is mustered out on a confidential assignment and returns to his racket with a plan for cleaning up a black market gang. Working in conjunction with the FBI he gets the goods on the crowd and shoots it out with a former gangster pal, only to have death end his career.

MILLION DOLLAR KID

(Monogram)

PRODUCERS: Sam Katzman, Jack Dietz. DIRECTOR: Wallace Fox. PLAYERS: Leo Gorcey, Huntz Hall and the East Side Kids, Louise Currie, Iris Adrian, Noah Beery, Robert Grieg, Patsy Moran, Pat Costello.

KIDS TURN BOY SCOUT. The East Side Kids save an elderly man from being severely beaten by hoodlums. They discover that one of the attackers is the son of the wealthy man. They step in and straighten out the youth and clean up the hoodlum gang.

SWINGTIME JOHNNY

(Universal)

PRODUCER: Warren Wilson. DIRECTOR: Edward F. Cline. PLAYERS: Andrews Sisters, Harriet Hilliard, Peter Cookson, Tim Ryan, Matt Willis, Bill Phillips, Mitch Ayres and his orchestra.

COMEDY WITH MUSIC. Jonathan Chadwick converts his pipe organ concern into a shell casing plant, hiring Sparks to be production manager. The Andrews Sisters and Mitch Ayres and his band abandon the stage to work in the plant. The vocalist finds Sparks plotting sabotage and awakens Chadwick from his lethargy to foil the plot and win the girl.

FOUR JILLS AND A JEEP

(20th-Century Fox)

PRODUCER: Irving Starr. DIRECTOR: William A. Seiter. PLAYERS: Kay Francis, Carole Landis, Martha Raye, Mitzi Mayfair, John Harvey, Dick Haymes, Phil Silvers, Jimmy Dorsey and his band, Alice Faye, Betty Grable, Carmen Miranda.

MORALE MUSICAL. The story of the entertainment tour of the four girls, Kay Francis, Carole Landis, Martha Raye and Mitzi Mayfair, plus romance for all with servicemen they meet overseas woven through the plot. The story actually traces some of the adventures the girls had on their six months' tour to England and North Africa in 1942-43.

HOLLYWOOD CANTEEN

(Warners)

PRODUCER: Jesse L. Lasky. DIRECTOR: Delmer Daves. PLAYERS: Bette Davis, Ida Lupino, Ann Sheridan, Humphrey Bogart, Alexis Smith, Dane Clark, Bob Hutton, and many stars from other studios.

MUSICAL. A true story of the Hollywood Canteen and the part it has played in providing recreation for the thousands of servicemen to whom Hollywood is a shining goal. In addition to all the ingredients that go to make the Hollywood Canteen a spot the boys remember when they are fighting on the far-flung battle fronts, a bit of romantic interest will be woven through the picture. Actual entertainment and fun provided for the boys will be highlights of the film.

WILSON

(20th Century-Fox)

PRODUCER: Darryl F. Zanuck. DIRECTOR: Henry King. PLAYERS: Alexander Knox, Charles Coburn, Sir Cedric Hardwicke, Thomas Mitchell, Vincent Price, Mary Anderson, William Eythe, Ruth Ford, Ruth Nelson, Stanley Ridges, Madeleine Forbes, James Rennie, J. M. Kerrigan, Charles Halton, Annie O'Neal, Thurston Hall.

DRAMA. This is a story of the life of President Woodrow Wilson, World War I chief executive, from the time he was head of Princeton to his death. It traces his campaigns for the presidency, the elections, and his problems as commander-in-chief during the strenuous war years. It depicts his efforts in behalf of the League of Nations, his retirement and subsequent death.

WEEKEND PASS

(Universal)

PRODUCER: Warren Wilson. DIRECTOR: Jean Yarbrough. PLAYERS: Martha O'Driscoll, Noah Beery, Jr., Leo Diamond Quartet, Mayris Chaney, George Barbier.

COMEDY-DRAMA. Johnny Adams, a shipyard worker, receives a bonus and a weekend off. He plans to spend it quietly in the country, but instead becomes entagled with Babs Lake, daughter of a traditional Navy family. She wants to be a WAC instead of a WAVE and has disappeared until she becomes 21. A series of wild and ludicrous adventures follow with Johnny spending the most adventuresome weekend of his life and being branded as Babs' kidnapper before he manages to extricate himself from the mess.

TILL WE MEET AGAIN

(Paramount)

PRODUCER: David Lewis. DIRECTOR: Frank Borzage. PLAYERS: Ray Milland, Maureen O'Hara, Lucile Watson, Walter Selzak, Vladimir Sokoloff, Konstantin Shayne.

ROMANTIC WAR DRAMA. This is a story of the French underground with a romantic theme woven through it. A young American aviator parachutes to safety in Nazi occupied France and is hidden in a French convent by the Mother Superior and her gardener, both members of the underground. A young novice in the convent believes they are foolhardy, but when a Nazi officer causes the Mother Superior to be slain she takes the older woman's place in the underground movement. She arranges for the aviator, with whom she has fallen in love, to escape from France, but is herself shot when the Nazis discover her duplicity.

CASANOVA IN BURLESQUE

(Republic)

PRODUCER: Albert J. Cohen. DIRECTOR: Les Goodwins. PLAYERS: Joe E. Brown, June Havoc, Dale Evans, Roger Imhof, Marjorie Gateson, Andrew Tombes, Sugar Geise.

ROMANTIC COMEDY. Joe E. Brown leads a double life. He is a respected Shakspearean authority and college professor in the winter months but a hit burlesque dancer known as Casanova Kelly, just as his father was before him, during the summer months. June Havoc is a strip-tease artist who yearns to play Shakespeare and wear a cloak of respectability. She blackmails Casanova Kelly into giving her a lead role in his production for a Shakespearean Festival. He burlesques "The Taming of the Shrew," the girl makes a big hit as does the production and they find indications of happiness in love.

THE VOODOO MAN

(Monogram)

PRODUCERS: Sam Katzman, Jack Dietz. DIRECTOR: William Beaudine. PLAYERS: Bela Lugosi, John Carradine, George Zucco, Michael Ames, Clare James, Wanda McKay, Ellen Hall, Louise Currie.

HORROR DRAMA. Lugosi plays the part of a Voodoo doctor who has kept his wife alive for 20 years as a Zombie. He is frantically seeking a soul mate for her because he believes he can return the woman to a normal state. He picks up girls, transfers their vitality to his wife, only to have her regain normalcy for brief moments. He finally finds one he is sure is right, but his assistant, John Carradine, falls in love with her, frustrates the Voodoo doctor and wins the girl.

MARSHAL OF GUNSMOKE

(Universal)

ASSOCIATE PRODUCER: Oliver Drake. DIRECTOR: Vernon Keays. PLAYERS: Tex Ritter, Russell Hayden, Fuzzy Knight, Jennifer Holt, Herbert Rawlinson, Harry Woods, Johnny Bond and his Red River Valley Boys.

WESTERN DRAMA. Tex Ritter is called to Gunsmoke by the town's leading banker to cleanup a lawless gang. Tex's brother, a young attorney, is cleaned out in a river boat poker game with the outlaw chief who then employs him to defend one of his henchman accused of murder. He clears the outlaw but manages to prove he's not connected with the gang in spite of his romance with the prima donna of the outlaw chief's Palace D'Or. Together with Tex, he helps clean up the gang.

GREENWICH VILLAGE

(20th Century-Fox)

PRODUCER: William LeBaron. DIRECTOR: Lewis Milestone. PLAYERS: Don Ameche, Carmen Miranda, William Bendix, Vivian Blaine, Tony and Sally de Marco, The Revuers, B. S. Pully, Frank Orth.

MUSICAL COMEDY. This story laid in New York in the roaring twenties is filmed in Technicolor. It deals with a young man from Kansas who comes to the city with his concerto seeking a famous conductor to play it at Carnegie Hall. Through a series of adventures, he becomes involved with a Greenwich Village group, falls in love with a youthful singer, and agrees to lift parts of his concerto and adapt it to the popular form. In the meantime another bilks him of his money under the pretext that he is going to get his concerto played at Carnegie Hall. The Village crowd recover his money and his concerto is played as the opening of a big musical show presented by them.

NINE GIRLS

(Columbia)

PRODUCER: Sam Bischoff. DIRECTOR: Leigh Jason. PLAYERS: Ann Harding, Evelyn Keyes, Jinx Falkenburg, Anita Louise, Nina Foch, Jeff Donnell, Lynn Merrick, Leslie Brooks, Edgar Buchanan, William Demarest, Marcia Mae Jones, Shirley Mills.

MURDER MYSTERY. Nine members of an exclusive girl's sorority are enroute to a hunting lodge to stage an initiation when one, the president who has enemies amongst the other eight, is murdered. They are all under suspicion except the new pledges. Clever detective work reveals the true murderer, the teacher-chaperon. The crime was promoted, she confesses, by the girl having wrecked the murderess's chances of marrying the victim's father.

SHORT SUBJECTS *reviews and synopses*

TASK FORCE (WB)

Technicolor Special (9003)

In this Technicolor war short the Coast Guard and Warner Brothers have joined forces in the production and release of a film born of a desire to acquaint the public with the very important role being played by the fourth of Uncle Sam's services. It is the story of an American invasion fleet going into action on an unnamed battle front.

The first attack comes after the Coast Guard cutters have sighted the enemy. All hands are ordered to battle stations. The U-boat's position is fixed, depth bombs are loosed, the submarine surfaces, the big guns go into action and the U-boat sinks. Later the Navy sends out reconnaisance planes to meet twenty oncoming enemy aircraft. Now the ack-ack of the cutters roar defiance. The destination is reached and the Navy's big guns shell the enemy's fortifications, through the day and through the night. Then comes the landing of the troops with the dawn, and again the coast guard goes into action, ferrying the troops from transports to land under fire.

Warner Brothers plan to release the film to exhibitors in connection with local drives for SPARS, the WAVES of the Coast Guard.—B. H.

Release date, December 11, 1943. 20 *minutes*

LETTER TO A HERO (RKO-Pathe)

This Is America (43,102)

This is a view of America, full of sentiment but almost without sentimentality, which should typify "home" for thousands of boys serving overseas. It is a film that should sharpen the meaning of America and the things for which she fights. In the form of a letter from a school teacher to a sergeant hero, it pictures the scenes he would remember best, gives the people he left behind beauty and vitality and assures him that the essence of the town as he knows it is there for his return. The teacher writes of simple, homely things—the traffic cop, the drug store on Friday night, choir practice, a high-school dance, and the day his family received the decoration. But these are the things which many are fighting to preserve. It is a model letter, and another excellent film presentation by Frederic Ullman, Jr.

Release date, December 17, 1943 18 *minutes*

I WAS A FIREMAN

British Ministry of Information

This film of featurette length tells the story of how the British National Fire Service met the threat of the Luftwaffe's rain of incendiary bombs through one memorable night in 1940. Members of the Fire Service are all volunteers of London's citizenry, and all the characters in the film are played by firemen and not actors, and in some cases as firemen and not actors would play them. The fire scenes are realistic and terrifying. The fire fighters battle the flames through the night, successful in their efforts to protect a ship at dock loaded with ammunition. One dies, one is injured, all are worn out as day breaks on an excellently filmed scene of the population setting out for work, hailing the firemen, blackstreaked with smoke, sweat and water, returning to their headquarters. The scenes were shot in Stepney, London, one of the most blitzed areas in the country. The picture is being distributed in the United States by Budd Rogers, and through the British Information Services is being released for loan and sale for use on 16mm sound machines.

39 *minutes*

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 1678-1679.

POPULAR SCIENCE NO. 2 (Para.)

J3-2

This issue divides its attention between the women and the operations of the Troop Carrier Command. For the ladies are the latest in war workers' garb, in painted stockings and portable pressing equipment. The military portion includes a reproduction of the Sicilian invasion, with the Troop Carrier Command bringing in air-borne troops in planes and gliders and removing the wounded while the battle still rages.

Release date, December 10, 1943 10 *minutes*

SPEAKING OF ANIMALS—TAILS OF THE BORDER (Para.)

Y3-1

The first of the new season's talking animal shorts shows a change in treatment as the animals do all the talking in a street and cafe scene in Mexico. Trained dogs provide entertainment, tend bar, wait on canine customers and make the most of the dialogue. There's a rendition of "Rancho Grande," Mexican hat dance and a Conga finale to round out the entertainment.

Release date, December 17, 1943 8½ *minutes*

G. I. FUN (Para.)

Sportlights (*R3-3*)

G. I. Fun depends on the length of the furlough and the location of base camp. Soldiers and sailors in New York are sure to see the lower city's skyline, Radio City and Coney Island. In San Francisco it's the view from the hills, or a trip to Yosemite. In Florida, the demand is for alligators and bathing beauties.

Release date, December 24, 1943 9 *minutes*

HE WAS ONLY FEUDIN' (Col.)

Clyde (5430)

Bill Henry is in the tough spot of getting Andy Clyde's permission to marry his daughter. Receiving no encouragement he tries a little scheme with Barbara Pepper which would involve Clyde in a lovers' quarrel and soften him up for the question. Clyde is softened, but by other means.

Release date, December 3, 1943 16 *minutes*

MUSIC WILL TELL (RKO)

Headliner Revival (43,204)

This is the Ted Fiorito short, originally released in 1938 with a little melodrama added to the musical contents. The story is of mistaken identity decided by the playing of rival bands. Among the numbers are "Rock-a-Bye Baby" and the "Bell Song."

Release date, December 3, 1943 18 *minutes*

THE FIGHTING 69½ (WB)

Blue Ribbon Merrie Melodies (9304)

Another in the scheduled reissues of cartoon highlights in the Merrie Melodies series this concerns the fight of a few ants over the crumbs of a picnic. Each rounds up an army for a pitched battle. Peace negotiations are started but get nowhere. The matter is a full-fledged war at the end of the reel.

Release date, December 4 1943 7 *minutes*

NO MUTTON FOR NUTTIN (Para.)

Noveltoon (*P3-1*)

Paramount introduces a new technicolor cartoon series with this fable of a wolf and a black sheep. It is a chase of brains against brawn, with each winning their points alternatively and the decision resting at times with the turn of a pair of loaded dice. Finally Blackie makes his escape from a shack where he has been held prisoner, all in a blaze of glory.

Release date, November 26, 1943 7 *minutes*

THE PLAYFUL PEST (Col.)

Phantasies (5703)

A house is threatened with extinction by a band of termites. The exterminator is summoned and manages to eliminate all but one stubborn pest. This one perseveres until the exterminator himself is driven from the house. Then, with a clear field, he proceeds to nibble at the foundations undisturbed.

Release date, December 3, 1943 6½ *minutes*

FLICKER FLASHBACKS NO. 5 (RKO-Pathe)

(44,205)

The latest glance backward into the early days of the silent film reveals one of the first comedies devoted to the little tramp in the baggy clothes. It is Charlie Chaplin playing a not very successful second-story man in "Police." Edna Purviance may also be identified in some 1910 night dress. The other feature is "The Lonely Villa" which boasts one of the first appearances of Mary Pickford and a fat part for James Kirkwood, as well.

Release date, December 24, 1943 9½ *minutes*

MOUNTAIN ANGLERS (RKO)

Sportscope (44,304)

Against the background of Oregon's mountain and lake country, this reel of steelhead trout fishing was filmed. The men are experts, as they would have to be to navigate the treacherous Rogue River and impose their skill on the fighting fish. There are scenes of fishing from boats and of wading in at the rapids.

Release date, December 3, 1943 9 *minutes*

GRAND CANYON, PRIDE OF CREATION (M-G-M)

Fitzpatrick Traveltalks (*T-512*)

The western formations of rock and river valley are sure-fire for a Technicolor subject. This is another view of the grandeur of the Canyon with particular attention paid to the animals of the region. There are mules for transportation along the steep trails, and sheep, deer and bears who make their home in the hills.

Release date, November 27, 1943 8½ *minutes*

TRADE HORIZONS (Scheftel)

The World and You (*No.* 1)

Wendell Willkie wrote and appears in this first edition of a new series of topical comment produced by Stuart Scheftel. They are primarily for distribution to newsreel theatres through the Telenews circuit but will also be available to other outlets. In seven minutes of studio closeups interlaced with library backgrounds of the war and foreign countries, Mr. Willkie explains the theory of free postwar commercial interchange advanced in his speeches and his book "One World." The film is a clear presentation of these views. Although its producers disavow all political intent the Willkie series should attract political interest.

Release date, December 31. 1943 7 *minutes*

SHORT SUBJECTS CHART
index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1942-43 short subject releases, prior to May, 1943, see pages 1510, 1511 and 1512.

COLUMBIA

ALL STAR COMEDIES
(Average 17 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
4434	My Wife's an Angel (Allen Jenkins)	8-11-43	1329
4435	Boobs in the Night (Brendel)	8-25-43	1390
4407	Three Little Twirps (Stooges)	7-9-43	1390
4438	Here Comes Mr. Zerk (Langdon)	7-23-43	1415
4408	Higher than a Kite	7-30-43	1472

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Prod. No.	Title	Rel. Date	P.D. Page
5425	Shot in the Escape (Gilbert & Nazarro)	8-8-43	1535
5401	I Can Hardly Wait (Stooges)	8-13-43	1535
5426	Farmer for a Day (Clyde)	8-20-43	1535
5427	Quack Service (Una Merkel)	9-3-43	1534
5409	Pitchin' in the Kitchen (Herbert)	9-10-43	1543
5402	Dizzy Pilots (Stooges)	9-24-43	1578
5421	A Rookie's Cookie (Brendel)	10-8-43	1598
5428	Garden of Eatin' (Summerville)	10-22-43	1637
5429	You Dear Boy (Vera Vague)	11-4-43	1637
5403	Phony Express (Stooges)	11-18-43	1637
5430	He Was Only Feudin' (Clyde)	12-3-43	1677
5410	Who's Hugh? (Herbert)	12-17-43	....
5404	A Gem of a Jam (Stooges)	12-30-43	....
5431	To Heir Is Human	1-14-44	....
5432	Dr. Feel My Pulse	1-21-44	....
5405	Crash Goes the Hash	2-5-44	....

COLOR RHAPSODIES
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4509	Tree for Two	8-21-43	1387
4510	He Can't Make It Stick	7-23-43	1415
4511	A Hunting We Won't Go	8-23-43	1472

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
5501	The Rocky Ruin to Ruin	10-22-43	1535
5502	Imagination	11-19-43	1659
5503	The Herring Murder Mystery	12-30-43	....

PHANTASIES CARTOONS
(Average 9 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
4709	Mass Mouse Meeting	8-25-43	1390
4710	The Fly in the Ointment	7-23-43	1415
4711	Dizzy Newsreel	8-27-43	1472

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
5701	Nursery Crimes	10-8-43	1598
5702	The Cocky Bantam	11-12-43	1637
5703	The Playful Pest	12-3-43	1677
5704	Polly Wants a Doctor	1-6-44	....
5705	Magic Strength	2-4-44	....

FOX & CROW
(8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5751	Room and Bored	9-30-43	1576
5752	Way Down Yonder in the Corn	11-25-43	1659
5753	The Dream Kids	2-5-44	....

FILM VODVIL
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5951	No. 1 Mousie Powell	9-10-43	1597
5952	No. 2 Cootie Williams	10-8-43	1598
5953	No. 3 Featuring Zeb Carver	11-19-43	1637
5954	No. 4 This Is Ft. Dix	1-7-44	....

COMMUNITY SING (Series 7)
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4660	No. 10—As Time Goes By	6-25-43	1415

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
5651	No. 1 On a Wing and a Prayer	7-29-43	1472
5652	No. 2 Delta Rhythm Boys	8-27-43	1535
5653	No. 3 Patriotic Songs	9-24-43	1543
5634	No. 4 Baby Smiles at Me	10-22-43	1637
5655	No. 5 Whistlin' in Wyomin'	11-25-43	....
5656	No. 6 Pistol Packin' Mama	12-24-43	....
5657	No. 7 Christmas Carols	12-24-43	....

PANORAMICS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4904	Merchant Convoy	6-11-43	1387

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
5901	Birds on the Wing	6-26-43	1535
5902	Babies by Bannister	10-1-43	1576
5903	Camera Revelations	1-14-44	....

SCREEN SNAPSHOTS (Series 22)
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4860	No. 10	6-25-43	1415

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
5851	No. 1	8-15-43	1534
5852	No. 2	9-17-43	1543
5853	No. 3	10-15-43	1597
5854	No. 4	11-19-43	1637
5855	No. 5	12-17-43	1659
5856	No. 6	1-14-44	....

WORLD OF SPORTS
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4808	Jump, Fish, Jump	6-25-43	1390
4809	Sweeping Oars	7-29-43	1472

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
5801	Kings of Basketball	8-27-43	1535
5802	Cue Wizards	9-30-43	1576
5803	Champ of Champions	10-29-43	1637
5804	Ten Pin Aces	11-26-43	1659
5805	Winged Targets	12-24-43	....
5806	The Swing's the Thing	2-4-44	....

AMERICA SPEAKS

Prod. No.	Title	Rel. Date	P.D. Page
4963	Men Working Together	7-1-43	1387

LI'L ABNER

Prod. No.	Title	Rel. Date	P.D. Page
5601	Amoozin' but Confoozin'	1-28-44	....

M-G-M

TWO REEL SPECIALS
(Average 20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
A-402	Heavenly Music	5-1-43	1291

FITZPATRICK TRAVELTALKS (Color)
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
T-420	Scenic Oregon	6-26-43	1387
T-421	Glimpses of Mexico	8-21-43	1535
T-422	Over the Andes	9-25-43	1598

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
T-511	Thru the Colorado Rockies	10-23-43	1837
T-512	Grand Canyon—Pride of Creation	11-27-43	1677

PETE SMITH SPECIALTIES
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
S-467	Dog House	8-12-43	1385
S-468	Seeing Hands	7-3-43	1460
S-469	Seventh Column	7-31-43	1472
S-470	Scrap Happy	9-4-43	1535
S-471	Fixin' Tricks	9-16-43	1597
S-472	Football Thrills of 1942	9-25-43	1598
S-473	Tips on Trips	11-13-43	1659
S-474	Water Wisdom	11-27-43	....

PASSING PARADE
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
K-483	That's Why I Left You	6-12-43	1365
K-484	Don't You Believe It	7-3-43	1460
K-485	Trifles That Win Wars	7-17-43	1430
K-488	Forgotten Treasure	7-24-43	1460
K-487	Nursery Rhyme Mysteries	7-31-43	1460
K-488	Storm	10-23-43	1598
K-489	To My Unborn Son	10-30-43	1637
K-490	This Is Tomorrow	11-27-43	1659

MINIATURES
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
M-438	Memories of Australia	6-12-43	1387
M-439	Journey to Yesterday	7-17-43	1460
M-440	Ode to Victory	7-31-43	1512

OUR GANG COMEDIES
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
C-495	Farm Hands	6-19-43	1387
C-498	Election Daze	7-31-43	1535
C-497	Little Miss Pinkerton	9-18-43	1598
C-498	Three Smart Guys	10-23-43	1637

TECHNICOLOR CARTOONS
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
W-448	Who Killed Who..	6-5-43	1387
W-449	Yankee Doodle Mouse	8-26-43	1460
W-450	The Uninvited Pest	7-17-43	1442
W-451	One Ham's Family	8-14-43	1535
W-452	War Dogs	10-9-43	1598
W-453	Stork's Holiday	10-23-43	1598
W-454	What's Buzzin' Buzzard	11-27-43	1659

SPECIAL RELEASE

Prod. No.	Title	Rel. Date	P.D. Page
X-460	These Are the Men	9-1-43	1496

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
L2-5	No. 5	7-9-43	1430
L2-6	No.	9-17-43	1578

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
L3-1	No. 1	11-12-43	1659

SUPERMAN COLOR CARTOONS
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
W2-4	Superman in the Underground World	6-18-43	1340
W2-5	Superman, Secret Agent	7-30-43	1430

HEADLINERS
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
A2-8	Rationed Rhythm	8-10-43	1390
A2-9	A Revival of Moments of Charm	6-18-43	1430
A2-10	Sing, Helen, Sing	8-6-43	1512
A2-11	Three Bears in a Boat	8-20-43	1535
A2-12	Yours Truly	9-3-43	1576
A2-13	Down with Everything	9-24-43	1817

MADCAP MODELS (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
U2-8	The Truck That Flew	8-6-43	1430

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
U3-1	Jasper Goes Fishing	10-8-43	1543
U3-2	Goodnight Rusty	12-3-43	1659

POPEYE THE SAILOR
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
E2-9	The Hungry Goat	6-25-43	1415
E2-10	Happy Birthdaze	7-16-43	1535
E2-11	Wood Peckin'	8-8-43	1535
E2-12	Cartoons Ain't Human	9-3-43	1543

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
E3-1	Her Honor the Mare	11-26-43	1658
E3-2	Marry Go Round	12-31-43	....

POPULAR SCIENCE (Color)
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
J2-5	No. 5	8-11-43	1390
J2-6	No. 8	6-13-43	1506

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
J3-1	No. 1	10-15-43	1637
J3-2	No. 2	12-10-43	1677

SPEAKING OF ANIMALS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
Y2-4	Speaking of Animals at the Cage Door Canteen	8-25-43	1430
Y2-5	Speaking of Animals in the Garden	8-20-43	1543
Y2-6	Speaking of Animals in the Desert	9-24-43	1617

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
Y3-1	Tails of the Border	12-17-43	1677

SPORTLIGHTS
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
R2-8	Amphibious Fighters	7-2-43	1390
R2-9	Where Cactus Grows	7-30-43	1430
R2-10	All Sails Set	9-10-43	1506

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
R3-1	Mermaids on Parade	10-22-43	1637
R3-2	Ozark Sportsmen	11-19-43	1637
R3-3	G. I. Fun	12-24-43	1677

MUSICAL PARADE
(20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
FF3-1	Mardi Gras	10-1-43	1506
FF3-2	Caribbean Romance	12-17-43	1659

LITTLE LULU

Prod. No.	Title	Rel. Date	P.D. Page
03-1	Eggs Don't Bounce	12-24-43	....

NOVELTOON

Prod. No.	Title	Rel. Date	P.D. Page
P3-1	No Mutton for Nuttin'	11-26-43	1677

RKO

WALT DISNEY CARTOONS (Color)
(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
34,106	Victory Vehicles	7-30-43	1430
34,107	Reason and Emotion	8-27-43	1535

Prod. No.	Title	Rel. Date	P.D. Page
34,108	Figaro and Cleo	10-15-43	1597
34.109	The Old Army Game	11-5-43	1637
34.110	Home Defense	11-26-43	1658
34,111	Pelican and the Snipe	12-17-43	....

SPORTSCOPE

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
34,310	Racing Royalty	7-21-43	1374
34,311	Cloud Chasers	6-18-43	1415
34,312	Champion Maker	7-16-43	1472
34,313	Barnyard Golf	8-13-43	1576
	1943-44		
44,301	Field Trial Champions	9-10-43	1598
44,302	Joe Kirkwood	10-8-43	1598
44.303	Stars and Strikes	11-5-43	1659
44.304	Mountain Anglers	12-3-43	1677

HEADLINER REVIVALS

(Average 19 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
43,201	Harris in the Spring	9-10-43	1543
43,202	Rhythm on the Rampage	10-8-43	1576
43,203	Romancing Along	11-5-43	1658
43,204	Music Will Tell	12-3-43	1677

EDGAR KENNEDY

(Average 17 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
43,401	Not on My Account	9-17-43	1598
43,402	Unlucky Dog	11-12-43	1637

LEON ERROL

(Average 17 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
43,701	Seeing Nellie Home	9-3-43	1598
43,702	Cutie on Duty	10-29-43	1637
43,703	Wedtime Stories	12-24-43	1598

JAMBOREES

(Average 9 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
34,487	Duke Ellington & Orch.	7-9-43	1472

VICTORY SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
34,203	North African Album	6-3-43	1390
34,204	Oil Is Blood	9-23-43	1617

FLICKER FLASH BACKS

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
44,201	No. 1	9-3-43	1535
44,202	No. 2	10-1-43	1576
44,203	No. 3	10-29-43	1606
44,204	No. 4	11-26-43	1659
44,205	No. 5	12-24-43	1677

THIS IS AMERICA

(Average 19 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
33,108	Lieutenant Smith	6-4-43	1365
33,109	Pacific Island No. 43	7-2-43	1415
33,110	Broadway Dim-Out	7-30-43	1472
33,111	Arctic Passage	8-28-43	1522
33,112	Age of Flight	10-1-43	1576
33,113	Children of Mars	10-21-43	1606
	1943-44		
43,101	Sailors All	11-19-43	1654
43,102	Letter to a Hero	12-17-43	1677

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4251	Flying Gunners	9-24-43	1543
4252	Snowland Sentinels	11-19-43	1543
4253	Leathernecks on Parade	1-14-44	....
	(Black and White)		
4201	Sails Aloft	3-31-44	1659

MAGIC CARPET (Color)

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4151	Mormon Trails	8-20-43	1534
4152	Coast of Strategy	10-15-43	1543
4156	Kingdom of Treasure	12-3-43	1658
4154	A Volcano Is Born	12-24-43	....
4155	Realm of Royalty	2-4-44	....
4153	Steamboat on the River	3-10-44	1659

SPORTS REVIEWS

(Average 9 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
3305	Streamline and Stamina	7-2-43	1535
	1943-44		
4301	Dog Sense	9-3-43	1543
4302	Sport Stars in War	10-29-43	1576

TERRYTOONS (Technicolor)

(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
3571	Pandora's Box	6-11-43	1387
3572	Keep 'Em Growing	5-28-43	1365
	1943-44		
4501	Mighty Mouse Rides Again	6-6-43	1535
4502	Camouflage	8-27-43	1534
4503	Somewhere in Egypt	9-17-43	1543
4504	Down with Cats	10-7-43	1543
4505	Aladdin's Lamp	10-22-43	1576
4506	Lion and the Mouse	11-12-43	1637
4507	Yokel Duck Makes Good	11-26-43	1659
4508	The Hopeful Donkey	12-17-43	1658
4510	The Helicopter	1-21-44	....
4509	The Butcher of Seville	1-7-44	1658
4511	Wreck of the Hesperus	2-11-44	1658

MARCH OF TIME

(Average 18 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
V9-11	Invasion	6-18-43	1362
V9-12	Bill Jack vs. Adolf Hitler	7-16-43	1436
V9-13	And Then Japan	8-13-43	1472
	1943-44		
V10-1	Airways to Peace	9-10-43	1543
V10-2	Portugal—Europe's Crossroads	10-8-43	1598
V10-3	Youth in Crisis	11-5-43	1606
V10-4	Naval Log of Victory	12-3-43	1658

DRIBBLE PUSS PARADE

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
3902	Jungle Land	6-4-43	1387
	1943-44		
4901	Fuss and Feathers	10-29-43	1617

AMERICA SPEAKS

Prod. No.	Title	Rel. Date	P.D. Page
3852	Women in Blue	7-16-43	1535

UNITED ARTISTS

WORLD IN ACTION

(21 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
....	War for Men's Minds	8-13-43	1512
....	The Labor Front	11-19-43	1658

UNIVERSAL

COLOR CARTUNE

(Average 7 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
7247	Canine Commandos	6-28-43	1436
7248	Ration Bored	7-26-43	1512
	1943-44		
8237	Meatless Tuesday	12-20-43	1658

SWING SYMPHONIES

(Average 7 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
7235	Pass the Biscuits Mirandy	8-23-43	1512
	1943-44		
8231	Boogie Woogie Man	9-27-43	1557

PERSON—ODDITIES

(Average 9 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
7381	The Armless Dentist	6-26-43	1415
7382	Western Cowgirl	7-19-43	1472
7383	Cactus Artist	8-23-43	1472
	1943-44		
8371	Wizard of Autos	9-20-43	1557
8372	Farmer Gene Sarazen	10-25-43	1597
8373	Fannie Hurst and Her Pets	11-22-43	1637
8374	World's Youngest Aviator	12-20-43	....

VARIETY VIEWS

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
7360	Mirror of Sub-marine Life	5-31-43	1329
7361	Confusion in India	6-21-43	1365
7362	Any Chicken Today?	7-26-43	1512
7363	Yukon Outpost	8-30-43	1512
	1943-44		
8351	Who's Next	9-27-43	1535
8352	1-A Dogs	10-16-43	1557
8353	Mister Chimp Raises Cain	11-29-43	1658
8354	Wings in Record Time	12-27-43	....

MUSICALS

(Average 15 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
7130	Russian Revels	6-23-43	1365
7131	Smoke Rings	7-28-43	1472
7132	South Sea Rhythms	8-25-43	1472
	1943-44		
8121	Hit Tune Serenade	9-29-43	1543
6122	Sweet Jam	10-27-43	1598
8123	Choo-Choo Swing	11-24-43	1658
8124	Radio Melodies	12-29-43	1658

VITAPHONE

TECHNICOLOR SPECIALS

(Average 19 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8005	Mountain Fighters	8-7 43	1460
8006	Champions Training Champions	6-26-43	1390
	1943-44		
9001	Women at War	10-2-43	1543
9002	Behind the Big Top	11-27-43	1658
9003	Task Force	12-11-43	1677

BROADWAY BREVITIES

(20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8112	Happy Times and Jolly Moments	7-10-43	1442

FEATURETTES

(20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9101	Voice That Thrilled the World	10-16-43	1598
9102	Over the Wall	12-25-43	....

SPORTS PARADE

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8410	Rover's Rangers	5-22-43	1348
8411	Gray, White & Blue	6-19-43	1390
8412	Snow Sports	7-24-43	1460
8413	Dude Ranch Buckaroos	8-14-43	1543
	1943-44		
9501	Tropical Sportland	10-9-43	1597
9502	Desert Playground	11-13-43	1598
9503	Into the Clouds	1-1-44	....
9504	Baa Baa Blacksheep	1-22-44	....

MELODY MASTER BANDS

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8509	Childhood Days	6-5-43	1390
8510	U. S. Service Bands	7-24-43	1442
	1943-44		
9601	Hit Parade of the Gay Nineties	9-18-43	1598
9602	Sweetheart Serenade	10-23-43	1598
9603	Cavalcade of the Dance	11-20-43	1598
9604	Freddie Fisher and his Band	12-18-43	1598
9605	Ted Weems and His Merchant Marine Band	1-29-44	....

LOONEY TUNES CARTOONS

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8609	Yankee Doodle Daffy	7-3-43	1460
8610	Scrap Happy Daffy	8-21-43	1535
8611	Porky Pig's Feet	7-17-43	1460
8612	Daffy the Commando	11-20-43	1658
8613	Puss 'N Booty	12-11-43	1658

BLUE RIBBON MERRIE MELODIES

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9301	A Feud There Was	9-11-43	1543
9302	Early Worm Gets the Bird	10-2-43	1576
9303	My Little Buckaroo	11-6-43	1637
9304	Fighting 69½	12-4-43	1677
9305	Cross Country Detours	1-15-44	....

MERRIE MELODIES CARTOONS (Color)

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8715	Jack Rabbit and Beanstalk	6-12-43	1390
8716	The Aristo Cat	6-19-43	1390
8717	Tin Pan Alley Cats	7-17-43	1460
8718	Wackiki Wabbit	7-3-43	1460
8719	Hiss and Make Up	9-11-43	1460
8720	Corny Concerto	9-25-43	1535
8721	Fin-n-Catty	10-23-43	1535
8722	Falling Hare	10-30-43	1597
8723	Inki and the Minah Bird	11-13-43	1637
8724	An Itch in Time	12-4-43	1658
8725	Little Red Riding Rabbitt	12-18-43	1659
8726	What's Cockin', Doc?	1-1-44	1659

SANTE FE TRAIL WESTERNS

(Average 20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9107	Oklahoma Outlaws	9-4-43	1543
9108	Wagon Wheels West	10-30-43	1598
9109	Gun to Gun	1-8-44	....

VITAPHONE VARIETIES

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9401	Our Alaskan Frontier	11-13-43	1637
9402	Bees A'Buzzin'	9-18-43	1598
9403	Hunting the Devil Cat	1-22-44	....

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OFFICIAL U. S. VICTORY FILMS

(Distributed by Various Major Exchanges)

Title	P.D. Page
Wings Up	1315
Mission Accomplished	1329
Message from Malta	1387
War Town	1387
Black Marketing	1535
Glamour Girls of 1943	1557
Last Will and Testament of Tom Smith	1576
Day of Battle	1617
Suggestion Box	1617
Chief Neily Reports to the Nation	1659
Brothers in Blood	1659
Family Fued	1659
Food and Magic	1659

BRITISH MINISTRY OF INFORMATION

Title	P.D. Page
Silent Village	1415
In the Drink	1496
These Are the Men	1496
The Last Hazard	1496
Common Cause	1534
Women of Britain	1534
I Was a Fireman	1677

MISCELLANEOUS

Title	P.D. Page
War in the Mediterranean (English Films)	1415
Trade Horizons (Scheftel)	1677

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	1943-44		
5120	The Batman (15 episodes)	7-16-43	1415
5160	The Phantom (15 episodes)	12-10-43	....

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
284	Secret Service in Darkest Africa (15 episodes)	7-24-43	1365
	1943-44		
381	The Masked Marvel (12 episodes)	11-6-43	1576
382	Captain America (15 episodes)	12-17-43	....

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
	1943-44		
8681-93	Don Winslow of the Coast Guard (13 episodes)	7-6-43	1227
8781-93	Adventures of the Flying Cadets (13 episodes)	9-7-43	1557

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1942-43 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1678-1679.

Feature Product Including Coming Attractions, listed by Company, in order of release, on page 1667.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	Sept.,'43	90m	May 1,'43	1546	1081	1575
Adventure in Blackmail (British)	English	....	Clive Brook-Judy Campbell	Aug. 5,'43	70m	July 17,'43	1426	....	....
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9,'43	64m	Sept. 25,'43	1553	1530	
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1,'43-44	64m	Aug. 21,'43	1547	1471	1617
Adventures of Mark Twain	WB	...	Fredric March-Alexis Smith	Not Set	....	....	....	936	..
Adventures of Tartu	MGM	406	Robert Donat-Valerie Hobson	Oct.,'43	103m	Aug. 7,'43	1546	....	1655
•Alaska Highway	Para.	4227	Richard Arlen-Jean Parker	Block 6	66m	June 26,'43	1387	1192	....
Ali Baba and 40 Thieves (color)	Univ.	....	Jon. Hall-Maria Montez	Jan. 14,'44	.	....	...	1457	..
Always a Bridesmaid	Univ.	8023	Andrews Sisters-Patric Knowles	Sept. 24,'43	62m	Oct. 2,'43	1566	1192	....
America (color)	MGM	....	Brian Donlevy-Ann Richards	Not Set	....	....	....	1457	....
And the Angels Sing	Para.	....	Fred MacMurray-Dorothy Lamour	Not Set	....	....	....	1555	....
Andy Hardy's Blonde Trouble	MGM	...	Mickey Rooney-Lewis Stone	Not Set	....	....	....	1456	.
•Appointment in Berlin	Col.	4011	George Sanders-Marguerite Chapman	July 15,'43	77m	July 24,'43	1441	1305	1575
Arizona Trail	Univ.	8081	Tex Ritter-Fuzzy Knight	Sept. 24,'43	.	....	....	1545	....
Around the World	RKO	411	Kay Kyser-Joan Davis-Mischa Auer	Block 3	81m	Nov. 27,'43	1645	1457	....
•BACKGROUND to Danger	WB	222	George Raft-Brenda Marshall	July 3,'43	80m	June 12,'43	1361	1058	1507
Banjo on My Knee (Reissue)	20th-Fox	407	Barbara Stanwyck-Joel McCrea	Oct. 29,'43	95m	Dec. 5,'36	1585	....	....
Bar 20	UA	...	William Boyd-Andy Clyde	Oct. 1,'43	55m	July 24,'43	1559	...	...
•Bataan	MGM	328	Robert Taylor-Thomas Mitchell	June-Aug.,'43	114m	May 29,'43	1337	1127	1507
Battle of Russia	20th-Fox	414	Documentary	Nov. 5,'43	80m	Nov. 6,'43	1615	....	....
•Behind the Rising Sun	RKO	334	Margo-Tom Neal-Robert Ryan	Block 7	87m	July 17,'43	1425	1362	1655
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	Oct.,'43	94m	July 3,'43	1532	1191	1617
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18,'43	55m	Sept. 11,'43	1529	....	....
•Billy the Kid in Cattle Stampede	PRC	362	Buster Crabbe-Al St. John	Aug. 16,'43	.	....	....	1531	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernor	Aug. 15,'43	55m	Aug. 7,'43	1546	1457	....
•Black Market Rustlers	Mono.	...	The Range Busters	Aug. 27,'43	58m	Sept. 4,'43	1522	1391	....
Black Sea Fighters	Artkino	...	Documentary	July 27,'43	64m	July 31,'43	1455		....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1,'43	...	....	....	1531	....
•Blazing Guns	Mono.	..	Hoot Gibson-Ken Maynard	Oct 8,'43	55m	Sept. 18,'43	1542	1509	....
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6,'43	70m	July 10,'43	1532	1305	....
•Bordertown Gunfighters	Re.	2313	Bill Elliott-Gabby Hayes	July 8,'43	55m	July 3,'43	1402	1375	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	...	....	....	1599	...
Bridge of San Luis Rey, The	UA	....	Lynn Bari-Louis Calhern	Feb. 11,'44	....	....	....	1636	....
Broadway Rhythm (color)	MGM	....	George Murphy-Ginny Simms	Block 2	....	....	....	1616	..
Buffalo Bill (color)	20th-Fox	....	Maureen O'Hara-Joel McCrea	Not Set	...	....	....	1531	....
Bullets and Saddles	Mono.	....	Range Busters	Oct. 29,'43	52m	Oct. 9,'43	1573	1531	....
CALIFORNIA Joe	Rep.	....	Don Barry-Helen Talbot	Dec. 28,'43	....	....	....	1675	....
Calling Dr. Death	Univ.	....	Lon Chaney-Patricia Morison	Dec. 10,'43	63m	Dec. 18,'43	1673	1635	....
Campus Rhythm	Mono.	....	Gale Storm-Robert Lowery	Nov. 19,'43	63m	Oct. 9,'43	1574	1545	....
Canterville Ghost, The	MGM	....	Charles Laughton-Margaret O'Brien	Not Set	....	....	....	1635	....
Canyon City	Rep.	364	Don Barry-Helen Talbot	Nov. 29,'43	54m	Nov. 13,'43	1626	1599	....
Career Girl	PRC	....	Frances Langford-Craig Wood	Jan. 4,'44	66m	Dec. 18,'43	1674	1634	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26,'43	66m	Oct. 16,'43	1586	1545	....
Charlie Chan in Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Feb. 14,'44	....	....	....	1599	....
Casanova in Burlesque	Rep.	....	Joe E. Brown-June Havoc	Not Set	....	....	....	1676	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2,'43	55m	. ...	.	...	
City That Stopped Hitler	Para.	4331	Russian Documentary	Sept. 4,'43	58m	Sept. 4,'43	1521	....	1655
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3,'43	91m	Aug. 21,'43	1558	....	1655
Cobra Woman (color)	Univ.	.	Jon Hall-Maria Montez	Not Set	....	....	....	1457	1655
Conflict	WB		Humphrey Bogart-Alexis Smith	Not Set				1456	..
•Constant Nymph, The	WB	223	Charles Boyer-Joan Fontaine	July 23,'43	112m	July 3,'43	1401	1391	1655
Corvette K-225	Univ.	8007	Randolph Scott-James Brown	Oct. 1,'43	99m	Oct. 2,'43	1565	1240	1655
Cover Girl, The (color)	Col		Rita Hayworth-Jinx Falkenberg	Not Set	....	.. ..	..	1416	
Cowboy in the Clouds	Col.	....	Charles Starrett-Julie Duncan	Dec. 23,'43	....	....	....	1636	....
Crazy House	Univ.	8005	Olsen and Johnson	Oct. 8,'43	80m	Oct. 23,'43	1595	1531	1655
Crime by Night	WB		Jane Wyman-Jerome Cowan	Not Set	....	....	....	1091	....
Crime Doctor's Strangest Case	Col.	5021	Warner Baxter-Lynn Merrick	Dec. 9,'43	....	....	....	1654	....
Crime School (Reissue)	WB	327	Humphrey Bogart-Dead End Kids	Dec. 4,'43	86m	May 7,'38	1626	....	....
Cross of Lorraine, The	MGM		Pierre Aumont-Gene Kelly	Block 2	90m	Nov. 13,'43	1625	1457	....
Cry "Havoc"	MGM	....	Margaret Sullavan-Ann Sothern	Block 2	97m	Nov. 6,'43	1614	1555	....
Curly	Col.	....	Cary Grant-Janet Blair	Not Set	....	....	....	1616	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19,'43	63m	Oct. 30,'43	1605	1555	....
•Dangerous Blondes	Col.	4016	Evelyn Keyes-Edmund Lowe	Sept. 23,'43	80m	Oct. 23,'43	1594	1509	....

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Date Page*
Dangerous Journey	RKO	....	Elsa Lanchester-Gordon Oliver	Not Set	....	....	....	1636	....
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23,'43	59m	July 17,'43	1426	....	....
Day After Day (Russian)	Artkino	....	Documentary	Nov. 15,'43	62m	Nov. 20,'43	1634	....	....
Days of Glory	RKO	....	Tamara Toumanova-Gregory Peck	Not Set	....	....	....	1636	....
Deadline Guns	Col.	....	Russell Hayden-Bob Wills	Not Set	....	....	....	1081	....
Dear Octopus (British)	Gains.-Gen'l	....	Margaret Lockwood-Michael Wilding	Not Set	86m	Sept. 18,'43	1542	....	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25,'43	55m	Aug. 28,'43	1558	1402	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3,'43	57m	Dec. 18,'43	1674	1555	....
Demi Paradise (Br.)	Two Cities-GFD	....	Laurence Olivier-Penelope Ward	Not Set	115m	Dec. 18,'43	1673	....	....
Deerslayer, The	Rep.	306	Bruce Kellogg-Jean Parker	Nov. 22,'43	67m	Nov. 6,'43	1615	1599	....
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	94m	Dec. 18,'43	1673	872	....
Destination, Tokyo	WB	309	Cary Grant-John Garfield	Jan. 1,'44	135m	....	....	1530	....
•Destroyer	Col.	4003	Edw. G. Robinson-Marguerite Chapman	Sept.2,'43	99m	Aug. 21,'43	1496	1162	1617
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5,'43	....	....	....	1566	...
•Dixie (color)	Para.	4230	Bing Crosby-Dorothy Lamour	Block 6	89m	June 26,'43	1385	1091	1575
Double Indemnity	Para.	....	Barbara Stanwyck-Fred MacMurray	Not Set	....	....	....	1646	....
Doughboys in Ireland	Col.	5031	Kenny Baker-Jeff Donnell	Oct. 7,'43	61m	Oct. 9,'43	1574	1545	....
Dragon Seed	MGM	....	Katharine Hepburn-Walter Huston	Not Set	....	....	....	1675	....
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20,'43	....	....	....	1606	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	Nov.,'43	89m	May 8,'43	1546	1192	....
Dr. Paul Joseph Goebbels	Frank	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	....	....	1599	....
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27,'43	68m	Nov. 13,'43	1626	1606	....
•DuBarry Was a Lady (color)	MGM	333	Lucille Ball-Red Skelton	June-Aug.,'43	101m	May 8,'43	1301	1019	1617
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2,'43	62m	....	....		..
Eve of St. Mark	20th-Fox	....	Michael O'Shea-Anne Baxter	Not Set	....	....	....	1636	....
•FALCON in Danger, The	RKO	332	Tom Conway-Jean Brooks	Block 7	70m	July 17,'43	1426	1362	....
Falcon and the Coeds, The	RKO	410	Tom Conway-Jean Brooks	Block 2	69m	Nov. 6,'43	1615	1599	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1,'43-44	94m	Aug. 21,'43	1547	1182	....
False Colors	UA	....	William Boyd	Not Set	65m	Nov. 6,'43	1614	1431	....
•Fighting Valley	PRC	355	Dave O'Brien-Jim Newill	Aug. 1,'43	59m	Dec. 18,'43	1674	1391	....
Fighting Seabees, The	Rep.	....	John Wayne-Susan Hayward	Not Set	....	....	....	1616	....
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6,'43	55m	Oct. 23,'43	1594	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521	....	....
•First Comes Courage	Col.	4008	Merle Oberon-Brian Aherne	July 29,'43	86m	Sept. 11,'43	1529	1362	1575
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29,'43	94m	Sept. 18,'43	1541	1058	1655
•Follies Girl	PRC	306	Wendy Barrie-Gordon Oliver	July 26,'43	74m	Sept. 18,'43	1542	1104	....
Follow the Leader	Mono.	....	East Side Kids	Feb. 28,'44	....	....	....	1606	....
•Footlight Glamour	Col.	4020	Penny Singleton-Arthur Lake	Sept. 30,'43	70m	Oct. 9,'43	1573	1531	
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	1655
Four Jills and a Jeep	20th-Fox	....	Kay Francis-Carole Landis	Not Set	....	....	....	1676	....
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	Not Set	....	....	....	1416	....
•Frontier Bad Men	Univ.	7011	Diana Barrymore-Robert Paige	Aug. 6,'43	77m	Aug. 7,'43	1470	1375	....
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5,'43	....	....	....	1606	....
Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1,'43	57m	July 10,'43	1532	1375	....
•GALS, Incorporated	Univ.	7046	Leon Errol-Grace McDonald	July 9,'43	61m	July 10,'43	1414	1375	...
Gang's All Here, The (color)	20th-Fox	416	Alice Faye-Carmen Miranda	Dec. 24,'43	103m	Dec. 4,'43	1653	1530	....
Gangway for Tomorrow	RKO	407	Margo-Robert Ryan-John Carradine	Block 2	69m	Nov. 6,'43	1614	1566	....
Ghost Ship, The	RKO	412	Richard Dix-Edith Barrett	Block 3	69m	Dec. 11,'43	1666	1646	....
•Ghosts on the Loose	Mono.	....	East Side Kids	July 30,'43	65m	June 19,'43	1374	1351	....
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	62m	Oct. 23,'43	1595	1566	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	Nov.,'43	99m	Aug. 7,'43	1558	1191	....
Girl from Monterey	PRC	412	Armida-Edgar Kennedy	Oct. 4,'43	59m	Sept. 25,'43	1554	1509	...
Girls on Probation (Reissue)	WB	328	Jane Bryan-Ronald Reagan	Dec. 4,'43	63m	Oct. 29,'38	1626	....	....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1,'43-44	70m	Aug. 14,'43	1559	1191	....
Government Girl	RKO	408	Olivia de Havilland-Sonny Tufts	Block 2	93m	Nov. 6,'43	1614	1416	....
Great Mr. Handel, The (color) (British)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept. 9,'43	89m	Sept. 18,'43	1542		....
Greenwich Village	20th-Fox	....	Don Ameche-Carmen Miranda	Not Set	....	....	....	1676	....
Guadalcanal Diary	20th-Fox	412	Preston Foster-Lloyd Nolan	Nov. 5,'43	93m	Oct. 30,'43	1605	1457	1655
Gung Ho	Univ.	....	Randolph Scott-Grace McDonald	Dec. 31,'43	....	....	....	1599	....
Gunsmoke Mesa	PRC	453	Dave O'Brien-Jim Newill	Jan. 3,'44	....	....	....	1635	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2,'43	56m	....	....	....	....
Guy Named Joe, A	MGM	....	Spencer Tracy-Irene Dunne	Block 2	....	....	....	1431	....
Gypsy Wildcat	Univ.	....	Maria Montez-Jon Hall	Not Set	....	....	....	1675	....
HAIL to the Rangers	Col.	5201	Charles Starrett	Sept. 16,'43	57m	Nov. 27,'43	1646	1055	....
Hands Across the Border	Rep.	....	Roy Rogers-Ruth Terry	Jan. 5,'44	73m	Dec. 11,'43	1665	1545	....
Happy Land	20th-Fox	415	Don Ameche-Frances Dee	Dec. 3,'43	75m	Nov. 13,'43	1625	1555	....
•Harrigan's Kid	MGM	329	Bobby Readick-William Gargan	June-Aug.,'43	80m	Mar. 13,'43	1202	1191	....
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22,'43	70m	Oct. 9,'43	1574	1545	....
•Headin' for God's Country	Rep.	224	William Lundigan-Virginia Dale	Aug. 26,'43	78m	July 31,'43	1455	1339	.
Heart of a Nation (French)	A.F.E.		Raimu-Michele Morgan	Oct. 13,'43	95m	Apr. 3,'43	1239		...
Heat's On, The	Col.	5009	Mae West-Victor Moore	Dec. 2,'43	79m	Dec. 4,'43	1653	1555	....
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13,'43	112m	July 24,'43	1578	1240	1617
Heavenly Body, The	MGM	.	William Powell-Hedy Lamarr	Block 2		.		1555	
Henry Aldrich Haunts a House	Para.	4306	Jimmy Lydon-Charlie Smith	Block 2	72m	Nov. 6,'43	1614	1566	....
Henry Aldrich Plays Cupid	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	..	....		1431	..
•Henry Aldrich Swings It	Para.	4226	Jimmy Lydon-Charlie Smith	Block 6	65m	June 26,'43	1386	1104	..
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15,'43	74m	Oct. 16,'43	1585		..
•Here Comes Kelly	Mono.	..	Eddie Quillan-Joan Woodbury	Sept. 10,'43	64m	July 31,'43	1456	1391	
•Hers to Hold	Univ.	7006	Deanna Durbin-Joseph Cotten	July 16 '43	94m	July 17,'43	1425	1375	1617
Her Primitive Man	Univ.	....	Louise Allbritton-Robert Paige	Not Set	....	....	....	1675	....
Hey, Rookie	Col.	....	Ann Miller-Larry Parks	Not Set	....	....	....	1654	....
Hi Diddle Diddle	UA	...	Martha Scott-Adolphe Menjou	Aug. 20,'43	71m	July 31,'43	1559	1375	1617
Higher and Higher	RKO	415	Michele Morgan-Frank Sinatra	Block 3	90m	Dec. 11,'43	1665	1616	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
His Butler's Sister	Univ.	8004	Deanna Durbin-Franchot Tone	Nov. 26,'43	93m	Nov. 13,'43	1625	1555	....
●Hit the Ice	Univ.	7003	Abbott and Costello	July 2,'43	82m	July 3,'43	1401	1162	1575
Hitler Gang, The	Para.	....	Robert Watson-Victor Varconi	Not Set	....	....	....	1675	....
●Hitler's Madman	MGM	334	Patricia Morison-John Carradine	June-Aug.,'43	85m	June 12,'43	1361	1351	1617
Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15,'43	63m	Oct. 9,'43	1574	1531	....
Hollywood Canteen	WB	....	Screen Stars	Not Set	....	....	....	1676	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug. 27,'43	87m	Aug. 28,'43	1547	1431	1655
Home in Indiana (color)	20th-Fox	....	Walter Brennan-Lon McAllister	Not Set	....	....	....	1634	....
●Honeymoon Lodge	Univ.	7047	David Bruce-Harriet Hilliard	July 23,'43	63m	July 31,'43	1455	1375	....
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13,'43	72m	Aug. 28,'43	1547	....	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1,'43-44	88m	Aug. 14,'43	1579	1277	....
Hour Before the Dawn, The	Para.	....	Veronica Lake-Franchot Tone	Not Set	....	....	....	1555	....
●Human Comedy, The	MGM	380	Mickey Rooney-Frank Morgan	June-Aug.,'43	115m	Mar. 6,'43	1190	1019	1432
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	Sept.,'43	102m	July 31,'43	1579	1192	1655
I Love a Soldier	Para.	....	Paulette Goddard-Sonny Tufts	Not Set	....	....	....	1675	....
Impostor, The	Univ.	....	Jean Gabin-Allyn Joslyn	Not Set	....	....	....	1616	....
Incendiary Blonde	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29,'43	94m	Jan. 8,'38	1542	....	..
●In Old Monterey (Reissue)	Rep.	2306	Gene Autry	Sept. 1,'43	74m	Aug. 12,'39	1494	....	
In Old Oklahoma	Rep.	307	John Wayne-Martha Scott	Dec. 6,'43	102m	Oct. 23,'43	1593	....	1655
In Our Time	WB	....	Ida Lupino-Paul Henreid	Not Set	....	....	....	1416	
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23,'43	1593	1555	1655
Is Everybody Happy?	Col.	5016	Ted Lewis-Nan Wynn	Oct. 28,'43	73m	Nov. 27,'43	1646	1545	1655
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15,'43	82m	July 3,'43	1532	1339	1617
It Happened in Gibraltar (Fr.)	Vigor	....	Erich von Stroheim-Viviane Romance	Nov. 15,'43	93m	Nov. 27,'43	1646	...	....
It Happened Tomorrow	UA	....	Dick Powell-Linda Darnell	Not Set	....	....	....	1675	....
JACK London	UA	....	Michael O'Shea-Susan Hayward	Dec. 24,'43	94m	Nov. 27,'43	1645	1554	...
Jane Eyre	20th-Fox	....	Orson Welles-Joan Fontaine	Not Set	....	....	....	1240	1655
Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1,'43	85m	Aug. 23,'41	1594	...	..
Jive Junction	PRC	407	Dickie Moore-Tina Thayer	Dec. 20,'43	62m	Nov. 20,'43	1633	1606	...
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1559	1375	1655
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10,'43	79m	June 19,'43	1547	1182	
Kismet (color)	MGM	....	Ronald Colman-Marlene Dietrich	Not Set	....	....	....	1635	....
Klondike Kate	Col.	....	Ann Savage-Tom Neal-Glenda Farrell	Dec. 16,'43	....	....	....	1636	...
Knickerbocker Holiday	UA	....	Nelson Eddy-Charles Coburn	Jan. 28,'44	....	....	....	1635	....
LAD from Our Town	Artkino	....	Russian Feature	Oct. 6,'43	65m	Oct. 16,'43	1586	....	....
Lady in the Dark (color)	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	....	....	1091	....
Lady, Let's Dance	Mono.	....	Belita-James Ellison	March 7,'44	...	....	...	1599	
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1,'43-44	86m	Aug. 21,'43	1547	1240	1655
Lamp Still Burns, The (British)	Two Cities-Gen'l	....	Rosamund John-Stewart Granger	Not Set	90m	Nov. 20,'43	1633	....	....
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2,'43	55m	....		...	
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10,'43	64m	Sept. 11,'43	1530	1351	
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	Dec.,'43	90m	Aug. 21,'43	1546	1240	1655
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	...	....	....	1115	
●Law Rides Again, The	Mono.	....	Ken Maynard-Hoot Gibson	Aug. 6,'43	58m	Aug. 21,'43	1496	1339	.
Leningrad Music Hall (Rus'n)	Artkino	....	Short Musical Feature	Nov. 15,'43	36m	Nov. 20,'43	1634	...	.
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1,'43-44	76m	Aug. 7,'43	1559	1277	1655
Lifeboat	20th-Fox	....	Tallulah Bankhead-Canada Lee	Not Set	...	....		1616	
Life of Simon Bolivar	Grovas-Mohme	....	Mexican Historical Feature	June 17,'43	152m	June 26,'43	1386	.	.
Lodger, The	20th-Fox	....	George Sanders-Merle Oberon	Not Set	....	....	....	1636	....
●Lone Rider in Law of the Saddle	PRC	367	Bob Livingston-Al St. John	Aug. 28,'43	....	....	....	1509	.
●Lone Rider in Raiders Red Gap	PRC	368	Bob Livingston-Al St. John	Sept. 30,'43					..
●Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Aug. 6,'43	58m	June 19,'43	1373	1019	...
Lost Angel	MGM	....	Margaret O'Brien-James Craig	Block 2	92m	Nov. 6,'43	1613	1555	....
Love in Jalisco (Mex.)	Clasa-Mohme	....	Jorge Negrete-Maria Elena Marques	Aug. 6,'43	128m	Aug. 21,'43	1496	...	...
MADAME Curie	MGM	....	Greer Garson-Walter Pidgeon	Special	124m	Nov. 20,'43	1633	1416	....
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 12,'43	65m	Oct. 23,'43	1594	1586	....
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	Dec.,'43	103m	Aug. 7,'43	1547	..	....
●Man from Music Mountain	Rep.	257	Roy Rogers	Oct. 30,'43	71m	Sept. 25,'43	1554	1402	...
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18,'43	55m	Oct. 2,'43	1566		
Marshall of Gunsmoke	Univ.	....	Tex Ritter-Russell Hayden	Jan. 21,'44	....	....	....	1676	....
Meet the People	MGM	....	Dick Powell-Lucille Ball	Not Set	....	....	....	1456	
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27',43	73m	Aug. 7,'43	1559	1339	
●Mexicali Rose (Reissue)	Rep.	2305	Gene Autry	July 15,'43	58m	Apr. 1,'39	1373	...	
●Mexican Spitfire's Blessed Event	RKO	333	Lupe Velez-Leon Errol	Block 7	63m	July 17,'43	1426	1402	
Million Dollar Kid	Mono.	....	East Side Kids	Feb. 28,'44	....	....	....	1676	....
Millions Like Us (British)	Gains.-Gen'l	....	Eric Portman-Patricia Roc	Not Set	103m	Oct. 23,'43	1595		..
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	68m	Nov. 6,'43	1615	1606	....
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	Not Set	..	....	....	1616	...
Miracle of Morgan's Creek, The	Para.	....	Eddie Bracken-Betty Hutton	Not Set	....	....	....	1079	...
Moonlight in Vermont	Univ.	....	Gloria Jean-Fay Helm	Dec. 24,'43	....	....	....	1635	....
Mr. Co-ed (color)	MGM	....	Red Skelton-Esther Williams	Not Set	....	....	....	1635	....
Mr. Muggs Steps Out	Mono.	...	East Side Kids	Dec. 10,'43	..	....		1565	
Mr. Skeffington	WB	....	Bette Davis-Claude Rains	Not Set	....	....	....	1654	....
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18,'43	48m	July 31,'43	1579		
●My Kingdom for a Cook	Col.	4010	Charles Coburn-Isobel Elsom	Aug. 31,'43	82m	Oct. 23,'43	1593	1391	...
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23,'43	62m	Oct. 23,'43	1594	1586	...
●Mystery of the 13th Guest	Mono.	....	Dick Purcell-Helen Parrish	Nov. 5,'43	60m	Oct. 16,'43	1586	....	....
NABONGA (formerly Jungle Terror)	PRC	....	Buster Crabbe-Fifi Dorsay	Jan. 18,'44	....	....	....	1634	....
Nearly Eighteen	Mono.	....	Gale Storm-Bill Henry	Nov. 12,'43	61m	Oct. 30,'43	1605	1545	....

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Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19,'43	60m	Nov. 6,'43	1615	1351	....
Nine Girls	Col.	....	Ann Harding-Evelyn Keyes	Not Set	...	....	...	1676	....
•Nobody's Darling	Rep.	227	Mary Lee-Gladys George	Aug. 27,'43	71m	Aug. 14,'43	1481	1431	
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13,'43	93m	Oct. 23,'43	1593	1471	1655
North Star, The	RKO-Goldwyn	451	Walter Huston-Anne Baxter	Special	105m	Oct. 16,'43	1585	1305	....
No Time for Love	Para.	4309	Claudette Colbert-Fred MacMurray	Block 2	83m	Nov. 13,'43	1625	855	....
OKLAHOMA Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18,'39	1482		....
Old Acquaintance	WB	308	Bette Davis-Miriam Hopkins	Nov. 27,'43	110m	Nov. 6,'43	1613	1192	....
•Old Barn Dance, The (Reissue)	Rep.	2307	Gene Autry	Oct. 15,'43	60m	Jan. 15,'38	1574	....	....
O My Darling Clementine	Rep.	....	Frank Albertson-Lorna Gray	Dec. 31,'43	68m	Dec. 4,'43	1653	1636	....
One More Tomorrow (formerly Animal Kingdom)	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
•Outlaws of Stampede Pass	Mono.	....	Johnny Mack Brown-Raymond Hatton	Oct. 15,'43	55m	Oct. 2,'43	1566	1402	....
Outward Bound	WB	....	John Garfield-Paul Henreid	Not Set	....	....	....	1646	....
Overland Mail Robbery	Rep.	376	Bill Elliott-Anne Jeffreys	Nov. 20,'43	55m	Oct. 23,'43	1594	....	....
PARIS After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15,'43	85m	Oct. 9,'43	1573	1545	....
Passage to Marseilles	WB	....	Humphrey Bogart-Michele Morgan	Not Set	....	....	....	1616	....
•Passport to Suez	Col.	4023	Warren William-Ann Savage	Aug. 19,'43	71m	Oct. 23,'43	1595	1457	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1675	....
•Petticoat Larceny	RKO	331	Ruth Warrick-Joan Carroll	Block 7	61m	July 17,'43	1426	1240	....
Phantom Lady	Univ.	....	Ella Raines-Franchot Tone	Not Set	....	....	....	1675	....
•Phantom of the Opera (color)	Univ.	7061	Nelson Eddy-Susanna Foster	Aug. 27,'43	91m	Aug. 21,'43	1493	1192	1655
•Pilot No. 5	MGM	332	Franchot Tone-Marsha Hunt	June-Aug.,'43	70m	Apr. 10,'43	1250	971	1432
Pin Up Girl (color)	20th-Fox	....	Betty Grable-Joe E. Brown	Not Set	.	......	.	1531	....
Pistol Packin' Mama	Rep.	....	Ruth Terry-Bob Livingston	Dec. 15,'43	64m	Dec. 11,'43	1666	1654	....
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2,'43	55m	....	....	....	....
•Presenting Lily Mars	MGM	330	Judy Garland-Van Heflin	June-Aug.,'43	104m	May 1,'43	1289	962	1432
Pride of the Plains	Rep.	....	Robert Livingston-Smiley Burnette	Jan., 5,'44	56m	Dec. 4,'43	1653	....	....
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23,'43	94m	Sept. 25,'43	1553	962	1655
Purple Heart, The	20th-Fox	....	Dana Andrews-Richard Conte	Not Set	....	....	....	1654	....
RACKET Man, The	Col.	....	Tom Neal-Jeanne Bates	Not Set	....	....	....	1676	....
Raiders of Sunset Pass	Rep.	....	John Paul Revere-Smiley Burnette	Dec. 20,'43	....	....	....	1457	....
Rainbow Island (color)	Para.	....	Dorothy Lamour-Eddie Bracken	Not Set	....	....	....	1654	....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26,'43	95m	Sept. 9,'39	1574	....	....
•Random Harvest	MGM	370	Ronald Colman-Greer Garson	June-Aug.,'43	126m	Nov. 28,'42	1029	796	1280
Rationing	MGM	....	Wallace Beery-Marjorie Main	Block 2	....	....	....	1616	....
Report from the Aleutians	WAC	....	Documentary	July 30,'43	47m	July 31,'43	1456	....	....
Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	Feb. 14,'44	....	....	....	1606	....
Return of the Rangers	PRC	451	Dave O'Brien-Jim Newill	Oct. 26,'43	57m	Oct. 16,'43	1585	1545	....
Return of the Vampire	Col.	5024	Bela Lugosi-Michael Duane	Nov. 11,'43	.	....	....	1599	....
•Revenge of the Zombies	Mono.	....	John Carradine-Veda Ann Borg	Sept. 17,'43	61m	Aug. 7,'43	1471	1391	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	89m	Nov. 6,'43	1613	1431	....
•Robin Hood of the Range	Col.	4206	Charles Starrett-Kay Harris	July 29,'43	57m	Aug. 14,'43	1482	1057	....
Roger Touhy, Gangster	20th-Fox	....	Preston Foster-Lois Andrews	Not Set	....	... ...	...	1362	.. .
Rookies in Burma	RKO	414	Alan Carney-Wally Brown	Block 3	62m	Dec. 11,'43	1666	1646	....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14,'43	97m	Oct. 2,'43	1565	1305	1655
Saint Meets Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillie	July 29,'43	70m	Aug. 7,'43	1558	....	...
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	Sept.,'43	101m	July 31,'43	1579	1057	1655
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
Schweik's New Adventures (British)	Eden-Coronel	....	Lloyd Pearson-Julien Mitchell	Not Set	80m	Sept. 25,'43	1554	....	....
•Scream in the Dark, A	Rep.	229	Robert Lowery-Marie McDonald	Oct. 15,'43	55m	Oct. 30,'43	1605	1531	....
See Here, Private Hargrove	MGM	....	Robert Walter-Donna Reed	Block 2	....	....	....	1616	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1,'43-44	71m	Aug. 21,'43	1558	1471	....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17,'43	68m	Sept. 11,'43	1529	....	....
She's For Me	Univ.	8041	David Bruce-Grace McDonald	Dec. 10,'43	60m	Dec. 11,'43	1665	1635	....
Shine On, Harvest Moon	WB	....	Ann Sheridan-Dennis Morgan	Not Set	....	....	....	1457	....
Show Business	RKO	....	Eddie Cantor-George Murphy	Not Set	....	....	....	1675	....
Silver City Raiders	Col.	5202	Russell Hayden-Bob Wills	Nov. 4,'43	55m	Nov. 27,'43	1646	....	....
•Silver Spurs	Rep.	256	Roy Rogers	Aug. 12,'43	68m	July 24,'43	1442	1351	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Not Set	....	....	....	1635	....
Sing a Jingle (formerly Lucky Days)	Univ.	....	Allan Jones-June Vincent	Jan. 7,'44	....	....	....	1654	....
•Six-Gun Gospel	Mono.	....	Johnny Mack Brown-Raymond Hatton	Sept. 3,'43	55m	Sept. 4,'43	1521	1391	....
•Sky's the Limit, The	RKO	335	Fred Astaire-Joan Leslie	Block 7	89m	July 17,'43	1425	1162	1617
•Sleepy Lagoon	Rep.	228	Judy Canova-Dennis Day	Sept. 5,'43	65m	Aug. 21,'43	1496	1391	....
Smart Guy	Mono.	....	Rick Vallin-Wanda McKay	Dec. 17,'43	....	....	....	1599	....
•Someone to Remember	Rep	225	Mabel Paige-John Craven	Aug. 21,'43	80m	Aug. 7,'43	1470	1276	....
•So Proudly We Hail	Para.	4228	Claudette Colbert-Paulette Goddard	Block 6	126m	June 26,'43	1385	1104	1655
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1,'43-44	64m	Aug. 21,'43	1558	1471	....
Son of Dracula	Univ.	8013	Louise Allbritton-Lon Chaney	Nov. 5,'43	80m	Nov. 13,'43	1626	1241	....
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Not Set	....	....	....	1416	....
Song of Russia	MGM	...	Robert Taylor-Susan Peters	Block 2	....	....	....	1416	....
Song of the Marimba	Clasa-Mohme	....	Mexican Feature	Aug. 20,'43	131m	Sept. 11,'43	1530	....	....
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2,'43	59m	Apr. 11,'36	1482		....
So's Your Uncle	Univ.	8042	Donald Woods-Elyse Knox	Dec. 3,'43	69m	Dec. 4,'43	1654	1635	....
Spider Woman, The	Univ.	....	Basil Rathbone-Nigel Bruce	Jan. 21,'44	....	....	....	1675	....
Spotlight Scandals	Mono.	..	Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1579	1351	
•Spy Train	Mono.	....	Richard Travis-Catherine Craig	July 9,'43	60m	June 5,'43	1349	1277	
•Stage Door Canteen	UA	....	Stage and Screen Stars	Special	132m	May 15,'43	1313	1115	1617
Standing Room Only	Para.	....	Paulette Goddard-Fred MacMurray	Not Set	...	....	.	1616	..
•Stormy Weather	20th-Fox	344	Bill Robinson-Lena Horne	July 16,'43	77m	May 29,'43	1337	1192	1617

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Story of Dr. Wassell (color)	Para.	....	Gary Cooper-Laraine Day	Not Set	....	....	....	1530	....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	....	....
●Stranger from Pecos	Mono.	....	Johnny Mack Brown	July 16,'43	56m	July 17,'43	1427	1277	....
●Submarine Alert	Para.	4229	Richard Arlen-Wendy Barrie	Block 6	67m	June 26,'43	1385	772	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	65m	July 10,'43	1532	1305	....
Sullivans, The	20th-Fox	....	Anne Baxter-Thomas Mitchell	Not Set	....	....	....	1636	....
Sultan's Daughter, The	Mono.	..	Ann Corio-Charles Butterworth	Jan. 24,'44	64m	Dec. 18,'43	1674	1555	....
●Suspected Person (British)	PRC	315	Clifford Evans-Patricia Roc	Nov. 29,'43	....	....	....	....	....
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1,'43	76m	Sept. 25,'43	1553	1305	1655
Sweethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Jan. 17,'44	....	....	....	1586	....
Swing Fever	MGM	....	Kay Kyser-Marilyn Maxwell	Block 2	81m	Nov. 13,'43	1626	1241	....
Swing Out the Blues	Col.	....	Bob Haymes-Lynn Merrick	Dec. 23,'43	....	....	....	1636	....
Swing Shift Maisie	MGM	404	Ann Sothern-James Craig	Oct.,'43	86m	May 8,'43	1546	1191	1617
Swingtime Johnny	Univ.	....	Andrews Sisters-Harriet Hilliard	Feb. 4,'44	....	....	....	1676	....
TAMPICO	20th-Fox	....	Lynn Bari-Edward G. Robinson	Not Set	....	....	....	1636	....
Tarzan's Desert Mystery	RKO	413	Johnny Weissmuller-Nancy Kelly	Block 3	70m	Dec. 11,'43	1666	1362	....
Tender Comrade	RKO	....	Ginger Rogers-Robert Ryan	Not Set	....	....	....	1635	....
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26,'43	56m	Nov. 27,'43	1645	1545	....
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25,'43	127m	Aug. 21,'43	1559	1058	1617
That Nazty Nuisance	UA	..	Bobby Watson-Joe Devlin	July 1,'43	43m	June 12,'43	1546	1019	....
There's Something About a Soldier	Col.	5017	Evelyn Keyes-Tom Neal	Nov. 30,'43	57m	Dec. 18,'43	1674	1545	....
They Met in the Dark (British)	Hellman-Gen'l	...	James Mason-Joyce Howard	Not Set	104m	Sept. 4,'43	1522	....	....
●This Is the Army (color)	WB	224	Joan Leslie-George Murphy-Stage Cast	Aug. 14,'43	114m	July 31,'43	1453	1276	1575
This Is the Life (formerly Angela)	Univ.	...	Susanna Foster-Donald O'Connor	Not Set	....	....	....	1416	....
Thousands Cheer (color)	MGM	....	Kathryn Grayson-Gene Kelly	Block 2	126m	Sept. 18,'43	1541	1079	....
Three Cheers for the Boys	Univ.	....	Stage and Screen Entertainers	Not Set	....	....	....	1635	....
Three Russian Girls (formerly Girl from Leningrad)	UA	....	Anna Sten-Kent Smith	Jan. 14,'44	....	....	....	1457	....
●Thumbs Up	Rep.	223	Brenda Joyce-Richard Fraser	July 5,'43	67m	June 19,'43	1374	1351	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	58m	Sept. 25,'43	1554	1531	....
Till We Meet Again	Para.	....	Ray Milland-Maureen O'Hara	Not Set	....	....	....	1676	....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17,'43	83m	Sept. 18,'43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1,'43-44	80m	Aug. 14,'43	1579	1457	....
●Trail of Terror	PRC	356	Dave O'Brien-Jim Newill	Sept. 14,'43	63m	....	....	....	....
Triumph Over Pain (formerly Great Without Glory)	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	....	912	....
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1,'43-44	94m	Aug. 14,'43	1578	1079	1617
●Tumbling Tumbleweeds (Reissue)	Rep.	....	Gene Autry-Lucile Browne	Dec. 1,'43	57m	....	....	....	....
UNCERTAIN Glory	WB	....	Errol Flynn-Paul Lukas	Not Set	....	....	....	1636	....
●Underdog, The	PRC	316	Barton MacLane-Charlotte Wynters	Oct. 10,'43	65m	Oct. 9,'43	1574	1509	....
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26,'43	99m	May 9,'36	1574	....	....
Uninvited, The	Para.	....	Ray Milland-Ruth Hussey	Not Set	....	....	....	1416	....
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	65m	Aug. 28,'43	1559	....	....
Up in Arms (color)	RKO-Goldwyn	....	Danny Kaye-Dinah Shore	Not Set	....	....	....	1457	....
VICTORY Through Air Power (color)	UA-Disney	...	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1617
Voice in the Wind	UA	....	Francis Lederer-Sigrid Gurie	Not Set	....	....	....	1654	....
Voodoo Man, The	Mono.	....	Bela Lugosi-John Carradine	Feb. 21,'44	....	....	....	1676	....
●WAGON Tracks West	Rep.	2314	Bill Elliott-Gabby Hayes	Aug. 19,'43	55m	July 31,'43	1455	1391	....
Watch on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4,'43	114m	July 31,'43	1579	986	1617
Weekend Pass	Univ.	....	Martha O'Driscoll-Noah Beery, Jr.	Feb. 28,'44	....	....	....	1676	....
●West Side Kid	Rep.	226	Donald Barry-Dale Evans	Aug 23,'43	....	....	....	1351	....
Westward Bound	Mono.	...	Ken Maynard-Hoot Gibson	Jan. 10,'44	....	....	....	1599	....
●We've Never Been Licked	Univ.	7064	Richard Quine-Noah Beery, Jr.	July 30,'43	104m	Aug. 7,'43	1469	1115	1617
We Will Come Back (Russian)	Artkino	...	Russian Feature	Oct. 14,'43	93m	Oct. 23,'43	1595	....	....
What a Man	Mono.	....	Johnny Downs-Wanda McKay	Dec. 23,'43	73m	Dec. 11,'43	1666	....	....
What a Woman!	Col.	....	Rosalind Russell-Brian Aherne	Dec. 28,'43	93m	Dec. 11,'43	1665	1635	....
●What's Buzzin', Cousin?	Col.	4015	Ann Miller-John Hubbard	July 8,'43	75m	July 31,'43	1454	1351	....
When Ladies Fly	Univ.	....	Loretta Young-Geraldine Fitzgerald	Not Set	....	....	....	1616	....
Where Are Your Children?	Mono.	....	Jackie Cooper-Patricia Morison	Jan. 17,'44	92m	Nov. 27,'43	1645	1606	....
Whispering Footsteps	Rep.	....	John Hubbard-Rita Quigley	Dec. 30,'43	....	....	....	1636	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	Dec.,'43	87m	Oct. 2,'43	1565	1431	....
White Cliffs, The	MGM	....	Irene Dunne-Roddy McDowall	Not Set	....	....	....	1586	....
Wilson	20th-Fox	....	Alexander Knox-Charles Coburn	Not Set	....	....	....	1676	....
●Wings Over the Pacific	Mono.	....	Inez Cooper-Edward Norris	July 23,'43	60m	June 26,'43	1387	1276	
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11,'43	1529	1431	1655
Woman of the Town, The	UA	....	Albert Dekker-Claire Trevor	Dec. 31,'43	88m	Dec. 18,'43	1673	1531	....
Women in Bondage	Mono.	...	Gail Patrick-Nancy Kelly	Jan. 10,'44	72m	Nov. 20,'43	1634	1554	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	....	....	1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	Aug. 6,'43	58m	Mar. 13,'43	1532	1019	....
Yellow Canary (British)	Wilcox-RKO	....	Anna Neagle-Richard Greene	Not Set	98m	Nov. 20,'43	1634	....	....
●Youngest Profession, The	MGM	331	Virginia Weidler-E. Arnold & Guests	June-Aug.,'43	81m	Mar. 6,'43	1189	1081	1575
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	Nov.,'43	77m	July 31,'43	1578	1240	....
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22,'43	64m	Oct. 9,'43	1573	1531	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1667.

Here are the bombs . . .
Here is an enemy cruiser "safe" behind her torpedo net . . .

Official Photographs, U. S. Army Air Forces

ON TARGET

Kodak optical systems for fire control destroy the legend of "German supremacy" in lens making

For America's bombsights—which have shown our enemies the bitter meaning of "high-altitude precision bombing"—most of "the optics" are made by Kodak.

For our Army and Navy, Kodak also makes 29 of the most complex types of optical systems for fire control—the sighting of guns—including the famous height finder for anti-aircraft.

GERMANY has enjoyed a reputation for world leadership in lens making. But—as so often happens—reputation outlived performance.

Well before Pearl Harbor, Kodak optical research was developing lenses superior to any ever made by anybody, anywhere. A major advance has been the perfecting for new, finer cameras of a revolutionary new optical glass which gave lenses greater speed—definition . . . or could more than double the "field of view" of a fire control periscope.

This glass was immediately incorporated in instruments for fire control . . .

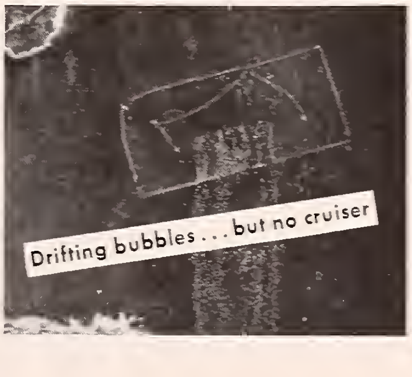
Effective fire power—hits, not "tries"—is the result of sighting through a series of lenses . . . an optical system . . . which locates, magnifies, and "ranges on" the target.

> *Army Ordnance experts now report:* "We have examined captured German sights and periscopes and, element for element, we are turning out better material."

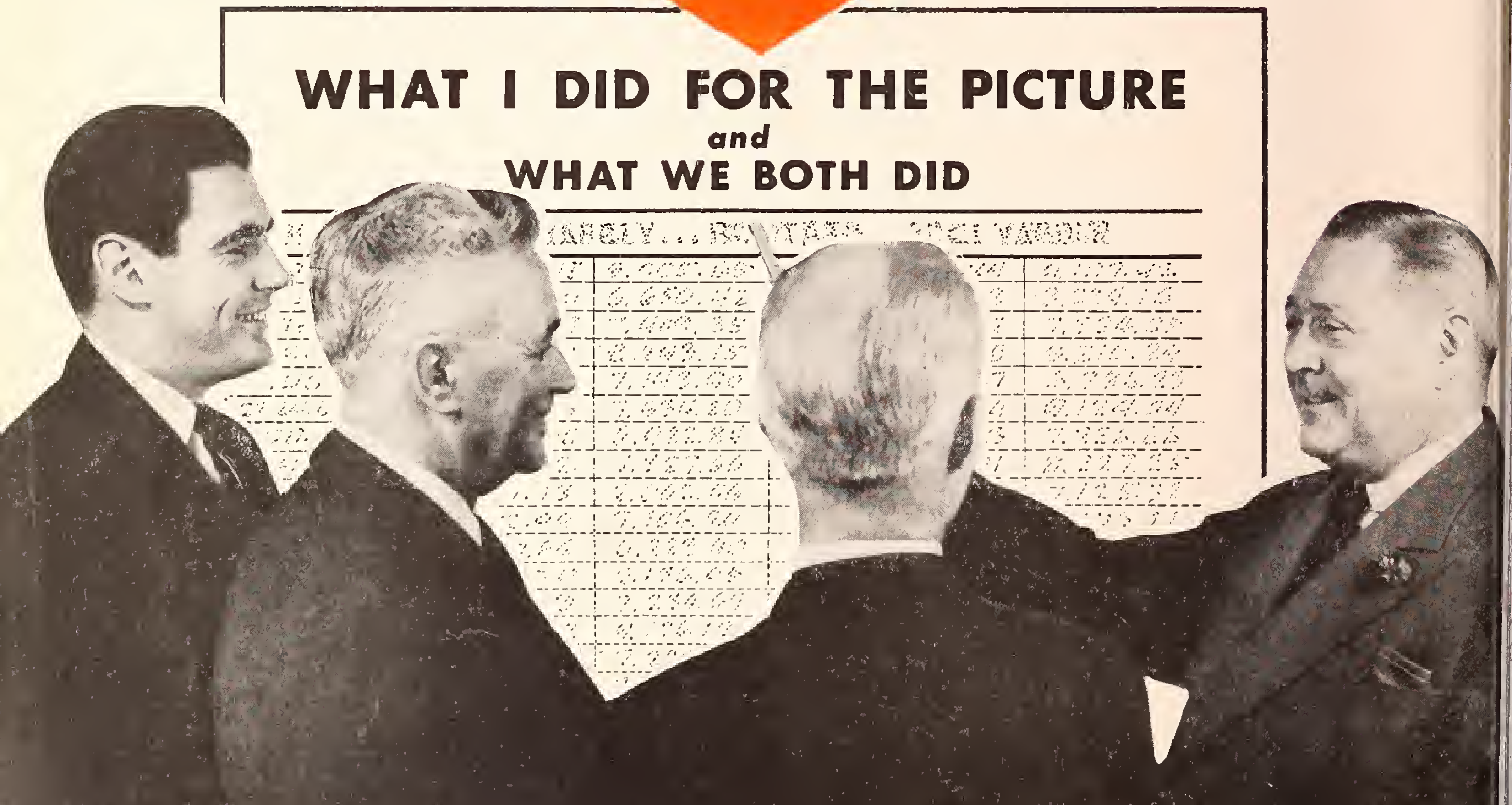
The effectiveness of American fire power is making history . . . Eastman Kodak Company, Rochester, N. Y.

REMEMBER CORREGIDOR? *. . . and the last words over their radio —"Just made broadcast to arrange for surrender . . . everyone is bawling like a baby . . . I know how a mouse feels. Caught in a trap waiting for guys to come along to finish it up." Corregidor is a stern example to us at home.* **BUY MORE WAR BONDS.**

Serving human progress through photography



WHAT THE PICTURE DID FOR ME AND


WHAT I DID FOR THE PICTURE
and
WHAT WE BOTH DID

"I advertised it. I ballyhoo'd it. I went to town with it ☺ And as you gentlemen can see, it paid off pretty ☺ I do that with every picture ☺ Big ones ☺ Little ones ☺ In-between ones ☺ Now you know why this house is such a consistent big grosser ☺ Some theatremen of my acquaintance shoot the bankroll only on the big ones ☺ And are satisfied to break even on weaker programs ☺ But that's bad theatre operation ☺ Every ad campaign of this theatre is geared up to go out and gather in the town's collective eyeball and eardrum ☺ And hand it over to that blonde ticket-seller out front ☺ So that she can take over ☺ We do the best possible job with every picture ☺ And in these few words gentlemen ☺ lies the whole foundation of showmanship." ☺

GIVE
WAR BONDS
for
CHRISTMAS

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

STANDARD ACCESSORIES • TRAILERS • SPECIAL ACCESSORIE

MOTION PICTURE HERALD

CHRISTMAS

¶ *This is the season of those traditional expressions of "Merry Christmas" and "Happy New Year".*

¶ *But Christmas may not be really merry, nor the New Year happy, until it shall have been resolved and proved to the world that their significances have been established by the Peace.*

¶ *So long as our heroes die in battle, so long as the issues of humanity impend on the fortunes of war, we may be neither merry nor happy—save in the assurances of Faith, the encouragements of Hope.*

¶ *Our industry of the motion picture is to be encouraged in a consciousness that from the stages of Hollywood to the screens of Exhibition it has been doing its utmost in the Common Cause.*

¶ *This may not be the merriest of Christmases, nor the happiest of New Years, but they can be, and are, the most hopeful for a good Tomorrow.*

—MARTIN QUIGLEY

TEN BEST MONEY-MAKERS OF 1943

VOL. 153, NO. 13 DECEMBER 25, 1943

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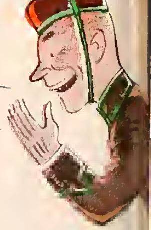

"Hey Leo, there's
a riot at the
Capitol. The
World Premiere
is block-busting
Broadway!"

a guy named **SANTA CLAUS presents**

a guy named **SPENCER TRACY**

a gal named **IRENE DUNNE**

**IN VICTOR FLEMING'S PRODUCTION
OF THE M-G-MARVELOUS ROMANCE**

"a guy Named Joe"

with a cast named Terrific:

Van Johnson • Ward Bond • James Gleason • Lionel Barrymore • Barry Nelson • Esther Williams
Screen Play by Dalton Trumbo • Adaptation by Frederick Hazlitt Brennan • Directed by VICTOR FLEMING
Produced by EVERETT RISKIN • A Metro-Goldwyn-Mayer Picture

It's in M-G-M's "Vitamin 12" Group!

"Our Two Big Jobs in January:

N NEW YORK THEY'RE SINGING WARNERS'

Beautiful Desert Song!

(IN TECHNICOLOR)

NOW HAVING A SENSATIONAL PRE-RELEASE AT N.Y. HOLLYWOOD!

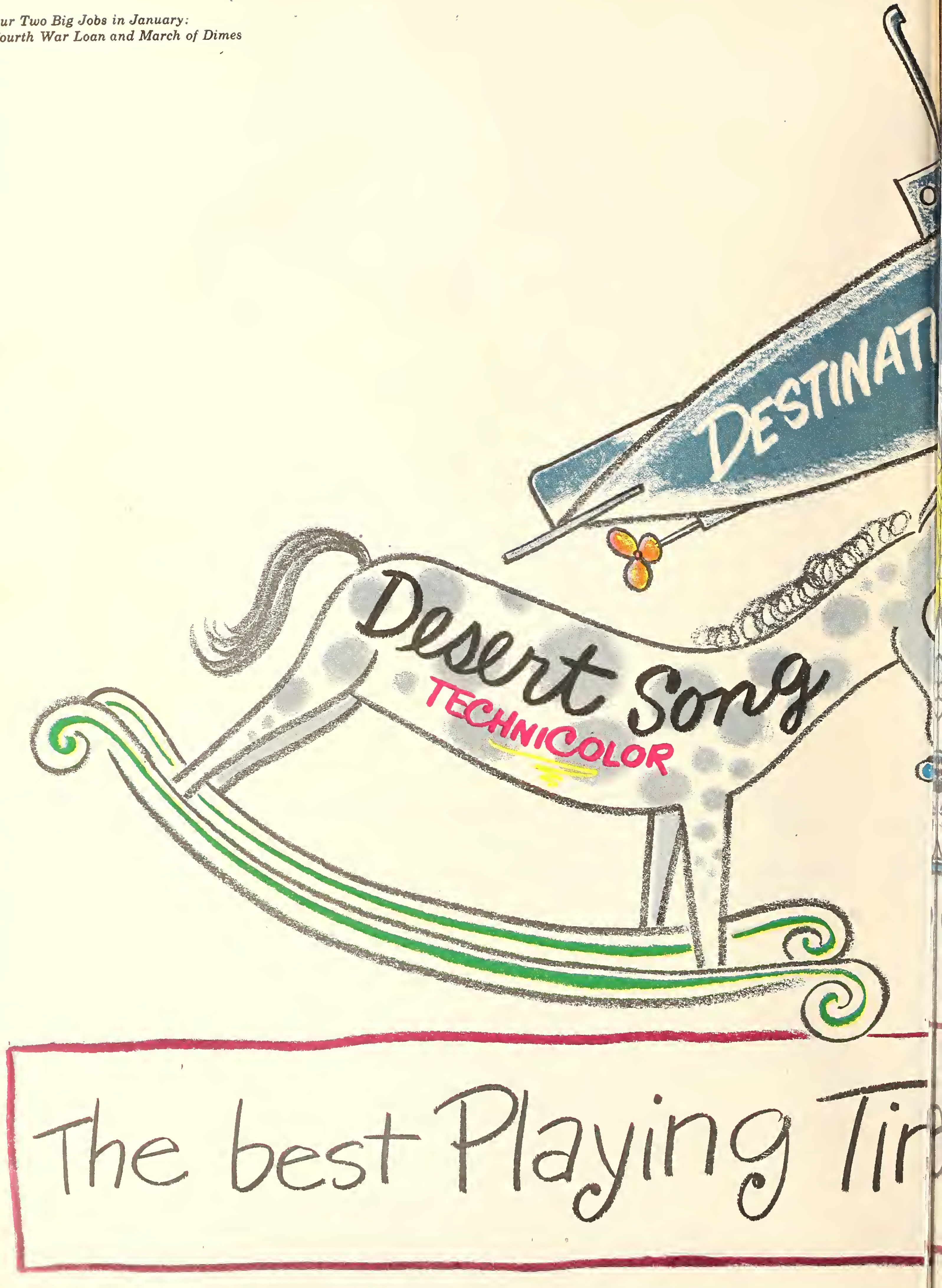
RRING

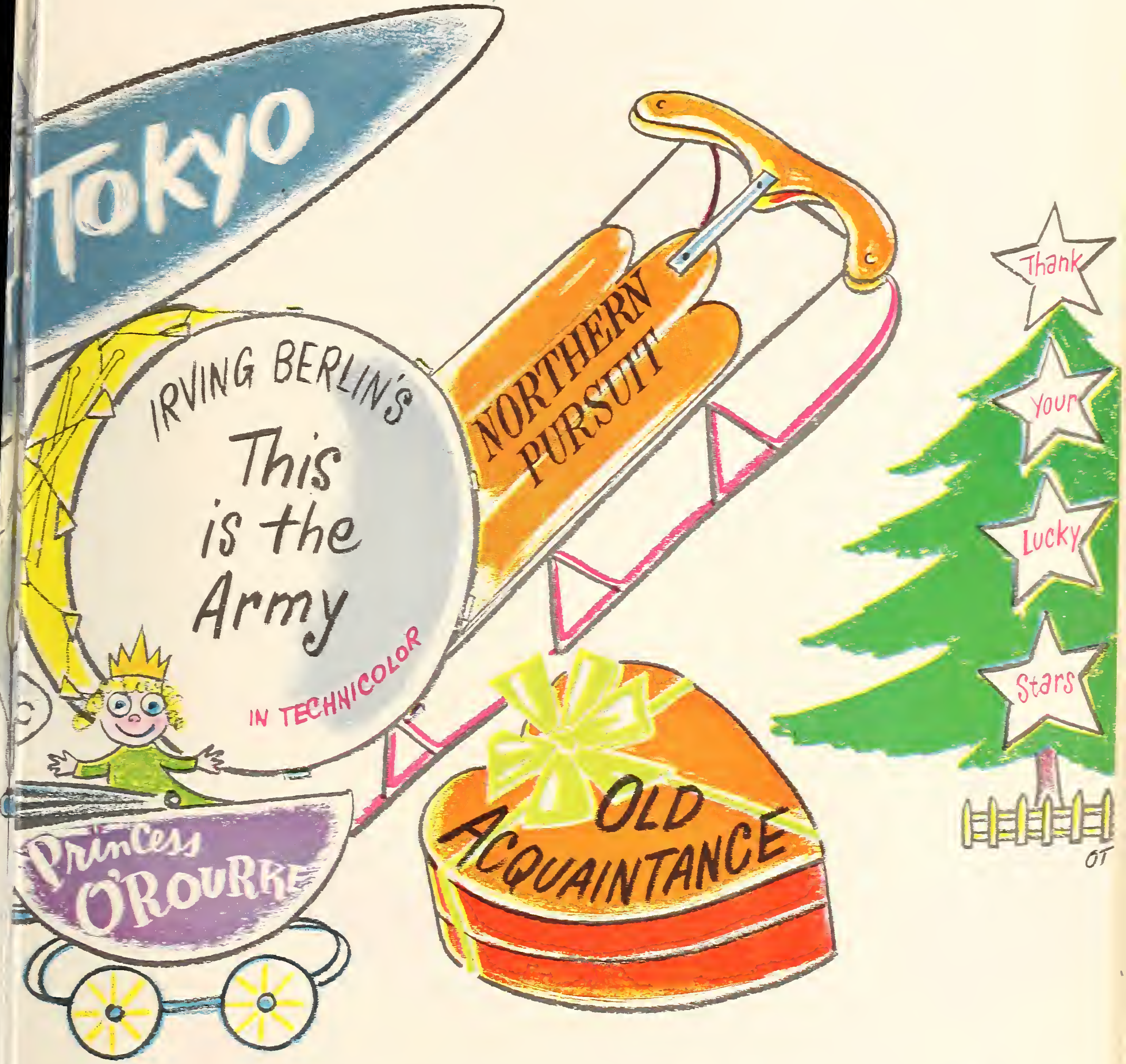
ENNIS MORGAN ★ IRENE MANNING

BRUCE CABOT · GENE LOCKHART
Directed by ROBERT FLOREY · Produced by ROBERT BUCKNER
Based Upon a Play by Lawrence Schwab, Otto Harbach,
Oscar Hammerstein 2nd, Sigmund Romberg, & Frank Mandel

Our Two Big Jobs in January: Fourth War Loan and March of Dimes

Our Two Big Jobs in January:
Fourth War Loan and March of Dimes

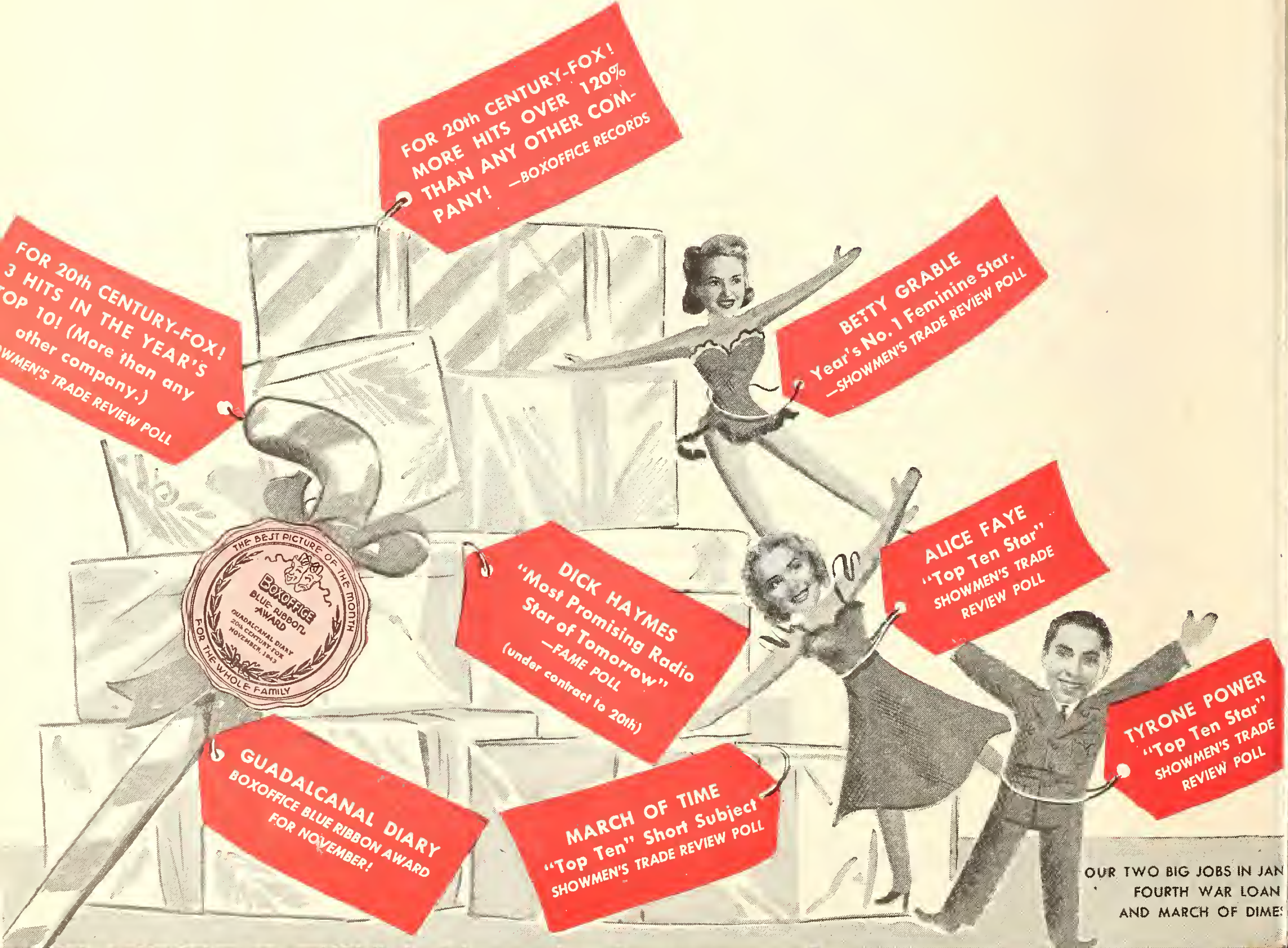

DESTINATI
Desert Song
TECHNICOLOR
The best Playing Tir


Tokyo
IRVING BERLIN'S
This is the Army
IN TECHNICOLOR
NORTHERN PURSUIT
Princess O'Rourke
OLD ACQUAINTANCE
Thank
Your
Lucky
Stars

is for WARNERS!

Jack L. Warner, *Executive Producer*

20th CENTURY-FOX


THE BEST PICTURE OF THE MONTH FOR THE WHOLE FAMILY
BOXOFFICE BLUE RIBBON AWARD
GUADALCANAL DIARY 20th CENTURY-FOX NOVEMBER, 1943

FOR 20th CENTURY-FOX! MORE HITS OVER 120% MORE THAN ANY OTHER COMPANY! —BOXOFFICE RECORDS

FOR 20th CENTURY-FOX! 3 HITS IN THE YEAR'S OP 10! (More than any other company.) WMEN'S TRADE REVIEW POLL

BETTY GRABLE Year's No. 1 Feminine Star. —SHOWMEN'S TRADE REVIEW POLL

DICK HAYMES "Most Promising Radio Star of Tomorrow" —FAME POLL (under contract to 20th)

ALICE FAYE "Top Ten Star" SHOWMEN'S TRADE REVIEW POLL

TYRONE POWER "Top Ten Star" SHOWMEN'S TRADE REVIEW POLL

GUADALCANAL DIARY BOXOFFICE BLUE RIBBON AWARD FOR NOVEMBER!

MARCH OF TIME "Top Ten" Short Subject SHOWMEN'S TRADE REVIEW POLL

OUR TWO BIG JOBS IN JAN
FOURTH WAR LOAN
AND MARCH OF DIME

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

Vol. 153, No. 13

December 25, 1943

MR. TRAMMELL OBSERVES

AMONG all the discussions of the coming impact of television on the entertainment world none has touched upon implications of federal control for all the arts, spreading out from radio, until along comes Mr. Niles Trammell, president of the National Broadcasting Company.

In a brochure presentation entitled "Radio Must Remain Free," Mr. Trammell has recorded a statement made before the Senate Interstate Commerce Committee in Washington. Primarily he seeks support for the White-Wheeler Senate bill, which he describes as having the purpose of guaranteeing broadcasting in all its forms a position as a free medium "secure from government censorship and bureaucratic domination."

"The Supreme Court has declared that Congress placed upon the Federal Communications Commission the burden of determining the 'composition of the traffic,' Mr. Trammell observes.

"It is my belief that self-regulation and not bureaucratic edict should control 'composition of the traffic.' Public pressure exerted by the listener and the economic self-interest of the broadcaster are that the responsibility for program service in the public interest belong to the licensee.

"Let me remind you that the technical developments in broadcasting, whereby we will be transmitting news as it occurs, with sight as well as sound; printed news, newsreels and motion pictures; will bring new problems multiplying the responsibilities of the broadcasters, yet making it impossible to formulate new laws or regulations to control public discussion, balanced discussion, opinions, news or other type of information.

"Obviously, any such controls must apply automatically to newspapers, magazines, books, pictures, newsreels and motion pictures.

"Personally I do not think it can be done and at the same time preserve the American doctrine of free speech or free press."

It is A, B, C. Television is broadcasting, broadcasting is ruled by a federal bureau, when television reaches the theatre screen bureau rule will be there with it—as matters stand today.

△ △ △

THAT SINATRA CASE

NEW history and significant precedent in the fifty-year-old art of the motion picture is in the making in the RKO-Time controversy over screen property in Mr. Frank Sinatra, singer, now in the courts.

The March of Time photographed and recorded a Sinatra performance in which he donated his services to the Waves and the Navy in a show at Hunter College. Time has proposed the release of the subject in its topical reel at about the same time that RKO Radio Pictures, Inc., will be releasing its feature, "Higher and Higher", featuring the same Mr. Sinatra.

Judge John C. Knox, in Federal Court, Southern District of New York, has granted an injunction to RKO, forbidding the Time release. It will inevitably go to appeal. That appeal will be based, it has been indicated, on a contention that The March of Time has "the freedom of the press".

Meanwhile, the lucid opinion of Judge Knox would seem to anticipate that. He has observed that The March of Time pictured Mr. Sinatra with understanding that a "clearance" would have to be had before the pictures could be used, that a release from Mr. Sinatra was sought and refused. With reference to the allegation that the function was in the public domain, the judge has observed that it was "a meeting to which the public was not invited", and that "so far as I am concerned this contention has fallen on ears that are deaf".

The obvious fact in our show world is that, if The March of Time were to prevail, an exhibitor so minded might book the release and present the name of Sinatra on his marquee in competition with RKO's costly feature. That exhibitor would also be delivering that same Sinatra singing and pictured in person quite as veraciously, if not as decoratively, as in the feature. That, of course, is just what would happen.

With bearing on that, Judge Knox observes: "An artist can contribute his talent to the public generally or restrict it to a limited group. In this latter instance the immediate and intended recipient should be the sole beneficiary."

△ △ △

¶ An inkling of the sort of accelerations that may come to all industry and distribution in the peace-to-come is to be had from current developments in air express. The Railway Express Agency reports that there was for the first six months of this year an increase of 34.7 per cent in the number of shipments over the same period for 1942 in the service which combines rail and air. This means traffic which originates at or is destined to off-airline points. While the number of shipments increased, the size of the shipments increased even more. Express charges for the period were up 106.8 per cent.

△ △ △

THE TEN BEST

THE quality of fame is exceeding strange. If you would marvel at the adolescents who melt in adulation of the voice of Mr. Frank Sinatra, consider the case of a strong man, a sergeant in the United States Army in Africa who is treasuring the ashes that fell from Mr. Winston Churchill's cigar in Cairo. As showmen know, this is the pure, double distilled stuff called star-value. It pertains to selling the customers their own dreams under the urge of their own wishes. It consists not so much of art as it does of humanity. This week this journal presents some annual statistics on that: The Ten Best Money-Makers of the screen for 1943. It is an election by the box office public of these United States, voting through their exhibitor representatives, and the elect are agents of human wishing.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

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SENATE committee votes admission tax of one cent on five Page 18
HOLLYWOOD eyes television as a post-war customer Page 25
MAJOR companies weigh final decree demands of Clark Page 28
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Reception for Fighter

CAPTAIN James Stewart, now an Eighth Air Force pilot and leader of a squadron of Liberator heavy bombers, was under fire twice within a few days of his arrival in England last week. On Monday he led his second combat mission. From Bremen he brought back word that there was "lots of stuff up there today. The boys really had a good look at all types of enemy fighters."

Earlier, Captain Stewart was brought to London for a mission before the assembled press at the Eighth Air Force officers club. The New York *Herald Tribune's* correspondent reported that Captain Stewart was not particularly happy about the session, which was accompanied by sherry, roast beef and ham sandwiches in the best Hollywood and New York motion picture cocktail party tradition.

Asked about his post-war plans, Captain Stewart allowed that he hoped to go back to making pictures. "At least, I hope so. Though it may be as Mickey Rooney's grandfather," he said. Meanwhile, he made it clear, he intends to concentrate on his Army job. Colonel John Hay Whitney, previously of Selznick International, and now press aide to the Eighth Air Force, presided over the interview.

May Free Raw Stock

WITHIN the next three to six months, the War Production Board may abandon all controls on the consumption of raw film stock by producers and distributors, it was learned in Washington Wednesday.

The supply situation during the past few months has shown a steady improvement and there is plenty of film, but WPB officials will continue the present allocations through the first quarter of the coming year while they make a complete study of the situation with a view to determining whether it is a permanent or temporary condition.

Harold Hopper, chief of the WPB film division, who is in charge of administering the allocation order, left for California Wednesday to confer with industry officials. He is expected back after January 1.

Army Grosses

ATTENDANCE at the film theatres run by the Army Motion Picture Service at camps in continental U. S., Alaska, Bermuda and Newfoundland, hit a total of 207,000,000 this year, with a total box office gross of $30,500,000, according to figures covering the period from January 1 to December 10.

Currently, however, attendance is running at the rate of 240,000,000 a year, indicating box office revenue of approximately $35,000,000. The increased attendance as of now reflects the corresponding tremendous increase in the size of the armed forces over the beginning of the year.

The Army Motion Picture Service now is operating 1,162 houses with a capacity of 780,000 and is adding 56 theatres, which will bring a total capacity in the area covered to 817,000.

Since shows are run only in the evenings and when the men have free time, the turnover at the camp theatres is enormous. Currently, the service is getting 101 prints of each picture, circulating them to reach all camps within a period of 30 days.

On the basis of admission figures so far compiled it is expected the three top pictures of 1943, as rated by soldier attendance, will all have soldier backgrounds: "Guadalcanal Diary," "Crash Dive" and "Air Force."

Survivors

AMUSEMENT and obituary advertising only will be carried in the Chicago *Daily News* from December 23 through January 3. Because of a miscalculation in the amount of newsprint available the *News* will print only 16 pages daily and all other advertising will be omitted. There is no Sunday edition. According to George Hartford, advertising manager, the company's loss will be some 200,000 lines of advertising. After January 3 advertising will be resumed.

The Baltimore *Sun,* also faced with a newsprint shortage, this week announced drastic changes in the size and makeup of its paper, promising that "advertising space will be materially curtailed."

Pants & Movies

THE War Department, through a series of questionnaires distributed among the armed forces, has discovered: (1) that two out of five soldiers are being confounded by pants that are too tight; (2) the Yanks' favorite form of entertainment is the motion picture.

Slump

FIRST run theatre grosses and department store receipts both tumbled downward this week and last in a pre-holiday slump which cut their dollar volume below 1942 levels in many instances. Theatre reports from key cities in all sections of the United States and Canada indicated that the usual holiday slump had been increased by the flu and grippe epidemics in many areas, and by warnings from public health officials to avoid public assembly. Pre-Christmas spending in New York stores was 11 per cent under 1942 for the week ending December 18, the Federal Reserve Bank reported. But theatre men were not downhearted. They spent the week before Christmas checking standee tapes and counting record numbers of reservations for Christmas and New Year's eve shows.

Record Revenue

DEFINITE promise that Federal admission tax collections this year would exceed Treasury estimates of $153,000,000 was seen in the monthly report of the Internal Revenue Bureau showing that receipts for the first 11 months of 1943 aggregated $152,681,903. The total for the corresponding period last year was $130,449,362.

Although they dropped approximately $110,000 from October, November collections of $16,388,863 were $5,000,000 above the $11,310,821 record for the same month in 1942, the Bureau reported. The total for October was $16,499,395.

Contrary to the national downward trend, collections in the Third New York (Broadway) District increased from $2,043,582 in October to $2,204,879 in November of the current year.

Rise of Rose

THE steady rise of Billy Rose, Broadway entrepeneur of extravaganzas, has resulted in the cash payment—by way of a certified check—of $157,500 toward the purchase of the Ziegfeld theatre, 54th Street and Sixth Avenue, New York. The Rose bid of $630,000 topped Loew's by almost $100,000, the only other bid, and was approved in New York Supreme Court this week by Justice Bernard Botein. Loew's is the theatre's present tenant. The lease expires August 31, 1944.

The sale was part of a court order in the rorganization of Hearst-Brisbane properties. Publisher Hearst and his editor, Arthur Brisbane, built the theatre for the late Florenz Ziegfeld in 1927. Following Mr. Ziegfeld's death in 1932 the house was dark for a year. In 1933 Loew's made a motion picture house of the theatre upon whose stage such musicals as "Rio Rita," "Show Boat," "Bitter Sweet" and Mr. Ziegfeld's "Follies" had been on display.

In 1933 the name of the theatre was changed to "Loew's Ziegfeld." Its new owner announced that its name would revert to the original title of Ziegfeld Theatre.

The mezzanine floor of the theatre is something of a museum, housing a collection of stills and photographs of past and present stars of pictures and the stage, and theatre programs dating back to the '90s.

Night Before Christmas

THREE Cleveland circuits, involving about 25 neighborhood theatres, have agreed to close their houses on Christmas Eve. It will permit 200 employees to spend the evening playing Santa Claus for their families. Although Cleveland theatres in some neighborhoods have customarily closed Christmas Eve, this is the first time that there has been a general agreement. Business usually hits an all-year low on Christmas Eve, the Ohio operators pointed out.

Advertising

THE latest news on television is that the advertising agencies are filled with plans, projects and hectic anticipations, hiring experts, setting up departments. They are more interested than anyone else, except perhaps those makers of equipment, who have to wait until war demands release them. In the world of the motion picture, television is still in the area of examination, and watchful waiting.

Television-in-the-home, which is the advertisers hope, must be viewed by the motion picture of the theatre as an impending competitor, even as radio. Also, perhaps, as with radio, there will be a period of strife and ultimate adjustment. Meanwhile, the advertising agencies are becoming utterly show shops.

Meanwhile, the newspapers are viewing all this with acute interest, with the tendency of the great media of air and screen to extend the dominance of national advertising. The newspaper is essentially a retail medium. Television will be no more help than radio has been. So now there is in formation the National Advertising Council, a promotion committee of the Newspaper Advertising Executives Association, with Mr. J. W. Egan, Jr., advertising manager of the New York *Times at* its head.

It seems the first job is to be an answer to a motion picture entitled "Air Force and the Retailer," underwritten by radio stations and now in circulation among retailers.

How Hollywood and the motion picture distributors view the scene, and what they are doing about it is reported on page 25.

Cafe Society

SCREEN news coverage in New York was augmented this week by the first appearance of a page of informal closeups of Hollywood personalities in the *Journal-American*, evening paper of the Hearst chain. The pictures, taken in the screen capital's cafes and supper clubs by cameraman Nat Dallinger, feature budding and rumored romances as well as servicemen on leave and at leisure. Captions are in the familiar style of Hollywood and Broadway columnists. The page is planned as a regular feature of the newspaper's pictorial section under the title "Inside Hollywood."

Minus War Footage

SAM JAFFE and Robert Kane, co-producers of "The Sullivans," now before the Twentieth Century-Fox cameras, have cancelled location scenes scheduled for the San Diego naval base and other scenes showing the boys in uniform and in action. Originally designed as a war picture, built around the five brothers who were lost in the sinking of the cruiser Juneau, the war footage now has been whittled down to four minutes of the Juneau's last battle. The picture now will be a human interest story of the boys' early lives.

Contribution

WILDWOOD, in Southern New Jersey, is on its way to going over its quota in the current War Fund Drive, thanks to William C. Hunt, head of the Hunt Theatres Circuit. Mr. Hunt closed the portals to his Shore and Casino theatres, first run houses in Wildwood, this Friday evening, and asked that all persons planning to attend contribute their admission—plus, if they desired—to the drive.

Buyer

MAX H. GOLDBERG, who owns the Pastime and Falmouth theatres in Falmouth, Ky., is in the Army stationed in the European war theatre, but he is not letting soldiering interfere with business. Stanley Jacques, RKO Cincinnati branch manager, has reported that Mr. Goldberg, being reluctant to deliver a power of attorney, is signing contracts for product from the battle front. It takes about one month for the contract to reach the soldier-exhibitor, and about the same time for it to be returned signed.

Essential

MANY and long have been the arguments and discussions about the status of the motion picture industry as an essential activity in a war economy. There has never been an official ruling, although recent Manpower Commission decisions have classed the industry as essential in certain areas and for certain purposes. Last week came Office of War Information release No. WMC-3336 announcing that the War Manpower Commission Committee on Essential Activities had made minor changes in its list. Among the changes was the addition of the production of sausage casings to Group 6, "Processing of Food." No mention of pictures.

Mss. for Bonds

MANUSCRIPT collectors in Columbus, O., paid almost $400,000 in war bond pledges last week for three original manuscripts autioned at a Junior Chamber of Commerce rally. "Death in Monte Carlo" by Louis Bromfield went to a business man for $240,000 while Gypsy Rose Lee auctioned off her original copy of "The Naked Genius" for $100,000, and John Cecil Holm sold "Best Foot Forward" for $50,000.

Which Jimmy

ASTOR Pictures Corporation in New York will soon reissue "Pot O' Gold," the first and only producing venture of James Roosevelt. The musical, first released in April, 1941, will be retitled "Jimmy Steps Out," according to Robert M. Savini, who concluded the deal with Henri Henigson, co-producer of the film, for Astor to take over exclusive 16 and 35mm distribution of the picture on January 1. It was originally released by United Artists. James Stewart, Paulette Goddard and Horace Heidt starred in the film. Mr. Roosevelt relinquished his producing interests when he joined the Marines three years ago. Now a Colonel, he led a group in the Makin invasion. Mr. Stewart is a Captain in the Air Forces, piloting bombers over Germany.

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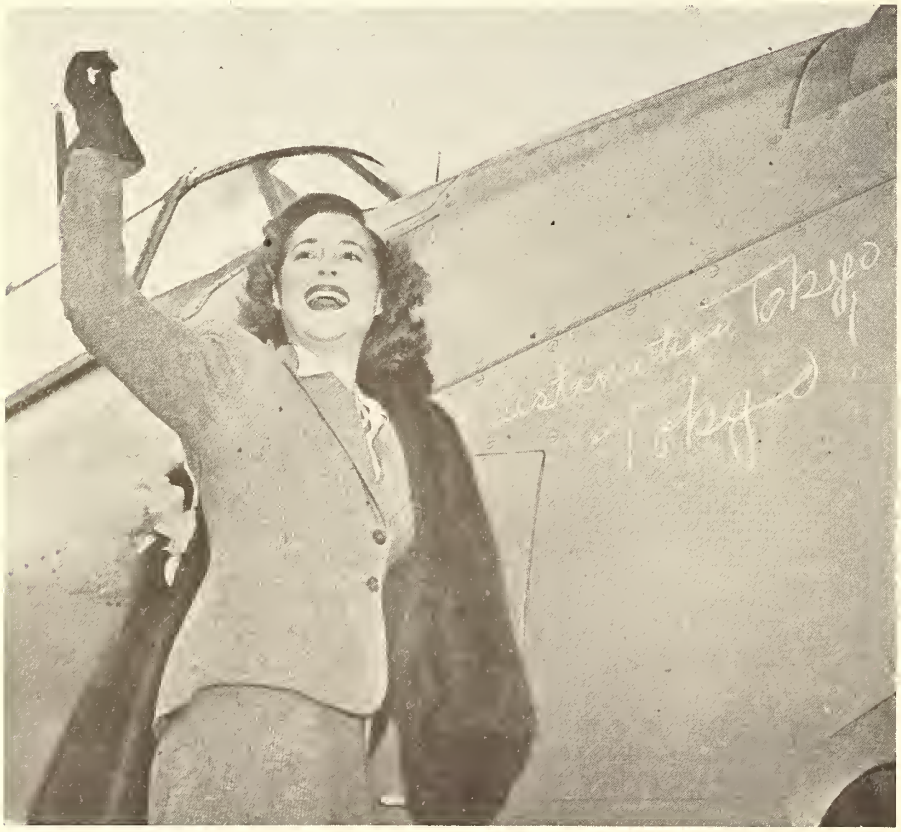
THIS WEEK the Camera reports:

CHRISTENING, by Paramount; blessing by Warners. The prominent splash at the top, left, and the chalked slogan below, left, are on General Motors' 1,000th Grumman Avenger from its Trenton, N. J., plant. The christener is Paramount's Jean Parker, of "The Navy Way"; the postscripter is Kitty Carlisle, representing "Destination, Tokyo". Paramount's picture reached us first, with the Warner courier right behind, puffing hard.

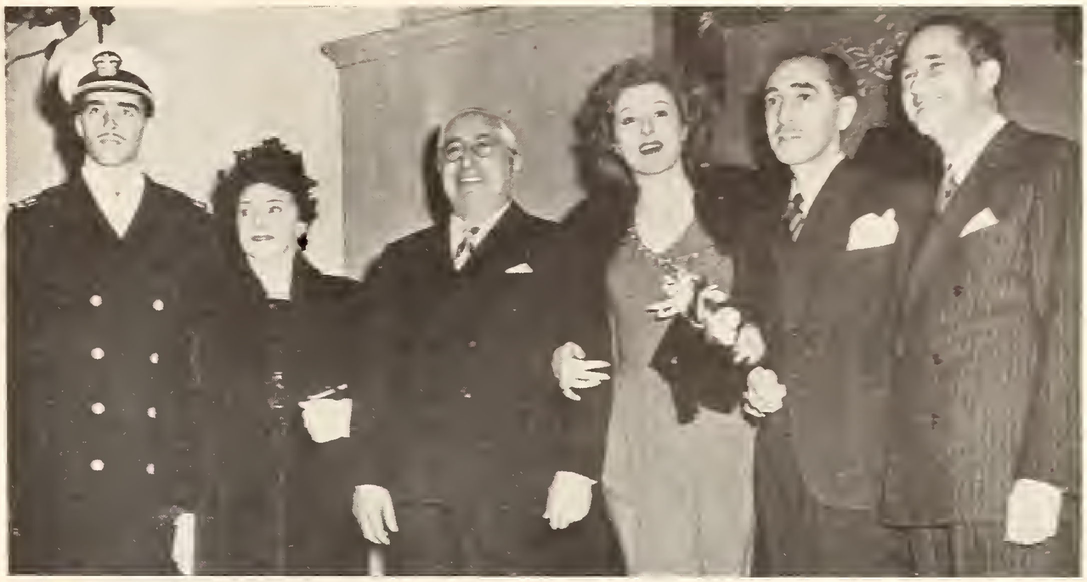
FROM PARAMOUNT



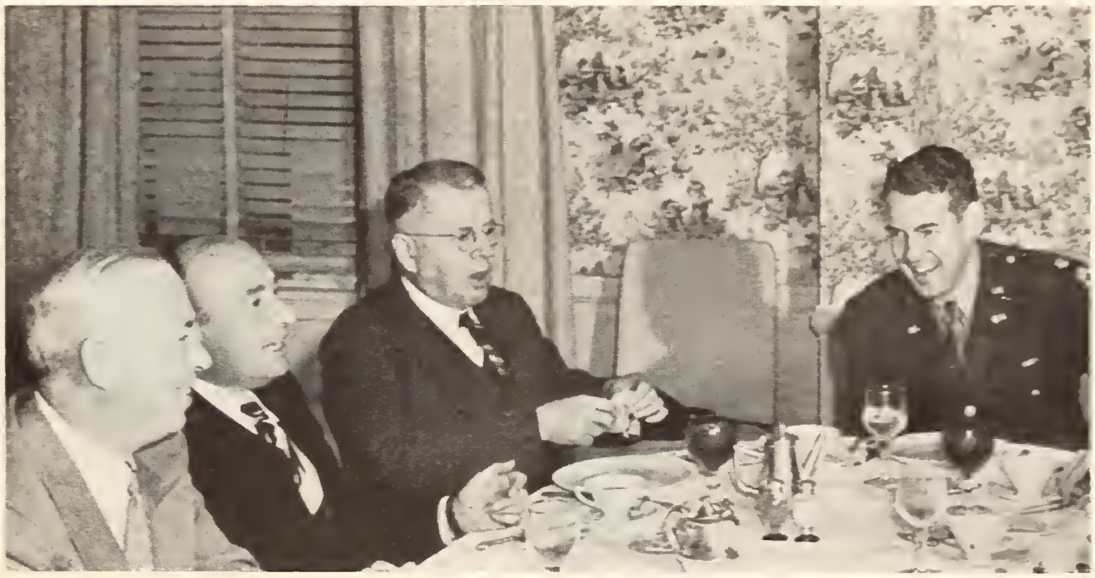
FROM WARNERS

SERIOUSLY WOUNDED, in Italy. Corporal Henry Larner, shown before he left New York, was the first to enter service from Paramount's home office publicity department. He was with the American Field Service.

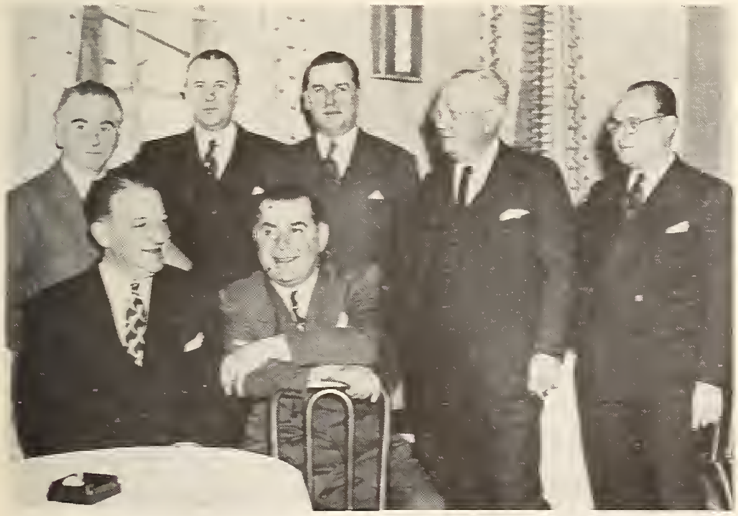
"THE SONG OF BERNADETTE" was the prime topic discussed when these men met the trade press at a cocktail party last Thursday at the St. Regis, New York. They are Spyros Skouras, 20th-Fox president, and William Perlberg, producer of the film.



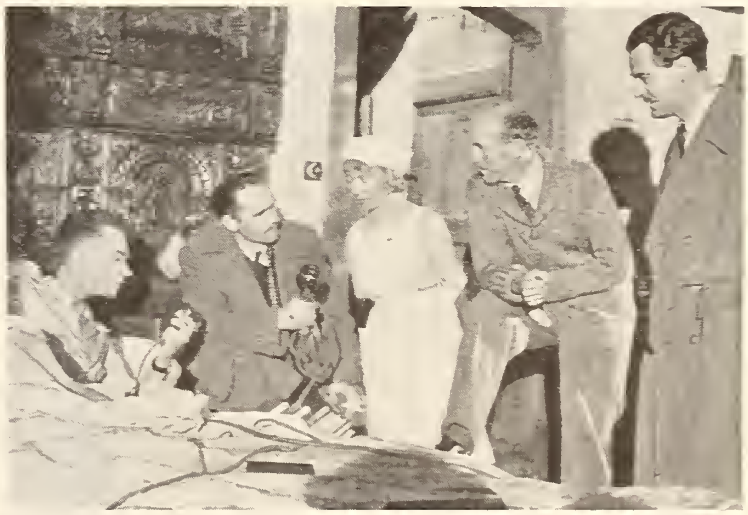
HOLLYWOOD SCREENING. The world premiere of MGM's "Madame Curie", at the Grauman's Chinese theatre, Hollywood, last week, was attended by notables of the screen and of the Army and Navy. At the right, and flanking Mrs. Louis B. Mayer and Greer Garson, star of the picture, are Ensign Richard Ney, Mr. Mayer, MGM production head, Sidney Franklin, producer, and Mervyn LeRoy, director. Premiere proceeds went to the Volunteer Army Canteen Service.



HOLLYWOOD LUNCHEON. A report, to the leaders of Hollywood's film industry was given them at a luncheon in his honor last week, by Major John W. Hubbell, in charge of the film circuit section, U. S. Army Pictorial Service, which distributes the industry's gift 16mm. films to overseas posts. At the right, facing Major Hubbell, are Charles Koerner, RKO; Al Lichtman, MGM; Y. Frank Freeman, of Paramount, and president of the Association of Motion Picture Producers.

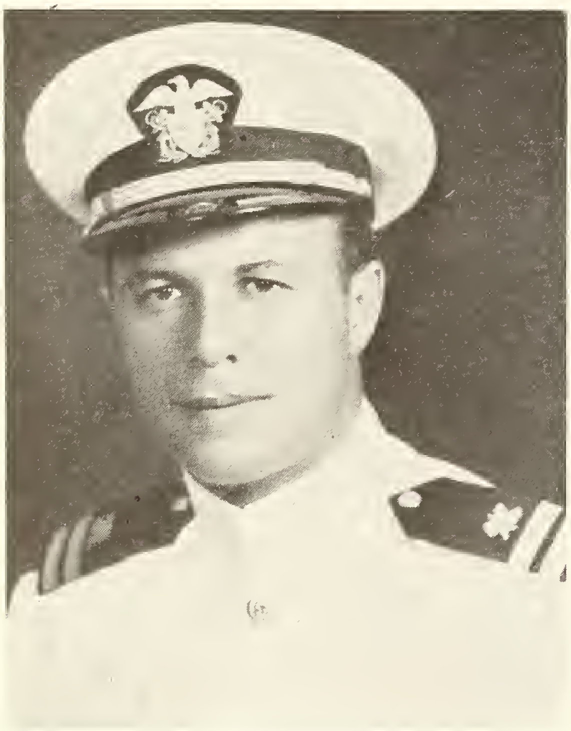


TRADE PRESS LUNCHEON, and the host, in New York, was Charles Skouras, Fourth War Loan drive director. Seated are S. H. Fabian, WAC, and Mr. Skouras; standing are Red Kann, Quigley Publications vice-president, B. V. Sturdivant, Frank H. Ricketson, Terry Ramsaye, Motion Picture Herald editor, and David Lipton of Columbia Pictures.



"LONDON COLUMN". The first program of a new series being broadcast by BBC to California was on the set of Archer Productions' "A Canterbury Tale", at Denham. Above, director Michael Powell, second from right, watches the proceedings with considerable interest.

CROWNING the best radio comedienne of 1943. At left, in a Hollywood "rehearsal" of the citation, Eddie Cantor crowns Miss Joan Davis; and Red Kann, Quigley Publications vice-president, hands her a scroll, all of which signified she had been chosen by the country's radio editors, in the annual poll conducted by the *Motion Picture Daily* and *Fame*. The actual citation was made last Thursday night by Mr. Cantor, in a broadcast on the Sealtest program, over the National Broadcasting Company network.



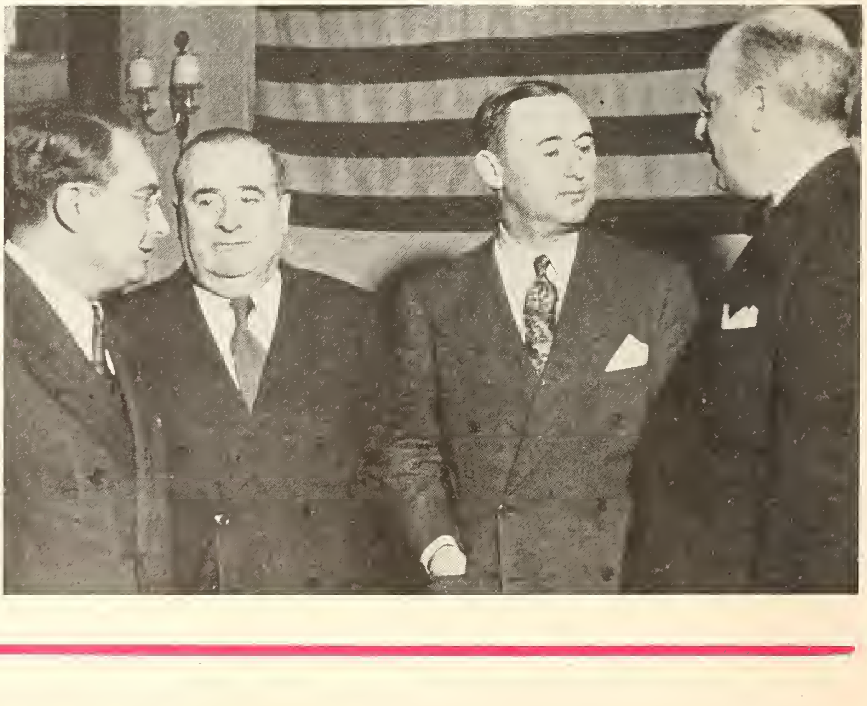
LIEUTENANT Solomon M. Strausberg, vice-president of the Interboro circuit, New York, and now in active service at the Sampson, N. Y., naval training station, where he has been assigned recently.

By Staff Photographer

AN AUSTRALIAN BOOM, resulting from the combination of an undeveloped country of vast resources and the new capital it will attract, is envisioned by Sidney Albright, above, United Artists' representative in that country, who returned to New York recently.

PRESENTATION of a second place check, from cartoonist Walter Lantz, left, to John Heflinger, Fox West Coast manager, for promoting for and through his theatre the Lantz-Universal cartoon character, "Woody Woodpecker". Mr. Heflinger was formerly with Fanchon & Marco in St. Louis.

REPUBLIC held a sales conference for its eastern and central staffs last Thursday and Friday at the New York Athletic Club. At the right, president James R. Grainger and eastern district manager Maxwell Gillis are flanked by New York branch manager Sam Seletsky and New Haven manager Jerome Lewis. Story on page 44.



The Money-Making Stars of 1943

THE TEN BEST IN EXHIBITOR POLL

For the year ending October 1, 1943

COMBINED VOTE	CIRCUITS	INDEPENDENT
1. Betty Grable	1. Betty Grable	1. Betty Grable
2. Bob Hope	2. Bob Hope	2. Abbott & Costello
3. Abbott & Costello	3. Bing Crosby	3. Bob Hope
4. Bing Crosby	4. Abbott & Costello	4. Gary Cooper
5. Gary Cooper	5. Gary Cooper	5. Bing Crosby
6. Greer Garson	6. Greer Garson	6. James Cagney
7. Humphrey Bogart	7. Humphrey Bogart	7. Greer Garson
8. James Cagney	8. James Cagney	8. Humphrey Bogart
9. Mickey Rooney	9. Mickey Rooney	9. Mickey Rooney
10. Clark Gable	10. Clark Gable	10. Clark Gable

THE box office champion for 1943 and and the service men's favorite pin-up girl are one and the same. Whether this indicates that the home front and the battle line are not so far apart, or that the blonde beauty of Betty Grable transcends both, is a matter for historians. The facts point to the universal appeal of glamour and Technicolor, song, dance and merriment—a true bill for Escapist entertainment.

The male hold on first place in the annual MOTION PICTURE HERALD-*Fame* poll of Money-Making Stars, maintained by Abbott and Costello last year after three straight for Mickey Rooney, has been broken as romance takes top honors for the first time. Feminine stars have headed the list before. Shirley Temple was a four-time winner from 1935 through 1938, after Marie Dressler had led the first poll in 1932, with Will Rogers coming in between. But Sex Appeal came into its own in 1943.

Betty Grable danced her way through the season in "Footlight Serenade," "Springtime in the Rockies," "Coney Island" and is now playing holdover engagements in "Sweet Rosie O'Grady." All followed the same principle that Miss Grable in color, in costume and in love was a potent box office factor, to be surrounded by personable young men, lighthearted comedy, lavish production numbers and lilting songs. It was a sure-fire formula for which the star became the brilliant trade mark. Her next picture, by popular demand, will be "Pin-Up Girl."

Following closely in the next three places are four men, all exponents of comedy, gaiety and song.

Bob Hope, who was fifth last year, gained the runner-up position on the basis of the zany "Road to Morocco," "They Got Me Covered" and his current release, "Let's Face It." His performance in "Star Spangled Rhythm" as well as his camp show tours and radio appearances helped swell the box office receipts on which exhibitors based their ballots.

Hope for the third time was voted Radio Champion of Champions in the poll of more than 600 radio editors and columnists by *Motion Picture Daily and Fame.*

Bing Crosby Returns To Ranking Group

Last season's winners, Abbott and Costello, were unable to maintain their pace of six pictures a year. Cutting their output for 1943 to three, "Who Done It?", "It Ain't Hay" and "Hit the Ice," they slipped to third place in the ranking. Similar results have followed infrequent appearance in previous polls.

This year saw the return of Bing Crosby to top ranking after a dip to 12th position in 1942. His appearance in fourth place equals his best previous showing in 1937 and speaks well for the public reaction to "Road to Morocco" and "Dixie." Crosby, like Hope, had a popular radio program and a spot in "Star Spangled Rhythm" to bolster his following.

The continuing popularity of Gary Cooper is evident in his placing fifth among this year's Money-Makers in spite of a scarcity of 1943 releases. "Pride of the Yankees" had been in distribution for several months before the start of the year, while "For Whom the Bell Tolls" had played but a few pre-release engagements when the vote was taken. But reissues and revivals kept his name and talents before the public.

Humphrey Bogart in Top List for First Time

Greer Garson, the only feminine member of the top ten after Betty Grable, rose from ninth place last year to sixth in the 1943 ranking. Although each season boasted but one picture with the star, "Mrs. Miniver" and "Random Harvest" were sufficiently impressive to insure her position as the screen's leading dramatic actress.

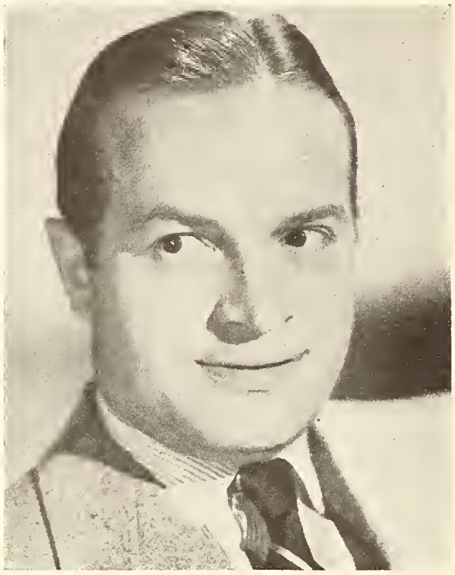
In seventh place is a newcomer to the top rank, but a name which has been rising steadily in popularity since the release of "Casablanca." Humphrey Bogart was 25th in last year's poll; he is seventh in this. "Action in the North Atlantic" and "Sahara" supported the increased demand for his screen appearances, while the reissues of

(*Continued on page 16*)

THE MONEY

The winners in a vote of the showmen of the nation, determined on the basis of Fame at the box office

I. BETTY GRABLE



II. BOB HOPE

IV. BING CROSBY

THE NEXT FIFTEEN

COMBINED VOTE	INDEPENDENT	CIRCUIT
11. Judy Garland	11. Bette Davis	11. Judy Garland
12. Alice Faye	12. Alice Faye	12. Alice Faye
13. Bette Davis	13. Judy Garland	13. Wallace Beery
14. Tyrone Power	14. Alan Ladd	14. Dorothy Lamour
15. Alan Ladd	15. Tyrone Power	15. Tyrone Power
16. Cary Grant	16. Cary Grant	16. Bette Davis
17. Errol Flynn	17. Errol Flynn	17. Spencer Tracy
18. Wallace Beery	18. Spencer Tracy	18. Errol Flynn
19. Spencer Tracy	19. Wallace Beery	19. Cary Grant
20. Dorothy Lamour	20. Jean Arthur	20. Alan Ladd
21. Jean Arthur	21. Dorothy Lamour	21. Jean Arthur
22. Walter Pidgeon	22. Walter Pidgeon	22. Sonja Henie
23. Claudette Colbert	23. Claudette Colbert	23. Red Skelton
24. Red Skelton	24. Lana Turner	24. Deanna Durbin
25. Lana Turner	25. Red Skelton	25. Claudette Colbert

Greer Garson Is First in Canada

The poll of Canadian exhibitors on the top Money-Making Stars gave the nod to more serious dramatic entertainment. They were in solid agreement with the first eight named by U. S. exhibitors, but differences in ranking transferred the emphasis from the light screen fare which dominated the American choice.

The Canadian vote added to the U. S. figures does not, however, affect those figures as continental totals.

Greer Garson, whose "Mrs. Miniver" and "Random Harvest" were strong favorites in Canada, took first place, with Gary Cooper second. Both stars, sixth and fifth in the U. S. balloting, topped 1943's winner, Betty Grable, third on the Canadian list.

Bob Hope and the comic duo, Abbott and Costello, followed Miss Grable, establishing the popularity of song, dance and comedy in Canada. James Cagney's appearance in sixth place, on the basis of "Yankee Doodle Dandy", lent further support.

The two new names were players usually seen in dramatic roles, Walter Pidgeon and Bette Davis. They replaced Mickey Rooney and Clark Gable on the American list.

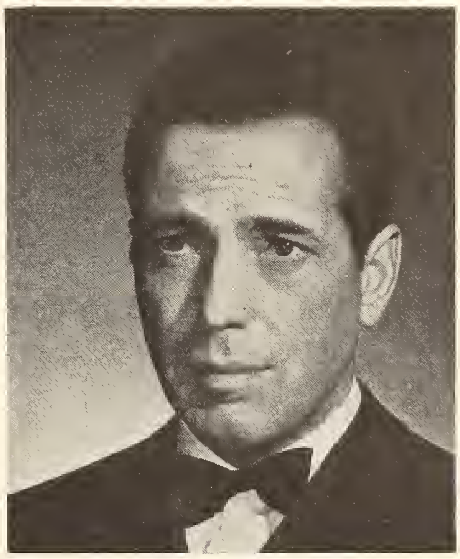
Bing Crosby, fourth in this country's vote, was ninth in Canada, just a step ahead of Humphrey Bogart, who made the Canadian list in his first season among the Top Ten.

MAKING STARS OF 1943

III. BUD ABBOTT & LOU COSTELLO

V. GARY COOPER

VI. GREER GARSON



VII. HUMPHREY BOGART

VIII. JAMES CAGNEY

DOING THEIR SHARE

These Money-Making Stars of 1943, like others, continue to do their share in the nation's all-out war effort. Most notable is the work of Captain Clark Gable of the U. S. Army Air Force, who has engaged in numerous bombing raids from England against the Nazis in Europe. Significant, too, is the fact that Captain Gable made the Ten Best, although only one of his films entered into the calculation, and that early in the season. Other stars, particularly Bob Hope, have given unstintingly of their time and effort to entertain soldiers on all the fighting fronts of the world, from Alaska to the islands of the Pacific.

IX. MICKEY ROONEY

X. CLARK GABLE

The Western Winners

Combined Vote	Independent	Circuit
1. Roy Rogers	1. Roy Rogers	1. Roy Rogers
2. William Boyd	2. William Boyd	2. William Boyd
3. Smiley Burnette	3. Smiley Burnette	3. Smiley Burnette
4. George "Gabby" Hayes	4. George "Gabby" Hayes	4. Johnny Mack Brown
5. Johnny Mack Brown	5. Johnny Mack Brown	5. Tim Holt
6. Tim Holt	6. Tim Holt	6. Three Mesquiteers
7. Three Mesquiteers	7. Bill Elliott	7. George "Gabby" Hayes
8. Don "Red" Barry	8. Don "Red" Barry	8. Don "Red" Barry
9. Bill Elliott	9. Three Mesquiteers	9. Bill Elliott
10. Russell Hayden	10. Charles Starrett	10. Tex Ritter

Honorable Mention

11. Charles Starrett
12. Tex Ritter
13. Fuzzy Knight
14. Ken Maynard
15. Andy Clyde
16. Buster Crabbe
17. Range Busters
18. Tim McCoy
19. Hoot Gibson
20. Bob Wills
21. Raymond Hatton
22. Bob Livingston
23. Al St. John
24. Dave O'Brien
25. Jim Newill

ROY ROGERS and TRIGGER

(Continued from page 13)

"Oklahoma Kid" and "Crime School" showed his box office power.

James Cagney, a Top Ten perennial, dropped two places in the ranking as "Yankee Doodle Dandy" toured the country after triumphant first runs in 1942. "Johnny Come Lately" came out late in the year, and comparatively few exhibitors had played it before the vote was taken. Cagney's return engagement in "Oklahoma Kid" filled in some of the interval.

Clark Gable Maintains His Long Record

Mickey Rooney turned up in ninth place this year, having dropped to fourth in 1942 after three years in the No. 1 position. One Hardy film, "Andy Hardy's Double Life," and "The Human Comedy" were his only releases—the smallest number of screen appearances be has made in recent years.

Clark Gable, who has appeared on every list of Money-Making Stars since the first poll in 1932, maintained his record by gaining tenth place in the 1943 poll. Although Captain Gable has not been making pictures, repeat showings of "Gone With the Wind" and second run engagements of "Somewhere I'll Find You" proved his continued drawing power.

In the next fifteen places are a few winners of former years, many steady favorites of the picture-going public and a sprinkling of newcomers who have risen to challenge the leaders within a very short time on the screen.

Feminine stars make a better showing on this list, taking seven places to eight for the men. Judy Garland, Alice Faye and Bette Davis were strong contenders all the way. Dorothy Lamour proved she had retained her following, and Jean Arthur showed that "The More the Merrier" had increased hers considerably. Claudette Colbert and Lana Turner completed the feminine contingent.

On the male side, Tyrone Power took 14th place, only one rank lower than last year, in spite of his infrequent appearances. Alan Ladd, last year's "Star of Tomorrow", shot up to 15th position, followed by Cary Grant, Errol Flynn, Wallace Beery and Spencer Tracy in that order.

Slight disagreement between circuit and independent showmen brought Sonja Henie and Deanna Durbin into the circuit listing. This was, however, the only disparity. They agreed completely on the top ten names. Shadings of preference, never more than two places away, occurred in many cases, but the same ten names appeared on both lists for the first time in the poll's history. And Betty Grable topped both by a comfortable margin.

Rogers Gallops Into First Place

There's a new star riding at the head of the Western parade as Roy Rogers moved up into the spot vacated by Gene Autry, six-year winner of the Western Money-Maker poll now serving in the U. S. Army Air Corps. Rogers has been pressing toward the top since he first appeared on the 1939 list, moving from third to second place last year and galloping through eight Western "Specials" to emerge the winner in 1943.

William Boyd, in the guise of Hopalong Cassidy, regained second place, a position he had held five times before losing out to Rogers last year. The recent announcement that he will retire from the saddle, leaving a large and consistent following, promised some five Hopalong adventures still to come.

Smiley Burnette, now working with Rogers as he did formerly with Autry, is still the customers' favorite comic cowboy, and second lead, with George "Gabby" Hayes his closest rival. Hayes made the Top Ten for the first time this year, coming up from 11th place in 1942 to fourth spot this year.

Only One Newcomer To Top Listing

A majority of the 1943 favorites are veterans who improved their positions over last year. Only one is a newcomer to the Top Ten listing.

Johnny Mack Brown, sixth in the 1942 rating, moved up to fifth position with eight pictures to his credit. The six films Tim Holt had completed before entering the Army brought him into sixth place. He was eighth last year.

The Three Mesquiteers, tenth on the 1942 list, were seventh this year in spite of the fact that no films for this trio have been scheduled for 1943-44. Don "Red" Barry gained a notch, placing eighth, one better than last year. Bill Elliott, the only Western star who failed to better his position in th ranking, was ninth on the 1943 list agains seventh in 1942.

Russell Hayden made his debut among th Top Ten, after appearing in 16th positio on the 1942 list. He won tenth place in close race with Charles Rogers and Te Ritter.

WE BOUGHT EXTRA WAR BONDS
4TH
WAR LOAN
A SHIELD OF HONOR
TO HONOR THEM!

WHAT! ANOTHER WAR LOAN DRIVE!

Yes—from Jan. 18th to Feb. 15th and
It's the toughest job Uncle Sam has
Ever asked us to do. He says:
"Sell a Bond For Every Theatre Seat in America!"
It's not easy! But neither is it easy
When kids—just kids—die in agony
On the beaches at Tarawa!
The 4th War Loan is only a few weeks away—
Fourteen Billion is the goal!
The voice of the dead is a challenge
To us who live in safety, comfort and plenty.
Let's answer the challenge with grateful hearts—
There's a job ahead—
We in film business are proud to do it!
We're coming, lads—

"LET'S ALL BACK THE ATTACK!"

War Activities Committee of the Motion Picture Industry, 1501 Broadway, New York City

See Pages 6 and 7 of the
4th War Loan Campaign
Book for
**HONORED HUNDRED
EXHIBITORS' AWARD
CONTEST!**

Senate Group Votes Tax of 1 Cent on 5

Congress Takes Holiday Recess; MPTO Warns of Future Taxes

A tax bill providing an admission levy of one cent on each five cents was reported out to the Senate by its Finance Committee this week. The committee, after hearing exhibitors, reversed its previous decision in revising the two cents on each 10 cents admission tax rate proposed by the House. Earlier, members had voted nine to eight to accept the House rate.

The change in rate is expected to cut about $30,000,000 a year from the anticipated increases in revenue from theatre taxes. It is expected, however, to ease the situation of exhibitors in the lower admission price brackets.

With Congress in recess for the holidays no action on the tax bill is expected until January, insuring that the new taxes will be deferred until February 1. The bill provides that changes in the excise levies become effective on the first day of the first month beginning more than 10 days after enactment.

"Hard, Uphill Fight" Is Cited by Kuykendall

Exhibitors, however, were expected to make one further effort, by amendment from the Senate floor, to further reduce the ticket tax rate. There will be discussion of the tax when it comes up for consideration next month and several Senators indicated that they would ask why pari-mutuel betting, soft drinks and tobacco had been spared comparable tax burdens.

The Motion Picture Theatre Owners of America, which has been fighting the Treasury demands that theatres be taxed approximately 30 per cent, observes, in a bulletin of Tuesday, over the signature of Edward Kuykendall, president, that "exhibitor interests have had a hard, uphill fight to prevent this drastic tax demand from becoming law." It adds:

"Intense and aggressive effort eventually secured a reconsideration of the matter by the Ways and Means Committee on November 1, when the tax was reduced to 2 cents on each 10 cents or fraction thereof, the so-called 20 per cent tax.

Praises Exhibitors Who Acted to Reduce Tax

"This cut off $163,000,000 from the tax burden previously imposed, and unquestionably saved a large part of the theatre business from a very real disaster. The third 10 per cent would undoubtedly have been many times harder to carry than the second 10 per cent can possibly be."

Then, carrying the report of the fight to last week's consideration of the tax by the Senate Finance Committee, the MPTOA bulletin, written before that committee reversed itself and approved the one cent on every five cents tax, remarks:

"Anyhow, it was very close, and it showed that exhibitors who were active in the drive to get a more equitable tax had done a sound, effective job of trying to convince the individual members of this committee that this 20 per cent tax was unfair and excessive. The same committee, with most of the same members two years ago (1941) slapped on a 50 per cent increase in the admissions tax, raising it from 10 per cent to 15 per cent at that time, without any warning and without any hearing. It had to be fought off on the floor of the Senate."

HOW PROPOSED NEW TAX WORKS

How the proposed new admission tax of one cent on every five cents will work at the theatre box offices is explained in a chart furnished exhibitors in the MPTOA bulletin of December 21. It follows:

ADMISSION	TAX	TOTAL
10 cents	2 cents	12 cents
15	3	18
20	4	24
25	5	30
30	6	36
35	7	42
40	8	48
45	9	54
50	10	60

The industry will suffer by the new tax, the MPTOA warns, saying:

"The industry will survive the tax of one cent on each five cents or fraction thereof. We never contended that it wouldn't. It means that the first 20 per cent out of every dollar taken in at the box office goes for the tax, that the theatre must operate on the 80 per cent that remains. This will be felt by the biggest theatres as well as the smallest, but the effect will obviously be much more severe on the smaller, weaker theatres."

Warns Further Taxes May Be Expected

The MPTOA adds that "a very considerable part" of the new taxes must be taken from the film rentals paid to distributors—film rentals, the organization comments: "already packed up to fantastic heights by the Consent Decree selling system."

Observing that the film industry is a "tough business" and will survive everything, the exhibitor unit warns, however, that "the drive to get heavier taxes on theatre admissions has only begun."

The MPTOA charges the Administration with a determination to "sock the movies" with at least a 30 per cent tax, and cites talk that "next time" it will be a drive for 40 per cent.

"The Treasury Department was frustrated in its plan," the MPTOA says, "but within a year, there is no question but what Congress will be under renewed pressure."

Asking for long range planning to fight such pressure, the bulletin notes that such a fight "takes a lot more than hiring some lawyers to make a speech at a public hearing—which is usually attended by only two or three members" of a committee.

The lack of an effort to arouse public opinion was noted by the MPTOA, and explained by citing the conditions under which the tax bill was argued. It was written in two taxing committees, not on the floor. Thus only the individuals on the taxing committees needed to be informed. Additionally, arousing public opinion would have taken time, and would have invited controversy; that is, remarked the MPTOA, there would have been sections of the public which would have brought arguments against the industry.

However, the exhibitor bulletin asks theatre men to become acquainted with their Congressmen, so that communications from them to their representatives will be recognized.

In conclusion, Mr. Kuykendall remarks in the MPTOA message, that he supposes that the legislators who voted for the heavy tax on theatre admissions "will be duly rewarded by those in the industry by the usual support and cooperation when they come up for reelection."

"Who said Justice is blind?", Mr. Kuykendall asks.

Loew Circuit House Organ Has Holiday Issue

A special eight-page holiday issue of the *Loewdown,* official Loew's Theatres house organ, has been prepared by Oscar A. Doob for men from the New York circuit who are in the armed services. Of the 2,670 Loew employees in service, 441 are from the Loew theatres in Greater New York. The publication covers the latest news of these fighters.

A front page box reports on Loew 1943 effort on the home front, including War Bond sales of $30,430,045 between January 1 and November 1; Red Cross drive collections of $195,369; United Nations collections of $144,980; March of Dimes drive, $219,725; United War Fund, $85,000.

Alley, Lieb Interchange

Norman Alley, who has been a News of the Day camerman in North Africa and Italy, will change places next week with Jack Lieb, head camerman in Chicago. Mr. Alley was a camerman in China, at the time of the Panay incident, and secured pictures of that event and of others in that area.

Digest Chooses "London"

The *Magazine Digest* has chosen Samuel Bronston's United Artists release, "Jack London" as the January "film of the month." Sara Colton, film editor of the magazine, last week presented a scroll to Mr. Bronston at the UA New York office.

Contributes to Disney Film

Augustin Lara, Mexican composer, will contribute to Walt Disney's new feature picture, "The Three Caballeros," now in production for RKO Radio release. Mr. Lara's "Solamente Una Vez" will be sung by Lora Luz, radio and screen star.

Wounded in Action

First of the 95 Fox Wisconsin Corporation employees serving the armed forces to be wounded is Joseph Riggano, formerly manager of the Grace theatre in Milwaukee. He is now convalescing at the Soldiers' Home from wounds received in Italy, where he served as a machine gunner.

Pretty As A Picture

This is what the world has been waiting for.*

*"*It is the return to normalcy—the hang-over antidote for the bitter taste left by the wild spree of problem plays, intellectual dissertations and pedagogical pictures.*"
—*N. Y. Mirror, Lee Mortimer*

With Some Of The Most Emphatic Reviews Ever Printed, The Public and Trade Press Once More Overwhelmingly Endorse Paramount's What-The-Public-Wants Production Policy, As Demonstrated In . . .

ANOTHER GREAT PARAMOUNT LAUGH HIT.

"Grand, hilarious top-flight entertainment . . . A mirth-quake."
—*M. P. Daily*

"A riot . . . one long, lingering laugh. Audience positively howls."
—*Price, B'klyn Citizen*

"A laugh riot—loaded with laughs . . . It makes you howl." —*Mirror*

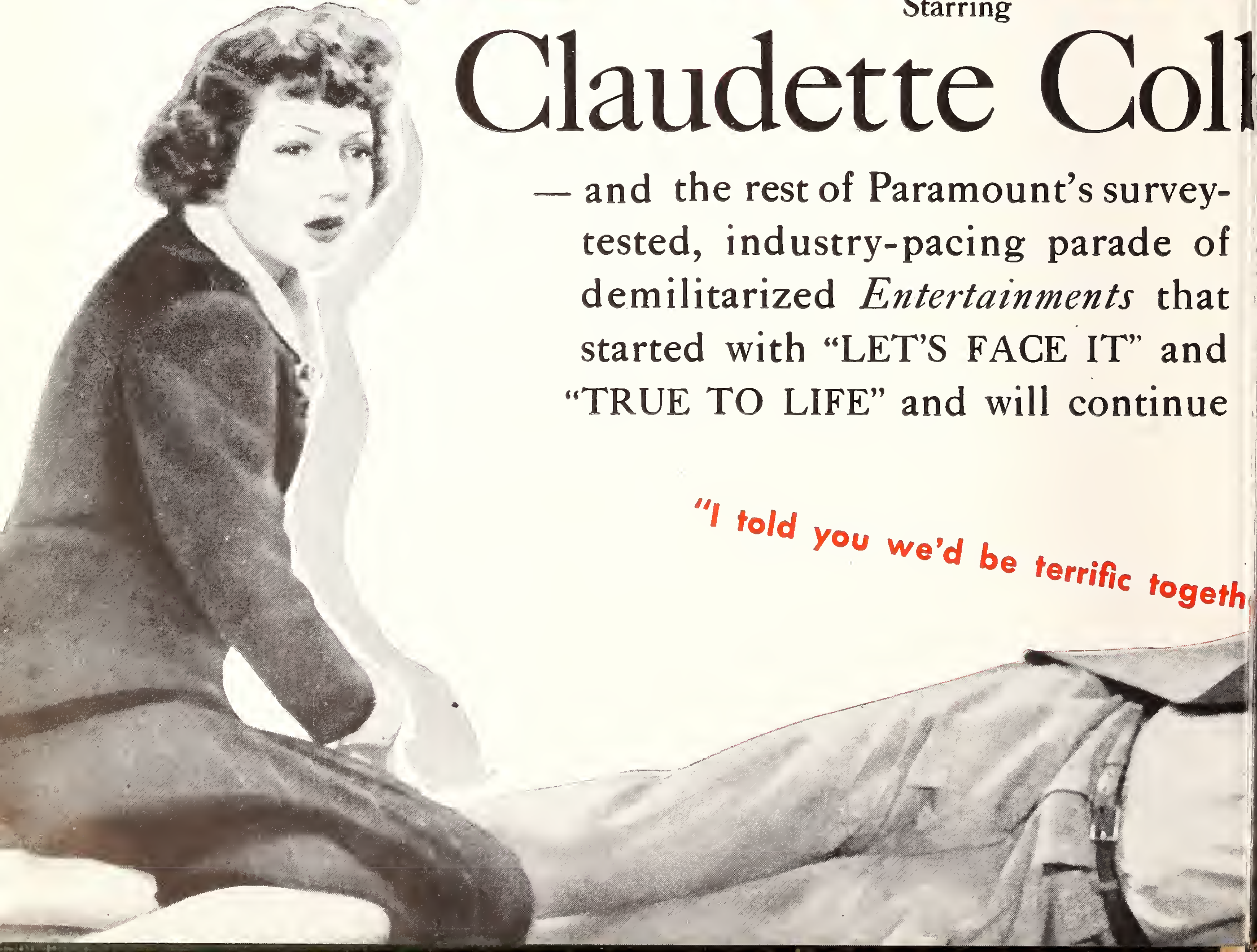
They All Say This Is Just The Time For

"No Time

Starring

Claudette Coll

— and the rest of Paramount's survey-tested, industry-pacing parade of demilitarized *Entertainments* that started with "LET'S FACE IT" and "TRUE TO LIFE" and will continue



"I told you we'd be terrific togeth

"As choice a comedy as the season will produce."
—*Variety*

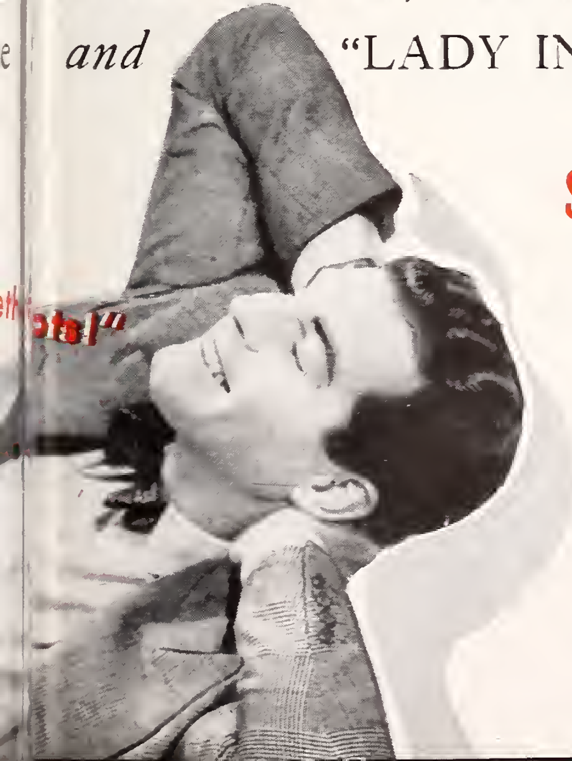
"We insist that you go see 'No Time For Love'."
—*Crowther, N. Y. Times*

"A comedy block-buster . . . Theatre grosses should be blown to ceiling heights."
—*Boxoffice*

For Love"

rt · Fred MacMurray

uninterruptedly with "RIDING HIGH," "THE MIRACLE OF MORGAN'S CREEK," "STANDING ROOM ONLY," "THE UNINVITED" *and* "LADY IN THE DARK."



SO OF COURSE IT STARTS OFF WITH A RECORD!

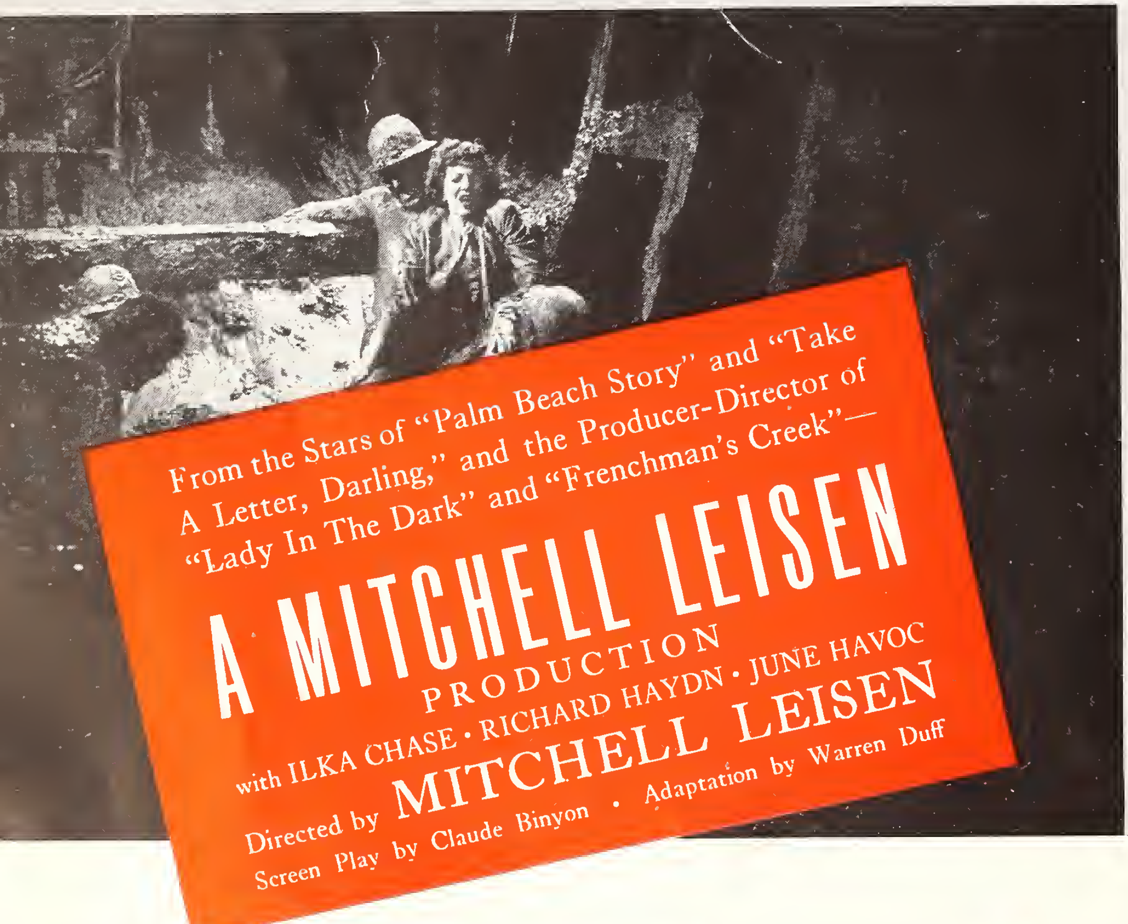
"'No Time For Love' Terrific—Made Boxoffice History at Newark Paramount, Cracking House Week-end Record," Says Variety.

AND TAKE A LOOK AT "LIFE". . .

“LIFE” TELLS YOU ALL ABOUT IT ON F

Photographer Katherine Grant (Claudette Colbert), who likes to photograph eggs against k velvet, enters dangerous part of underriver tunnel to shoot sandhogs. Men resent her. n Jim Ryan (Fred MacMurray) falls as she is about to photograph him, she saves his life.

Muck rushes into tunnel, almost burying crew of sandhogs. This occurs when Ryan, who has invented a mud-freezing machine, tests his invention. Miss Grant has sneaked in to photograph operation. When she slips, crew abandons its job to rescue her. Ryan's test is judged a failure.



From the Stars of “Palm Beach Story” and “Take A Letter, Darling,” and the Producer-Director of “Lady In The Dark” and “Frenchman's Creek”—

A MITCHELL LEISEN PRODUCTION

with ILKA CHASE · RICHARD HAYDN · JUNE HAVOC

Directed by MITCHELL LEISEN

Screen Play by Claude Binyon · Adaptation by Warren Duff

Jim Ryan (Fred MacMurray) tes[illegible] which Miss Grant has told him ha character and grace [illegible] When it splinters [illegible] and romance b

MOVIE OF THE WEEK:

No Time for Lov

Life among the sandhogs is very, very ro

Sandhogs are a curious breed of men who build tunnels under bod water. To their minds, it is nice work if you can get it, althoug never know when the wall of muck which they are pushing back ma denly turn upon them and sweep away their happy-go-lucky lives scribing to the pleasure-seeking credo of eat, drink and be merry f morrow we die, sandhogs are usually barrel-chested fatalists with of gold who like nothing so much as a good knock-down, drag-out Without being either significant or precious about it, Paramount *Time for Love* succeeds in catching the picturesque flavor of that p ophy.

No Time for Love is about a high-priced female photographer (Cla Colbert) who is assigned to get some pictures of sandhogs at their d ous work. In the course of her distasteful job she encounters a b specimen named Jim Ryan (played by Fred MacMurray, one-time phonist). What ensues is proof of the fact that the course of a san true love never runs smooth. It is likewise proof of the fact that stick is still a reliable and indestructible Hollywood formula. Prac everyone involved spends some time on his or her backside to the q mirth of everyone else. *No Time for Love* proves, among other thing Fred MacMurray plays a sandhog better than he did the saxopho that Claudette Colbert is a better comedienne than she is a photogr

When musical chairs are suggested by Miss Grant to keep the sandhogs fro ing, the game turns into a tremendous brawl. Here she tries vainly to resto

CONTINUED ON NEX

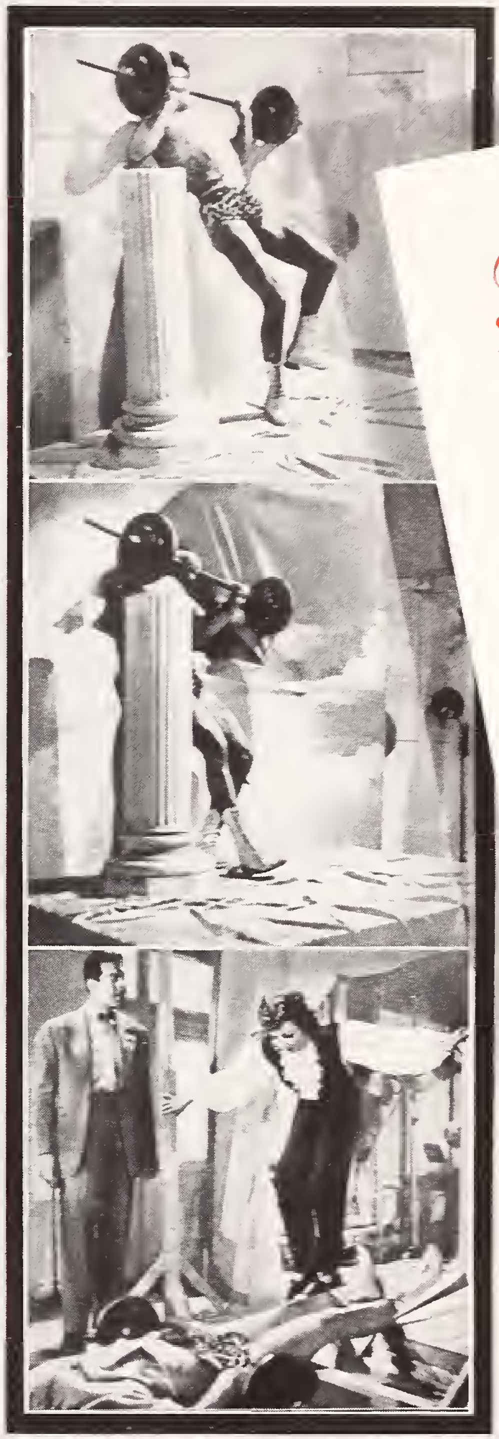
. . . AND PARAMOUNT TELLS 3

R PAGES . . .

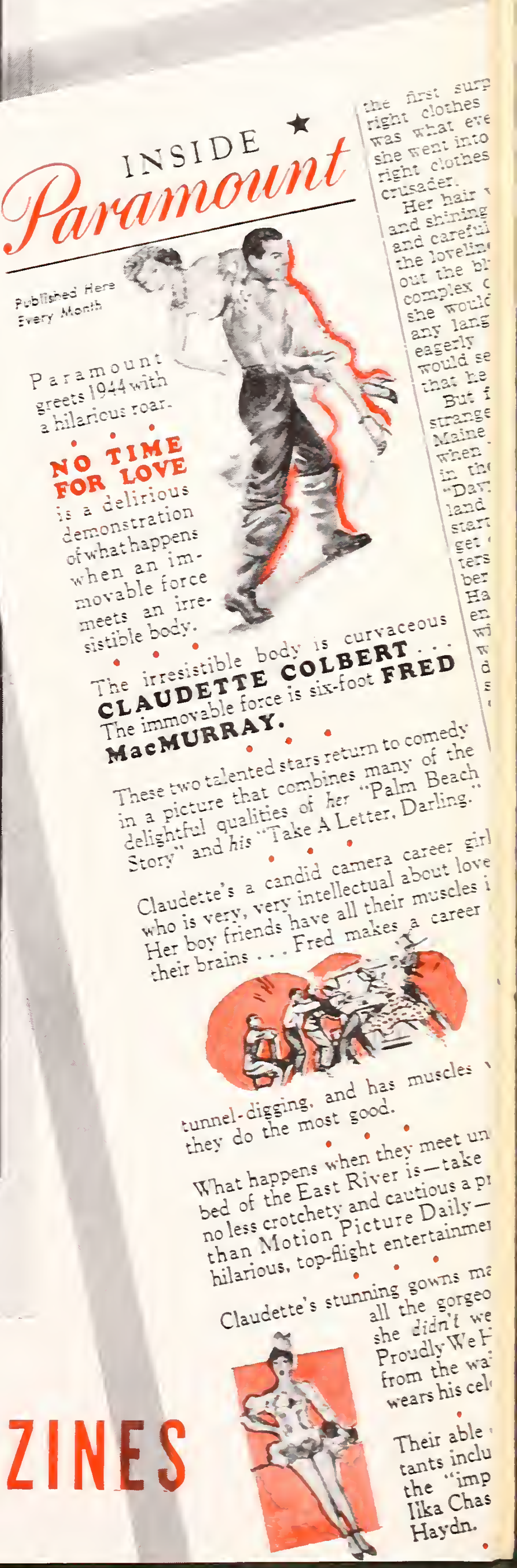
Time for Love" (continued)

am sequence Katherine Grant envisions herself as pursued by a villain in the es of her edition. Jim Ryan appears on the scene as Superman and routs him. ricky sequence was shot in three steps, employing three different negatives.

"No Time for Love" (continued)



Furious sequence occurs when Ryan, who is working for Miss Grant after losing his job, has to help her set up pictures of a strong man. Ryan, who resents model's rippling muscles, throws a bar bell at him. Model crashes backward through screen.



INSIDE ★ *Paramount*

Published Here Every Month

Paramount greets 1944 with a hilarious roar.

• • •

NO TIME FOR LOVE is a delirious demonstration of what happens when an immovable force meets an irresistible body.

• • •

The irresistible body is curvaceous **CLAUDETTE COLBERT** . . . The immovable force is six-foot **FRED MacMURRAY.**

• • •

These two talented stars return to comedy in a picture that combines many of the delightful qualities of *her* "Palm Beach Story" and *his* "Take A Letter, Darling."

• • •

Claudette's a candid camera career girl who is very, very intellectual about love. Her boy friends have all their muscles i their brains . . . Fred makes a career

tunnel-digging, and has muscles they do the most good.

• • •

What happens when they meet un bed of the East River is—take no less crotchety and cautious a pı than Motion Picture Daily— hilarious, top-flight entertainme

• • •

Claudette's stunning gowns ma all the gorgeo she *didn't* we Proudly We H from the wa wears his cel

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Their able tants inclu the "imp Ilka Chas Haydn.

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ILLION IN 10 GREAT MAGAZINES

AND *Melisse* TELLS THE GIRLS IN THE MOVIE MAGAZINES . . .

"You'll grin out loud when Claudette spills the secrets of a candid camera career girl!

She says she's too busy for romance that's dizzy... but

When this immovable force meets this irresistible body

And she flashes her bulbs at Whataman Mac Murray...

It's pash in a flash. So she makes him an assistant

Who really loves his assignments

And the things that develop in her darkroom

And under the bed of the East River - make this the first hilarious roar of 1944"

...And it's just the first of

YOUR 4

No Time For Love

Henry Aldrich Haunts a House

Riding High

Minesweeper

From Paramount

Our two big jobs in January: Fourth War Loan and March of Dimes.

HOLLYWOOD EYES TELEVISION AS POST-WAR CUSTOMER

Indicates Changed Attitude as Film Companies Seek Interest in Medium

The film industry's interest in television, hitherto centered in high home office circles in New York, shows signs of spreading to the talent and production centers of Hollywood.

Producers, actors' agents, writers and others who contribute to film production are eyeing post-war television as a possible lucrative outlet. At the same time, circuit executives are appraising theatre television.

This indicates a change from an attitude which hitherto regarded visual broadcasting as an out-and-out competitor which should be given no encouragement whatever.

Recent developments point to an accelerated interest in visual broadcasting on the part of film companies. MGM's new television department on the west coast, headed by Nat Wolf, added George Wells, for several years a writer on the "Lux" radio show, to the company's writing staff. Norman Corwin, radio writer, already is active at the studio. The two writers will work in film scripts before doing television scripts, it was learned.

MGM Television Plans Highly Experimental

Mr. Wolf is reported to have said that MGM's television plans at present are highly experimental, but that he believes directors and writers who have joint knowledge of radio and pictures will be able to create the best entertainment technique for television productions.

United Artists and two other major film companies are negotiating for the purchase of an interest in Scophony television, it was reported in New York last week. Attorneys for UA and the other companies have been conferring with Scophony lawyers to acquire a stock interest in the company and they are endeavoring to work out a formula which will respect the prior rights of Paramount and Twentieth Century-Fox, which now have an interest in the Scophony.

Survey of Field Now Is Being Made for RKO

RKO Radio has requested Ralph K. Austrian, former assistant vice-president of RCA Manufacturing Company, to make a survey of all phases of television, technical and financial, and to explore the use of visual broadcasting as it may effect film production and theatres. Television, he believes, will come to the public directly after the end of the war and theatre television will follow shortly thereafter, emanating in large part from Hollywood where film companies will use their stars, studios and technical facilities to present television shows.

Alfred Morton, head of the National Concert and Artists Corporation and former NBC vice-president in charge of television, returned to New York this week from Hollywood. Mr. Morton said he had discussed television developments with Klaus Landsberg, head of Paramount's West Coast television affiliate, W6XYZ; Y. Frank Freeman, head of the Paramount studio; Darryl F. Zanuck of Twentieth Century-Fox, officials of MGM, and other Hollywood executives.

Hollywood's interest in television is running at a new high, he reported. Studio chiefs see it as a testing ground for talent, as a new means of exploitation and publicity for personalities and as a possible source of new revenue from the loan of motion picture talent.

SAYS TELEVISION WON'T REPLACE NEWSPAPER ADS

Although television may prove an important adjunct in the merchandising field after the war, newspapers will remain the principal, direct advertising medium of department stores, Ira A. Hirschmann, vice-president of Bloomingdale Brothers, Inc., told members of the American Market Association at the Hotel Sheraton in New York last week. He announced that, soon after the war, Metropolitan Television, Inc., of which he is vice-president, would begin a full-fledged program. The company is now operating experimentally.

Sees Regional Networks Two Years After War

Prediction that at least 1,000 television stations and 25,000,000 receivers would be placed in operation within the next 10 years if present frequency allocations are left undisturbed by the Federal Communications Commission, was made last week to the Senate Interstate Commerce Committee by O. B. Hanson, vice-president and chief engineer of the National Broadcasting Company.

Testifying at hearings on the White-Wheeler Bill to amend the Communications Act, Mr. Hanson forecast that regional television networks would be developed around metropolitan centers within two years after the end of the war, with nationwide network television in operation within a decade.

Ready for the market as soon as the war is over will be a $150 table model television set to be offered to the public by the Emerson Radio and Phonograph Corporation, Benjamin Abrams, president of the company, announced this week.

Approximately 18 inches wide and 14 inches high, the set planned by Emerson engineers will be a complete radio and television unit employing a three-inch cathode ray tube. The television image will be enlarged to 15 by 20 inch size and projected on a motion picture screen by means of a lens system made of plastics. Mr. Abrams pointed out the $150 unit compares with the pre-war average price of $500 to $800 for the 12-inch image type of receiver.

David B. Smith, director of research for Philco Corporation, said in Philadelphia last week before a meeting of the Association of Customers' Brokers, that television in the post-war period would be a bigger industry than radio ever was. Rapid expansion of visual broadcasting after the war would depend on the creation of networks linking stations together so that the best entertainment and news programs could be made available to the audience, he said.

Majors Watching Medium For Several Years

All of the major companies have been watching television with interest for several years. Some, such as Paramount, with its DuMont and Scophony investments, Twentieth Century-Fox with Chase Bank-General Precision Equipment-Scophony television alliances, and RKO Radio which, until recently, was directly linked to Radio Corporation of America, have been in the fore, publicly, in their interest in visual broadcasting.

But Loew's, Warner Brothers and the distributors who have no theatre investments, also have been spending time and money to survey the commercial and technical possibilities of television.

In Hollywood, studio production heads and talent supervisors have been experimenting with television shows involving screen talent.

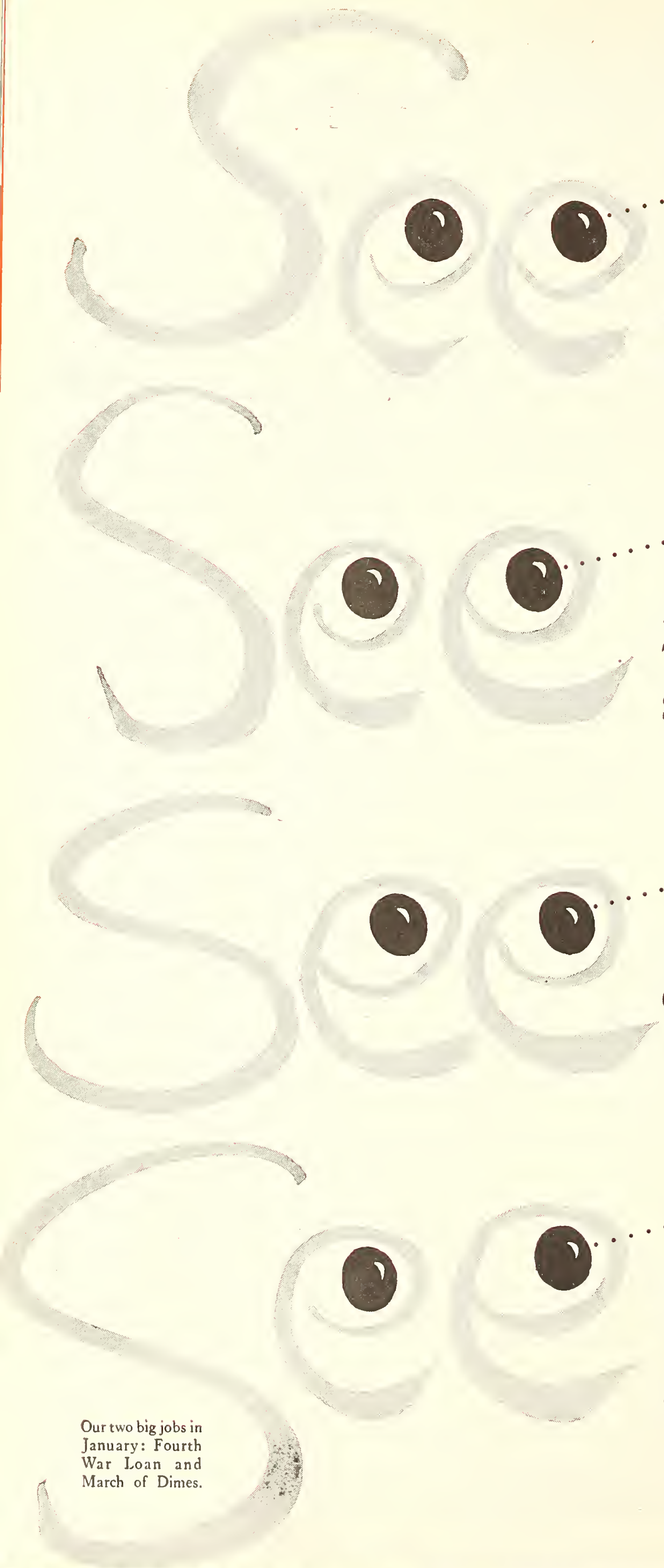
Paramount's west coast television affiliate, W6XYZ, headed by Mr. Landsberg, has been broadcasting variety shows, dramas and other live action programs for some time. It has followed the pattern of W2XWV, the Du-Mont-Paramount television station in New York, which devotes almost all of its four hours a week minimum on the air to experiments in studio pickups.

NBC Station Now Uses Only Film Material

Warner Brothers, who operate Station KFWB in Hollywood, also are giving television attention at the studio and it is understood that circuit heads of the company have had conversations with officials of Philco in Philadelphia. Warners control first run theatres in that area and Philco, operating out of that city, has been a leader in remote pickup television.

WNBT, the National Broadcasting Company television station in New York, now broadcasts nothing but film. A large part is free material from various Government agencies, air raid instructions and fire fighting pictures for civilian defense, and a few short subjects and old features purchased from film libraries and independent distributors.

The station scored a film scoop recently when it televised official film releases of the Cairo and Teheran conferences and of the landing of the Marines at Tarawa.



The Funniest Comedy Ever Made—"The Miracle Of Morgan's Creek"

A Great Class Laugh-Thriller From The Best-Seller "The Uninvited"

What A Girl Will Do To Get A Bed in Washington, in "Standing Room Only"

PARAMOUNT'S "Miracle" Block of 5 Great *Entertainments* With 20 Stars

Our two big jobs in January: Fourth War Loan and March of Dimes.

Paramount's TRADE SHOWINGS

CITY	PLACE OF SCREENING	HENRY ALDRICH BOY SCOUT	STANDING ROOM ONLY	THE UNINVITED	TIMBER QUEEN	THE MIRACLE OF MORGAN'S CREEK
ANY	FOX Proj. Room, 1052 Broadway	MON. JAN. 3 10:30 A.M.	MON. JAN. 3 3:30 P.M.	MON. JAN. 3 2 P.M.	TUES. JAN. 4 10:30 A.M.	TUES. JAN. 4 2:30 P.M.
ANTA	PARAMOUNT EX., 154 Walton St., N. W.	MON. JAN. 3 3 P.M.	MON. JAN. 3 1:30 P.M.	MON. JAN. 3 10:30 A.M.	TUES. JAN. 4 10:30 A.M.	TUES. JAN. 4 2 P.M.
STON	PARAMOUNT EX., 58 Berkeley St.	MON. JAN. 3 11 A.M.	MON. JAN. 3 1:30 P.M.	MON. JAN. 3 3 P.M.	TUES. JAN. 4 11 A.M.	TUES. JAN. 4 2:30 P.M.
FALO	PARAMOUNT EX., 464 Franklin St.	MON. JAN. 3 10:30 A.M.	MON. JAN. 3 1:30 P.M.	MON. JAN. 3 2:45 P.M.	TUES. JAN. 4 1:30 P.M.	TUES. JAN. 4 2:45 P.M.
ARLOTTE	PARAMOUNT EX., 305 S. Church St.	MON. JAN. 3 10:30 A.M.	MON. JAN. 3 2 P.M.	MON. JAN. 3 3:30 P.M.	TUES. JAN. 4 2 P.M.	TUES. JAN. 4 3:30 P.M.
CAGO	PARAMOUNT EX., 1306 S. Michigan Ave.	MON. JAN. 3 11 A.M.	MON. JAN. 3 2 P.M.	MON. JAN. 3 3:30 P.M.	TUES. JAN. 4 2 P.M.	TUES. JAN. 4 3:30 P.M.
CINNATI	PARAMOUNT EX., 1214 Central P'kway	MON. JAN. 3 10:30 A.M.	MON. JAN. 3 2 P.M.	MON. JAN. 3 3:30 P.M.	TUES. JAN. 4 10:30 A.M.	TUES. JAN. 4 2 P.M.
VELAND	PARAMOUNT EX., 1735 E. 23rd St.	MON. JAN. 3 11 A.M.	MON. JAN. 3 1:30 P.M.	MON. JAN. 3 3 P.M.	TUES. JAN. 4 1:30 P.M.	TUES. JAN. 4 2:45 P.M.
LLAS	PARAMOUNT EX., 412 S. Harwood St.	MON. JAN. 3 10 A.M.	MON. JAN. 3 1 P.M.	MON. JAN. 3 3 P.M.	TUES. JAN. 4 10 A.M.	TUES. DEC. 28 10 A.M.
NVER	PARAMOUNT EX., 2100 Stout St.	MON. JAN. 3 10:30 A.M.	MON. JAN. 3 2 P.M.	MON. JAN. 3 3:15 P.M.	TUES. JAN. 4 2 P.M.	TUES. DEC. 28 10:30 A.M.
MOINES	PARAMOUNT EX., 1125 High St.	MON. JAN. 3 10:30 A.M.	MON. JAN. 3 12:45 P.M.	MON. JAN. 3 2:15 P.M.	TUES. JAN. 4 10:30 A.M.	TUES. JAN. 4 12:45 P.M.
ROIT	PARAMOUNT EX., 479 Ledyard Ave.	MON. JAN. 3 10:30 A.M.	MON. JAN. 3 1 P.M.	MON. JAN. 3 2:30 P.M.	TUES. JAN. 4 2 P.M.	TUES. JAN. 4 3:30 P.M.
IANAPOLIS	PARAMOUNT EX., 116 W. Michigan St.	MON. JAN. 3 11 A.M.	MON. JAN. 3 1:30 P.M.	MON. JAN. 3 3 P.M.	TUES. JAN. 4 11 A.M.	TUES. JAN. 4 1:30 P.M.
NSAS CITY	PARAMOUNT EX., 1800 Wyandotte St.	MON. JAN. 3 10:30 A.M.	MON. JAN. 3 3 P.M.	MON. JAN. 3 1:30 P.M.	TUES. JAN. 4 1:30 P.M.	TUES. JAN. 4 3 P.M.
S ANGELES	AMBASSADOR THEA., Ambassador Hotel	MON. JAN. 3 11 A.M.	MON. JAN. 3 1:30 P.M.	MON. JAN. 3 3 P.M.	TUES. JAN. 4 1:30 P.M.	TUES. JAN. 4 3 P.M.
MPHIS	PARAMOUNT EX., 362 So. Second St.	MON. JAN. 3 10 A.M.	MON. JAN. 3 1 P.M.	MON. JAN. 3 3 P.M.	TUES. JAN. 4 10:30 A.M.	TUES. JAN. 4 2 P.M.
WAUKEE	PARAMOUNT EX., 1121 N. 8th St.	MON. JAN. 3 10:30 A.M.	MON. JAN. 3 1:30 P.M.	MON. JAN. 3 3 P.M.	TUES. JAN. 4 1:30 P.M.	TUES. JAN. 4 3 P.M.
NNEAPOLIS	PARAMOUNT EX., 1201 Currie Ave.	MON. JAN. 3 10 A.M.	MON. JAN. 3 11:10 A.M.	MON. JAN. 3 2:30 P.M.	TUES. JAN. 4 10:30 A.M.	TUES. JAN. 4 2:30 P.M.
W HAVEN	PARAMOUNT EX., 82 State St.	MON. JAN. 3 2 P.M.	MON. JAN. 3 10:30 A.M.	MON. JAN. 3 3:15 P.M.	TUES. JAN. 4 2 P.M.	TUES. JAN. 4 3:15 P.M.
W ORLEANS	PARAMOUNT EX., 215 S. Liberty St.	MON. JAN. 3 10 A.M.	MON. JAN. 3 1 P.M.	MON. JAN. 3 3 P.M.	TUES. JAN. 4 10 A.M.	TUES. JAN. 4 1 P.M.
W YORK CITY	NORMANDIE THEATRE, 51 E. 53rd St.					TUES. JAN. 4 10:30 A.M.
W YORK CITY	FOX Proj. Room, 345 West 44th St.	MON. JAN. 3 2 P.M.	MON. JAN. 3 11:35 A.M.	MON. JAN. 3 3:05 P.M.	MON. JAN. 3 10:30 A.M.	
LAHOMA CITY	PARAMOUNT EX., 701 West Grand Ave.	MON. JAN. 3 9:30 A.M.	MON. JAN. 3 2 P.M.	MON. JAN. 3 11 A.M.	TUES. JAN. 4 10:30 A.M.	TUES. JAN. 4 2 P.M.
AAHA	PARAMOUNT EX., 1704 Davenport St.	MON. JAN. 3 11 A.M.	MON. JAN. 3 2 P.M.	MON. JAN. 3 3:25 P.M.	TUES. JAN. 4 11 A.M.	TUES. JAN. 4 2 P.M.
ILADELPHIA	PARAMOUNT EX., 248 N. 12th St.	MON. JAN. 3 11 A.M.	MON. JAN. 3 2 P.M.	MON. JAN. 3 3:30 P.M.	TUES. JAN. 4 11 A.M.	TUES. JAN. 4 2:30 P.M.
TSBURGH	PARAMOUNT EX., 1727 Blvd. of Allies	MON. JAN. 3 10:30 A.M.	MON. JAN. 3 2 P.M.	MON. JAN. 3 11:45 A.M.	TUES. JAN. 4 10:30 A.M.	TUES. JAN. 4 2 P.M.
RTLAND	PARAMOUNT EX., 909 N.W. 19th Ave.	MON. JAN. 3 10 A.M.	MON. JAN. 3 2:30 P.M.	MON. JAN. 3 11:15 A.M.	TUES. JAN. 4 10:30 A.M.	TUES. JAN. 4 2 P.M.
LOUIS	PARAMOUNT EX., 2949 Olive St.	MON. JAN. 3 10 A.M.	MON. JAN. 3 2 P.M.	MON. JAN. 3 11:15 A.M.	TUES. JAN. 4 11 A.M.	TUES. JAN. 4 2 P.M.
LT LAKE CITY	PARAMOUNT EX., 270 E. 1st South St.	MON. JAN. 3 10:30 A.M.	MON. JAN. 3 1 P.M.	MON. JAN. 3 2:30 P.M.	TUES. JAN. 4 1 P.M.	TUES. JAN. 4 2:30 P.M.
N FRANCISCO	PARAMOUNT EX., 205 Golden Gate Ave.	MON. JAN. 3 10 A.M.	MON. JAN. 3 1:30 P.M.	MON. JAN. 3 3 P.M.	TUES. JAN. 4 1:30 P.M.	TUES. JAN. 4 3 P.M.
ATTLE	PARAMOUNT EX., 2330 First Ave.	MON. JAN. 3 11:15 A.M.	MON. JAN. 3 1:30 P.M.	MON. JAN. 3 3 P.M.	TUES. JAN. 4 11:15 A.M.	TUES. JAN. 4 1:45 P.M.
ASHINGTON	PARAMOUNT EX., 306 H St., N.W.	MON. JAN. 3 10:30 A.M.	MON. JAN. 3 2 P.M.	MON. JAN. 3 3:30 P.M.	TUES. JAN. 4 10:30 A.M.	TUES. JAN. 4 2:30 P.M.

"THE MIRACLE OF MORGAN'S CREEK" *starring Eddie Bracken and Betty Hutton with William Demarest, Diana Lynn*
"STANDING ROOM ONLY" *starring Paulette Goddard, Fred MacMurray with Roland Young, Edward Arnold*
"THE UNINVITED" *starring Ray Milland, Ruth Hussey, Donald Crisp with Cornelia Otis Skinner and introducing Gail Russell*
"HENRY ALDRICH, BOY SCOUT" *with Jimmy Lydon, Charles Smith, Joan Mortimer*
"TIMBER QUEEN" *starring Richard Arlen, Mary Beth Hughes with June Havoc*

Majors Weigh Final Demands of Clark

Decree Negotiations Are Postponed Until After Holiday Period

The Christmas-New Year holidays called a halt to Consent Decree talks between the Government and the Distributors Monday when negotiations were suspended until after January 1, giving both sides time to consider each other's proposals. All further discussions on the revised Decree temporarily were halted when Assistant Attorney General Tom C. Clark left Washington this week, not to return until the end of the month. Robert L. Wright, assistant to the Attorney General in charge of the film unit, also was away from his office with influenza.

Before departing from Washington, Mr. Clark indicated that suspension of Decree negotiations would give both sides time to weigh each other's proposals. The Government's requirements were outlined last week at the meeting between Mr. Clark and Joseph Hazen, Warner vice-president, who has been acting as liaison between the distributors and the Department of Justice. It is expected that the draft to be received by Mr. Clark when he returns to Washington will cover in some way all of the major points which have been raised in Decree discussions of the past several weeks.

Working on Final Draft Of Decree Proposals

Counsel for the Distributors continued their work Monday, putting new proposals in the form of a draft. At the end of the day, it was reported that several additional meetings would have to be held before the job was completed, but it was believed the new draft would be finished before the end of this week.

Company heads and attorneys met last Friday morning at the office of the Motion Picture Producers and Distributors of America to initiate work on what was regarded as the final stages in the Distributors' attempt to reconcile decree proposals with the Government's suggestions. At the meeting, Mr. Hazen reported on Mr. Clark's reaction to the proposals submitted earlier in the week by the Warner attorney.

Meanwhile, a brief filed with Mr. Clark last week by New York independent exhibitors urged "a more satisfactory, easier and cheaper method of arbitration for clearance cases and their appeal." The brief was signed by Morris Stein, New York attorney, and asked for the appointment of 12 full-time field referees.

Three Points of Issue Had Developed

Last Wednesday, in Washington, distributors made their bid for a settlement of the Decree in meetings between Mr. Clark and Mr. Hazen.

Cards were not turned in for a final count, however. Mr. Clark sent Mr. Hazen back to New York with the injunction to straighten out a few remaining points of disagreement. He is expected to return to Washington at the end of the holidays with a clean copy of the Decree.

Three points of issue were reported to have developed in the two-hour afternoon session, and a longer evening conference between Mr. Clark and Mr. Hazen last Wednesday.

They were:

1. The right of the distributors to use their product in their own theatres, when and how they see fit.

2. Establishment of regional arbitration appeal boards. The Government is understood to have proposed abolition of the Appeal Board at New York in favor a regional setup which would make appeal less expensive and less lengthy for exhibitors.

3. The acquisition of new affiliated theatres and the regulation of existing circuit and pooling alliances between distributors and exhibitors.

Government Not Interested in Selling Arrangements

The last point was reported to have been the most serious source of contention. It was indicated that the Government wished to class as an affiliated circuit all pooling arrangements, and all circuits in which distributors own any stock, regardless of the extent of control. Mr. Hazen was said to have objected strenuously to this provision.

The Government is not particularly interested in selling arrangements, it was learned after the meeting. Mr. Clark was said to have taken the position that any deal satisfactory to both buyer and seller would meet with the approval of the Department of Justice. It is not interested in the price of film or the terms agreed upon by exhibitor and film salesman.

Mr. Clark, however, is reported to have insisted that there must be protection against forcing of product, either in large or small blocks. To this end it is understood that the Government and Distributors have reached an understanding which would grant cancellation on an average of approximately 20 per cent. It has not been indicated, however, whether it would be applicable to all theatres equally, or scaled according to rentals, as was the case of the United Motion Picture Industry plan.

Sees Little Likelihood Of Disagreement

Mr. Clark indicated that there definitely was no final agreement on a new Consent Decree. He made it clear that Government acceptance of the distributors' document hinged directly on the "ifs" presented to Mr. Hazen Wednesday.

Asked if negotiations were in danger of blowing up, Mr. Clark replied that that was a possibility which always exists. But he indicated that although there was not a complete agreement yet there was not, on the other hand, any agreement to disagree.

The next session with distributors, Department officials indicated, is very likely to be the turning point in decree negotiations.

U. S. Brief Cites Griffith Charges

The Government specified its charges of monopoly against the Griffith Amusement Company in a 60-page trial brief filed in Federal District Court at Oklahoma City Wednesday. Judge Edgar S. Vaught is expected to call a further pre-trial conference some time in January, at which time a trial date may be set.

Four Griffith affiliates, Griffith Amusement Company, Consolidated Theatres, Inc., R. E. Griffith Theatres, Inc., and West Tex Theatres, Inc., are co-defendants. The Government charged that they bought film through a single agent "for the purpose of imposing restrictions which would injure their competitors."

The brief cited contracts with eight major distributors, and charged that they were designed to eliminate permanently competition in Griffith territory. The distributors are cited as "co-conspirators" but are not defendants.

The Government listed 26 independent theatre operators of Oklahoma, New Mexico and Texas as complaining witnesses and said that their testimony would form an important part of its case. The brief, describing Griffith operations between 1934 and 1939, charged that the circuit prevented independent operators from obtaining first run pictures, prevented competitors from entering the area and forced independents to sell their theatres to the circuit and to sign pledges that they would not enter competitive theatre operation.

Exhibitor Group Meets Rodgers

Representatives of the Unaffiliated Independent Exhibitors of New York met with William F. Rodgers, MGM vice-president in charge of sales, and Henderson M. Richey, MGM exhibitor contact, in New York last week to discuss exhibitor problems. Jacob Leff, Max Wallach and Jesse Stern comprised the exhibitor delegation. They said Mr. Rodgers had assured them that the problems presented for discussion during the conference would be surveyed and that results would be made known at a later meeting. The session with the MGM officials followed a meeting held by the unit at the Lincoln Hotel the previous night.

At that meeting, a letter from Tom C. Clark, Assistant U. S. Attorney General, was introduced, in which Mr. Clark invited the exhibitor committee to come to Washington to present their views on the final Decree proposals when the five consenting distributors had submitted them to him.

The exhibitor unit resolved to continue opposition of the 20 per cent admission tax and urged continued co-operation with the city administration in preventing the spread of juvenile delinquency and vandalism.

Philadelphia Reports 11% Rise in Tax Receipts

The amusement taxes levied by Philadelphia for the first nine months of 1943 show a rise of 11 per cent in collections over the same period of 1942. The report was made last week by City Treasurer Edward Baird, Jr., who said the city's estimate on amusement taxes for the full year was $1,400,000. Tax receipts in 1942 were $1,273,140.

"Army" Opens Panama House

Irving Berlin's "This Is the Army" has been selected to open the newly-built Presidente theatre in Panama City January 14. The event will mark the Latin-American premiere of the Warner Bros. production for Army Emergency Relief.

THEY'RE HEAD OVER HEELS IN LAUGHS AGAIN!

Rosalind RUSSELL · Brian AHERNE

The merriest man-hun

Rosalind
RUSSELL
Brian
AHERNE

IRVING
CUMMINGS'

What a Woman

COLUMBIA PICTURES

GIVE WAR BONDS
FOR CHRISTMAS

KISStory!

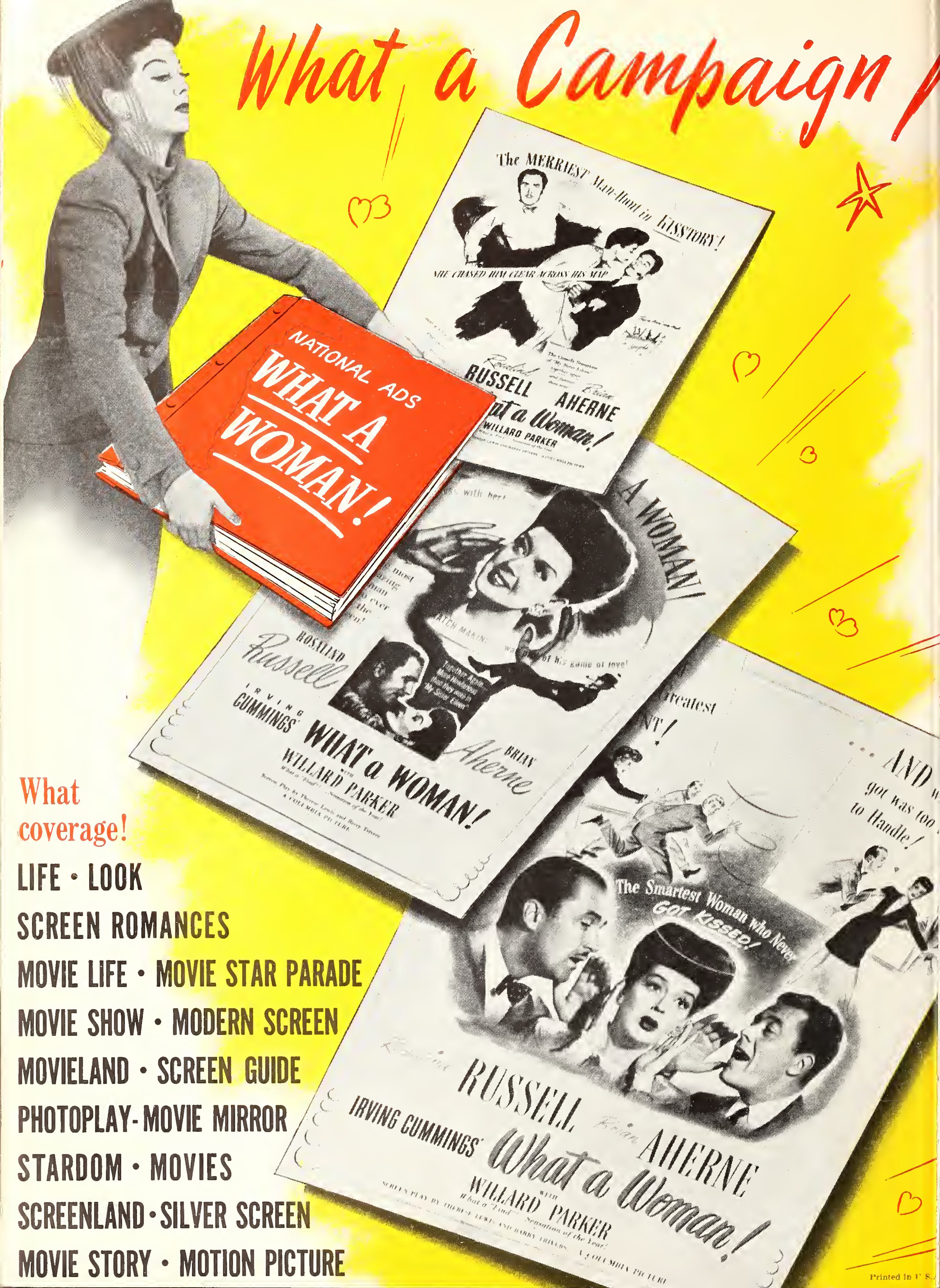
She chased him clear across his map!

with

Willard PARKER

Screen Play by
Therese Lewis and Barry Trivers
A COLUMBIA PICTURE

What a Campaign


NATIONAL ADS
WHAT A WOMAN!
The MERRIEST Man-Hunt in KISSTORY!
SHE CHASED HIM CLEAR ACROSS HIS MAP
RUSSELL
AHERNE
What a Woman!
WILLARD PARKER
A WOMAN!
ROSALIND Russell
IRVING CUMMINGS' WHAT a WOMAN!
WITH WILLARD PARKER
BRIAN Aherne
A COLUMBIA PICTURE
... AND
got was too
to Handle!
The Smartest Woman who Never GOT KISSED!
RUSSELL
AHERNE
IRVING CUMMINGS' What a Woman!
WITH WILLARD PARKER
What a "Find"! Sensation of the Year!
A COLUMBIA PICTURE

What coverage!

- LIFE • LOOK
- SCREEN ROMANCES
- MOVIE LIFE • MOVIE STAR PARADE
- MOVIE SHOW • MODERN SCREEN
- MOVIELAND • SCREEN GUIDE
- PHOTOPLAY-MOVIE MIRROR
- STARDOM • MOVIES
- SCREENLAND • SILVER SCREEN
- MOVIE STORY • MOTION PICTURE

Printed in U. S.

SHOWMEN TO COMPETE FOR BOND SELLING AWARDS

100 Managers To Receive Prizes; Complete Plans for 4th Loan Drive

The 100 theatre managers of the United States, Alaska and Hawaii who sell the largest number of "E" Bonds in ratio to the number of seats in their theatre during the period from January 18 to February 15, period of the Fourth War Loan, are to receive awards and honors, Charles P. Skouras, the industry's national drive chairman, announced the last weekend.

The plans were formulated and details worked out in Washington last week at the first of the three regional conferences held by Mr. Skouras, his high command, and leading exhibitors. There are to be 10 champions from cities under 5,000 population; 10 from cities between five and ten thousand; 10 from cities between ten and 25,000; 10 from cities between 25,000 and 100,000; and 10 champions from cities of more than 100,000 population. There will also be one champion selected from each state. Alaska and Hawaii.

Awards Will Be Trip to Nation's Capital

It was explained that if a theatre has a seating capacity of 500 and sells that number of "E" bonds, the showman will be given a percentage of 110, and so on up and down the percentage scale, in the manner of arriving at a batter's average. It was also explained that no man can win two awards, and that the selling of the greatest number of "E" Bonds is the only basis of winning.

"The Honored 100" are to be awarded with an all-expense trip from their homes to Washington, D. C., where each is to be presented with a special medallion with the winner's name engraved on it, a tribute scroll on illuminated parchment signed by the chairman of the drive, the head of the War Activities Committee theatres division and leaders in production and distribution.

Those present at the Washington session, including some 75 members of the industry and representatives of the U. S. Treasury, heard addresses by Frank H. Ricketson, national vice-chairman; Theodore Gamble, national director of the War Finance Division of the U. S. Treasury; Robert Mochrie, representing Ned E. Depinet, distribution chairman; George J. Schaefer, field manager; Harry Brandt, and others.

Chicago Session Addressed By John Balaban

Mr. Gamble, in his address, said: "When the final story is written on the war finance program it will be the brightest page in the motion picture industry."

From Washington, the group continued on to Chicago where on Monday they assembled at the Hotel Blackstone. John Balaban, head of Balaban and Katz theatres, paid tribute to Mr. Skouras, for his leadership and high standing in the industry, and for the "A Bond for Every Seat" aim he had given exhibitors. More than 50 theatre owners representing circuit and independent theatres of Illinois, Kentucky, Kansas, Minnesota, Michigan, Ohio, Wyoming and Iowa were present.

REALISM TO FEATURE WAR LOAN FILM

Grim realism will stalk the screens of the nation as an advance salesman for the industry's participation in the forthcoming Fourth War Loan. It is a film, "The Price of Rendova", made by the U. S. Army Signal Corps, and tells a tale of war on the island of Rendova, with no punches pulled, the cost of men as well as materials clearly told, a reflection of the new Government policy to show the war as it is, with American casualties revealed in all their starkness. The film, set for release January 6, will have 25 feet of Bond selling tag-footage added.

Other speakers in the Chicago sessions included Mr. Skouras and Mr. Ricketson; B. B. Sturdivant of San Francisco, national campaign director; Francis Harmon; Jack Kirsch of Chicago, and Jules Reubens, who presided. A. J. Krappman, assistant national campaign director, read a message from Mr. Gamble.

Last Thursday in New York at a luncheon given by Mr. Skouras at the St. Moritz Hotel and attended by trade press representatives, Mr. Sturdivant said: "I consider today's meeting the most important of any we will have. I cannot impress too strongly upon you the magnitude and the value of the job your (trade press) publications can do in the field."

Skouras Pays Tribute to Work of Trade Press

Mr. Skouras introduced his assistants to the press representatives present and said: "The job you gentlemen did in the first, second and third War Loan drives was magnificent." He then explained that he needed even more cooperation from them in the coming campaign.

At the conclusion of the Chicago sessions the group left for San Francisco, where on Thursday the third and final regional meeting of exhibitors took place.

Late last week a film bulletin and three theatre trailers went before the cameras. All those participating are making voluntary contributions to the drive. James Cagney and Edward Arnold will co-star in the bulletin, titled "What If They Quit."

In advance of the distribution of a press book on the campaign, WAC has sent exhibitors throughout the country a "flyer" on the industry's participation in the drive. It is titled: "It's Up to You Again, Mr. Exhibitor."

Claude Lee, who will officially represent the industry will soon set up headquarters in the capital for himself and a staff of six.

In New York, Dan Michalove, vice-president of National Theatres, was named New York Metropolitan area chairman by the WAC. He will canvass employees of company home offices, circuits and independent exhibitors for Bond sales.

State Chairmen Are Listed by Skouras

The over-all head of the Metropolitan drive, Edward L. Alperson, called a meeting of borough and county chairmen in his office in the RKO Building on Tuesday. On the same day, in the Paramount Board room, Harry Mandel, WAC public relations chairman of the Metropolitan New York exchange area, met with Edward Dowden, New York City public relations chairman, and discussed plans for publicizing and advertising the drive.

The state drive chairmen named last week by Mr. Skouras are:

Alabama, R. H. Kennedy; Arizona, Harry Nace; Arkansas, M. S. McCord; Southern California, Dave Bershon; Northern California, Ray Cooper; Colorado, R. J. Garland; Connecticut, Harry F. Shaw; Delaware, Lewis S. Black; Florida, J. L. Cartwright; Georgia, W. K. Jenkins; Idaho, Frank Larson; Illinois, Jules Rubens; Indiana, Don Rossiter; Iowa, A. H. Blank; Kansas, H. E. Jameyson; Kentucky, Fred Dolle; Louisiana, E. V. Richard; Maine, Connie Russell; Maryland, Frank A. Hornig; Massachusetts, Sam Pinanski, Michigan, E. C. Beatty; Minnesota, John Friedl; Mississippi, Arthur Lehman; Missouri (East), Harry Arthur; Missouri (West) Elmer Rhoden.

Exhibitor Leaders Again Serve in Bond Drive

Montana, J. A. English; Nebraska, William Miskell; New Hampshire, Edward J. Fahey; New Jersey (Southern), Ben Amsterdam; New Jersey (Northern), H. H. Lowenstein; New Mexico, George Tucker; Nevada, N. Dow Thompson; New York (Metropolitan), Edward Alperson; New York (Borough of Brooklyn), Sam Rinzler; New York (Borough of Queens), Fred Schwartz; New York (Borough of Bronx), Russell Emdee; New York (Borough of Richmond), Lewis Goldberg; New York (Borough of Manhattan), Harry Brandt; New York (Upstate), Myer Schine; North Carolina, H. F. Kincey; North Dakota, Co-Chairman Mike Cooper and Ed Kraus; Ohio (Cleveland), William Skirball; Ohio (Cincinnati), Arthur Frudenfeld; Oklahoma, C. B. Akers; Oregon, Al Finke.

Pennsylvania (Eastern), David Barrist; Pennsylvania (Western), M. A. Silver; Rhode Island, Ed Fay; South Carolina, Warren Irwin; South Dakota, Fred Larkin; Tennessee, Tony Sudekum; Texas, R. J. O'Donnell; Utah, Samuel Gillette; Vermont, Frank Venett; Virginia, William Crockett; Washington, D. C., Carter Barron; Washington, Frank Newman, Sr.; West Virginia, Nick Dipson; Wisconsin, Harold Fitzgerald; Wyoming, Tom Berta.

THE “*Surprise*” JIVE-COMED
ENTERTAINMENT...RIGHT I

We are changing the release date of "SWING OUT THE BLUES" from December 23rd to January 20th in order to give you an opportunity to see the picture before booking it.

Although this picture is not the most pretentious picture we have ever made, it is packed with entertainment, the kind of entertainment we believe your public wants today.

We urge you to look at it before booking it.

SWING
with
TH

GIVE WAR BONDS
FOR CHRISTMAS

OF THE YEAR! IT'S "SOLID"
THE BOX-OFFICE GROOVE!

OUT THE BLUES

een's newest musical and laugh sensations

VAGABONDS

rriest, screwiest quartet ever on the screen!

with
BOB HAYMES · LYNN MERRICK
THE VAGABONDS · JANIS CARTER
TIM RYAN · JOYCE COMPTON

Screen Play by Dorcas Cochran · Directed by
MAL ST. CLAIR · Produced by SAM WHITE

A COLUMBIA PICTURE

Studios Restrict Bids For Stage Plays

Mary Pickford Joins Dietz in Producing Musical Show Based on "Rain"

Hollywood gold continues to glitter along Broadway, but there appears to be a tendency toward hedging against skyrocketing bidding on stage productions. Producers appear to be resorting to two methods whereby they are willing to gamble with small sums against the bids of competitors in the open market. They are financing stage producers and gaining pre-production control of stage properties, and are hauling out hits of by-gone eras to be revived on the stage with cinema strings attached.

Mary Pickford is collaborating with Howard Dietz and A. P. Waxman in reviving the play "Rain," the dramatic hit of the 1920's, to appear this time as a musical. Miss Pickford is expected in New York shortly after the first of the year to put her plans into action. Reports have it that following its Broadway run, the musical version of "Rain" will be given a screen treatment. "Rain" has poured down on Hollywood twice before: the first time with Gloria Swanson in the role of the siren, Sadie Thompson, and the second time with Joan Crawford. Mr. Dietz and Vernon Duke are writing the lyrics and music for the musical version.

Edward Small Producing "Up In Mabel's Room"

United Artists' cameras are currently recording for the screen another stage hit of the 1920's, "Up in Mabel's Room." In the early 20's the comedy ran for three years in New York and London. Edward Small is producing the screen adaptation for United Artists.

Warner Brothers financially backed Brock Pemberton's frequently postponed "Pillar to Post," which finally made the Broadway boards last week, in a not too auspicious manner. Warners and Mr. Pemberton ran up against the problem of obtaining clearance for the use of the title, it being the name Henry H. Curran, New York's former Chief Magistrate, gave to his autobiography published two years ago. Mr. Curran obliged just as Mr. Pemberton announced that he was about to change the title to "Pillar to Postponement." The play is the work of Rose Simon Kohn, and is a comedy having to do with the divers problems arising out of the jammed housing situations in Army camp areas. According to its Broadway reception, the play is not due to enjoy a long run.

20th-Fox Has Interest in New Johnson Play

Twentieth Century-Fox has a financial interest in Nunnally Johnson's stage adaptation of Thomas Bell's book, "Till I Come Back to You," which opened on Broadway Monday of last week as "The World's Full of Girls." According to a report, the same company soon will close a deal for the purchase of the screen rights to the Robert E. Sherwood Pulitzer Prize winning play of 1940-41, "There Shall Be No Night," for a price said to be in the neighborhood of $100,000.

For some time there has been talk of Paramount's efforts to close a pre-production deal with Michael Todd for his forthcoming musical, "Mexican Hayride," as a vehicle for Bob Hope. Mr. Todd, it is said, offered Paramount the screen rights for $400,000, half on a down payment and the balance to come in weekly payments based on a percentage of the show's receipts. Paramount's decision was to wait and bid for the Todd offering in the open market after its opening.

Selznick Is Planning Deals With Broadway Producers

Another of Mr. Todd's production, "The Naked Genius," was purchased by Twentieth Century-Fox prior to its production, and the company is now faced with the dilemma of possibly having barred to them the use on the screen of one word in the title and much of the story's material.

Recently, David O. Selznick disclosed plans in the stages of negotiation, whereby a deal with an unnamed Broadway management, he hoped to close shortly, would result in joint production next season wherein players under contract to Mr. Selznick would perform. Mr. Selznick confirmed a report that the Theatre Guild was one of the managements involved in the negotiations, but refused to name the other candidates involved.

Report Edgar Bergen Plans Broadway Musical

In the anticipatory stage, according to a statement made by United Artists, is a Broadway musical to be produced by Edgar Bergen. The announcement did not mention Charlie McCarthy and the possibilities of his collaborating with his creator. It did state that Mr. Bergen planned using Stanley Catron and Kaye Popp, a jitterbug team currently working before the cameras with Mr. Bergen and Master McCarthy in the forthcoming Charles R. Rogers-United Artist release, "Song of the Open Road." The story has it that the stage musical is to follow shortly after the completion of the motion picture.

To complete the picture of present day activities along New York's Rialto, Columbia recently purchased the screen rights to the stage play, "Another Love Story," the opus backed by Joseph P. Kennedy, America's one-time Ambassador to the Court of St. James. The price paid was $35,000.

In a good will tour, "Meet the Navy," service show of the Royal Canadian Navy, will cross the borders for a New York presentation about February 1, with exact opening date depending upon the availability of a Broadway theatre of sufficient size to house it. The original Canadian production was made possible by the contribution of $25,000 by five picture companies.

"Chicago Boys" Convicted in Extortion Case

The six "Boys from Chicago" and a local union business agent, indicted for conspiracy to extort more than $2,000,000 from the film industry, were found guilty as charged by a jury Wednesday night in Federal Court, New York.

The jury, comprising nine women and three men, reached its verdict after 10 hours of deliberation, concluding an 11-week trial. Each of the defendants faces possible imprisonment for 10 years and a fine of $10,000.

Judge John Bright set December 30 for the sentencing and continued all of the defendants in $100,000 bail each until then, with the exception of Kaufman, whose bail is $25,000. This was over the objections of Boris Kostelanetz, assistant to the U. S. Attorney for the Southern District of New York, the prosecutor, who asked that the defendants be remanded to jail pending imposition of their sentence.

Defense motions to set aside the verdict will be argued on the date of sentencing.

Those convicted were: Louis Compagna, onetime Capone bodyguard; Paul "the waiter" De Lucia; Phil D'Andrea, also a Capone bodyguard; Francis "the Immune" Maritote, alias Frank Diamond; Charles "Cherry Nose" Gioe; and John Rosselli, allegedly the Hollywood representative of the Chicago syndicate. The business agent was Louis Kaufman of the Newark local of the IATSE projectionists union.

Frank Pierce, another Capone aide, had been dismissed earlier for lack of evidence. Frank Nitti, "the Enforcer" and a cousin of Capone, killed himself in Chicago when he learned of the indictment.

Judge Bright, in his charge Wednesday morning, said the payments by the industry had been amply established. It was up to the jury to decide whether film executives made them voluntarily or under threat, he ruled.

The greater part of the Government's case hinged upon the testimony of Willie Bioff and George Browne, former IATSE leaders now serving Federal sentences for extortion. Their testimony was to the effect that they had been forced to collect the money from the film companies and turn it over to the defendants. The defendants contended that the money was given as a bribe and not as a result of extortion.

Numerous film company executives were called to testify during the trial.

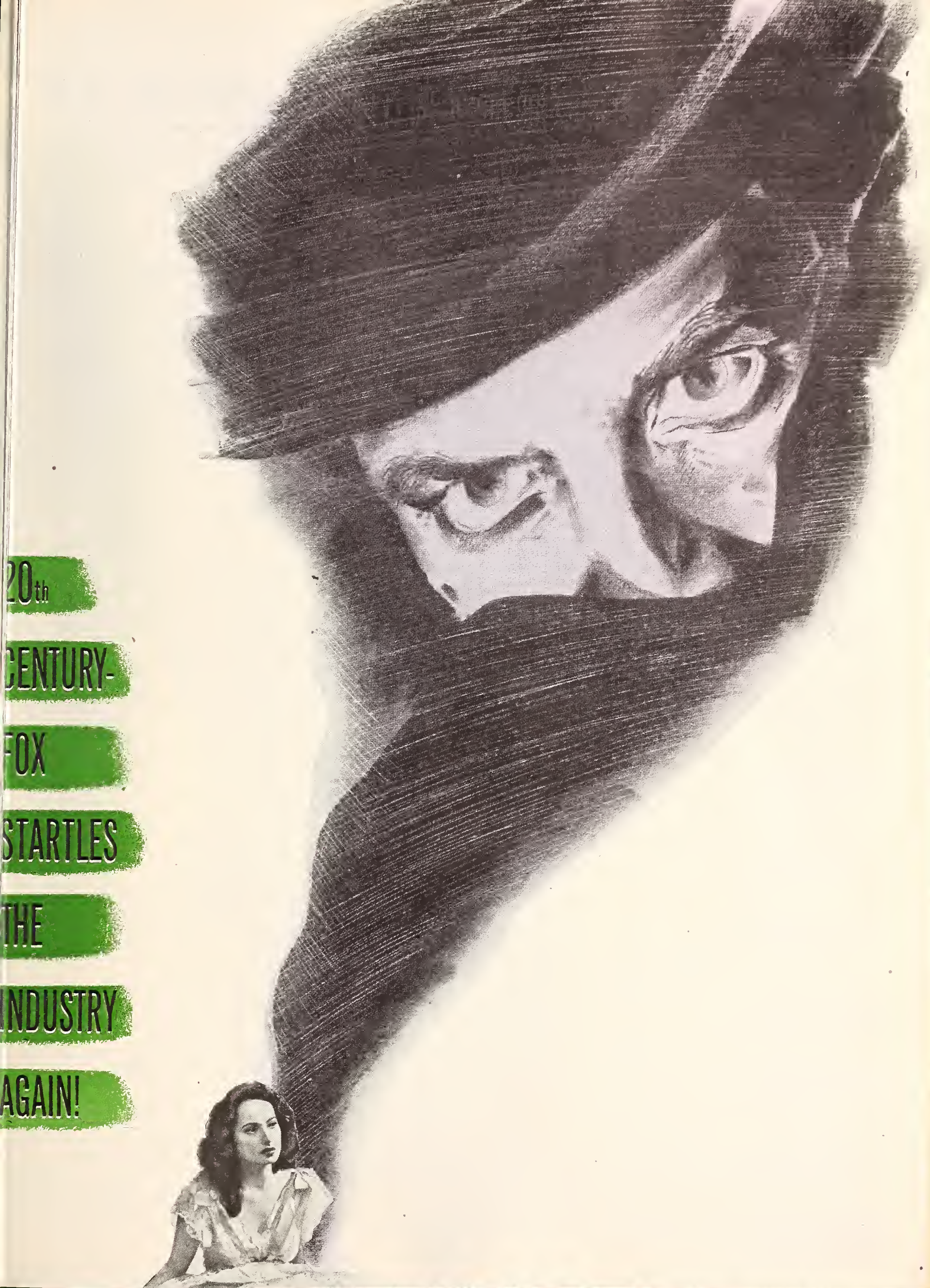
In addition to the extortion and conspiracy indictments the six "Boys from Chicago" still have pending against them bills charging mail fraud in the collection of special assessments from union members.

Boston Fire Laws Reduce Seating Capacities

The State Fire Commissioner of Massachusetts, under whom all the safety laws are now enforced, has limited seating in the Boston Garden to 13,650, more than 1,000 under the previous seating capacity, ordering many seats removed. Mechanics Building Grand Hall has been limited to 3,000 persons. Theatres have been ordered to allow no standees, and to keep foyers clear, which is not expected to affect the de luxe houses unless the Commissioner decides to forbid queues in front of the theatres.

Heads Toronto Warner Club

George Altman has been elected president of the Toronto Warner Club for 1944. Other officers chosen at the annual election included: Theresa Mancino, secretary; Rose Grossman, treasurer; W. McGuire, entertainment; Mary Quinlan, welfare; Eva Cohen, membership, and J. Plottel, funds and contributions.


20th
CENTURY-
FOX
STARTLES
THE
INDUSTRY
AGAIN!

THE *HOLLYWOOD* SCENE

From HOLLYWOOD BUREAU

Mr. Exhibitor Comes to Hollywood

These dispatches have narrated in detail over a period the coming to Hollywood of Exhibitor W. R. Frank, who became a producer, without ceasing to be an exhibitor, and produced "The Private Life of Dr. Paul Joseph Goebbels."

This dispatch is about another exhibitor who came to Hollywood—and became an actor!

This exhibitor's name is Gene Stutenroth, recently of Loew's Brooklyn circuit and before that of the Warner circuit in Philadelphia and, until last February, the Atlantic circuit in that area.

Exhibitor Stutenroth came to Hollywood with ambition to apply to the manufacture of warplanes the skill employed in his pre-exhibitor years on the fabrication and installation of pipe organs, and he did so apply it, entering the Lockheed plant, where he still works four hours a day for the purpose.

Looked Like Nazi Officer Is Supposed to Look

But Exhibitor Stutenroth, who is Swedish, looked to Hollywood casting directors exactly like a Nazi officer is supposed to look (with the addition of uniform, of course) and they talked him into doing a bit in a picture. It turned out that he did, indeed, fit the Hollywood mental-picture of a motion-picture Nazi officer—also other assorted heavies—and he has just finished his tenth role, five of which are speaking parts, as the studios say.

Seven of the 10 pictures in which Exhibitor Stutenroth has appeared are "The Hitler Gang," "The Sultan's Daughter," "Charlie Chan in the Secret Service," "Sherlock Holmes and the Spider Woman," "The Song of Russia," "The Cross of Lorraine" and "The Private Life of Dr. Paul Joseph Goebbels," the latter Exhibitor Frank's personally-produced motion picture.

When exhibitor meets exhibitor, in Hollywood, a picture's born.

Warners Sign Miss Stanwyck To New Term Contract

Barbara Stanwyck has put her name to a term contract with Warner Brothers. Following her role in "My Reputation," she will work in two important pictures for the company. She is also committed to do a picture for Hunt Stromberg and United Artists.

"Murder in Bermuda," once known by the title "Murder Around the Clock," will by either or any other title have Jean Howard in the second feminine lead. It is a Twentieth Century-Fox production with Preston Foster and Ann Rutherford sharing the starring honors.

Warners has signed Dorothy Tree to a role in "Mr. Skeffington," vehicle for Bette Davis. At MGM Margaret Dumont will appear in the role of a comedy dowager in "Mr. Co-Ed."

The Hollywood Women's Press Club recently voted Ann Sheridan and Bob Hope the most '"cooperative actress and actor respectively, for the year 1943, and turned their feminine frowns upon Joan Fontaine and Errol Flynn for being the "least cooperative."

Charles R. Rogers, the producer, recently announced that negotiations were under way to obtain Cary Grants' signature to a contract for the star role in his proposed "Angel on My Shoulder."

Producer Edward Small has added Akim Tamiroff to the cast of his forthcoming "Cagliostro," an adaptation of the Alexander Dumas adaptation of the life of the great prestidigitator.

Ruth Tobey, 15-year-old high school girl, has joined the cast of "Janie," her Warner contract approved in Los Angeles Superior Court.

The radio songstress Lynn Martin has been signed to a contract by Warners, the second feminine vocalist to put her name to a Warner contract within a month, the first being Kitty Carlisle.

At the Samuel Goldwyn studio director Douglas Sirk has started the cameras rolling on "The Shooting Party," screen version of the Anton Chekov story, with George Sanders and Linda Darnell. Seymour Nebenzal is producing the picture for Angelus Productions. The title is tentative, and it is planned to release the picture through United Artists.

One day after completing his co-starring role with Chester Morris and Nancy Kelly in "Gambler's Choice," Pine-Thomas production for Paramount, Russell Hayden reported for Army induction.

Paramount's "Incendiary Blonde," based on the life of Texas Guinan, will have Charles Wilson playing the role of a producer.

Laird Cregar, Carole Landis and Dick Haymes the crooner, all Twentieth Century-Fox stars, this week arrived in New York.

A new dance number is on the way to being introduced to the world. It is called "Samba-Jonge," and will appear in Walt Disney's next musical feature, "The Three Caballeros," now in production. It will be released by RKO.

Ladd Resumes Work

Alan Ladd returned to the cameras in Paramount's "And Now Tomorrow" in a week that closed with 50 pictures shooting. It's from a Rachel Field novel, Fred Kohlmar producing and Irving Pichel directing, with Loretta Young, Susan Hayward and Barry Sullivan in principal roles.

Warners started "Cinderella Jones", presenting Joan Leslie, Robert Alda, Julie Bishop, S. K. Sakall, Charles Dingle and Edward Everett Horton, with Busby Berkeley directing for producer Alex Gottlieb.

Columbia turned the cameras on "Heroes of the Sagebrush", with Jack Pier producing and Benjamin Kline directing, a Charles Starrett Western.

Monogram's "Block Busters" was started, with Wallace Fox replacing Lou Costello as director; it's an East Side Kids enterprise, produced by Katzman-Dietz.

Republic's Lou Gray started two pictures, Harold Bretherton directing "Outlaw Busters", a Wild Bill Elliott number, for the producer, and Jack English directing "The Laramie Trail", a Smiley Burnette Western.

The status of the studio production line at the weekend:

COMPLETED

Columbia

Sailor's Holiday
Nine Girls

Paramount

You Can't Ration Love

20th Century-Fox

Four Jills in a Jeep

UA

It Happened Tomorrow (Arnold)

STARTED

Columbia

Heroes of the Sagebrush

Monogram

Block Busters

Republic

Outlaw Busters
Laramie Trail

Warners

Cinderella Jones

SHOOTING

Columbia

Jam Session
At Night We Dream
Address Unknown
Once Upon a Time
Two-Man Submarine

MGM

Meet Me in St. Louis
Seventh Cross
Three Men in White
Dragon Seed
Kismet
Mr. Co-Ed

Monogram

Partners of the Trail
Roaring West
Johnny Doesn't Live Here Any More

Paramount

Road to Utopia
Gambler's Choice
National Barn Dance
Incendiary Blonde
Till We Meet Again
Hitler Gang
Rainbow Island
I Love a Sailor

RKO Radio

Marine Raiders
Seven Days Ashore
Are These Our Children?
Show Business
Action in Arabia

20th Century-Fox

Wilson
Greenwich Village
Purple Heart
Home in Indiana

UA

Song of the Open Road (Rogers)
Up in Mabel's Room (Small)
Since You Went Away (Vanguard)

Universal

Merry Monohans
Weird Woman
Has Anybody Here Seen Kelly?
Christmas Holiday

Warners

Make Your Own Bed
Horn Blows at Midnight
Mask of Dimitrios
Hollywood Canteen
Mr. Skeffington
My Reputation

THE
LODGER
IS
COMING
TO
YOUR
HOUSE
FOR
A
KILLING!

BOOK REVIEWS

THE GAY ILLITERATE. By Louella O. Parsons. 194 pages, without index or illustrations, of autobiography. Doubleday, Doran & Company, Inc., Garden City, N. Y., 1944.

[*Described as of standard length, complete and unabridged, manufactured under wartime conditions in conformity with all Government regulations controling the use of paper and other materials. It is stated that: "This story has not been serialized in any form prior to book publication".*]

You will gather that Louella Parsons has brought forth a book. It is a book, positively, and very possibly the best book that has yet been written bearing on and revealing the cultural, social and professional aspects of the cinema, and some aspects of journalism.

Its swift, concise and able workmanship would tend to contradict the title if one were able to realize that it is as much by Louella as it is about her, and the folks she goes with. She has told a grand story.

Louella starts at birth in Freeport and childhood in Dixon out in Illinois and tells not quite all, but enough. She has spoken with the candor of a reporter on his day off, never the while doing herself a bit of harm.

It is a job of decided skill, with the dynamic flow of a millrace. Most everybody is in it, and dramatically, urgently, cogently. She has twirled her world around her little finger—murderers, like Charlie Chapin; statesmen like Al Capone; stars without end and starlets with plenty, magnates, publishers, the late James Keely, the late W. E. Lewis, and W. R. Hearst, who is still on time. What she interlards about the stars is intimate, and friendly while penetrating. She serves due notice again that her business is scoops and that they had better be delivered. Always she names names.

Miss Parsons has done a job for history in her recording of just how she became the motion picture columnist for the Hearst papers, including her discovery of Miss Marion Davies. Her account sounds more reasonable than some of the tradition.

Another interesting touch is her discourse on her relations with her friend and pal, one is assured, Hedda Hopper. There could be, however, something on "Citizen Kane," which must have been overlooked on account of haste.

Generally speaking this job is a rollicking hurrah, and at the same time a genuine case book. The reporting in it is all Louella, who inevitably sees better than she commonly says in her daily columns across the land. She causes the book to twit her about split infinitives and dangling participles. She knows they do not matter. She knows that her audience is of people who are frequently unaware of syntax, indifferent to rhetoric and rather beyond words. Her people feel.

"The Gay Illiterate" is, however, an item for persons who can read. The better they can read the more the fun.

The publication date is January 7, next, but as Miss Parsons has demonstrated, release dates are casual matters. —*TERRY RAMSAYE*

Cherry Elected Head of Texas Variety Club

James O. Cherry has been elected chief barker of the Variety Club of Texas. R. J. O'Donnell, national chief barker, presided, with Claude C. Ezell, retiring head of the club. New members of the board are Sol Sachs, R. I. Payne, W. G. Underwood, William O'Donnell, Julius Schepps, F. W. Allen and Lou Baxley. Mr. Underwood is new assistant chief barker and Mr. O'Donnell is second chief barker of the organization.

A PICTORIAL HISTORY OF THE MOVIES. By Deems Taylor, Marcelene Peterson and Bryant Hale. 350 pages on enameled stock, presenting several hundred halftone reproductions, mostly of motion picture stills. Indexed and bound in cloth. Listed at $3.95 and published by Simon & Schuster, New York.

Here is a revealing exemplification of the art of book publication. It is a miscellaneous collection, and an extended collection, too, of stills from the archives of the American motion picture. They purport to cover the history of the movies and do, in their fashion. They do not, however, reveal history save to the reader, or observer, who already knows it. It has the quality of a collection of kodak albums. To the people of this industry it is to be recommended for a casual rainy Sunday afternoon.

The job is curiously patternless. It starts in error with the Muybridge legend and strays around among the origins collecting wisps of unimportant information and misinformation here and there. Dealing ever, and remotely, with the external manifestations of the screen, the book overlooks the motivating and determining elements of the arts and basically creative personalities. It is somewhat like a dissertation on agriculture written off the top of a bowl of cherries.

Listing of Inattentions Would Be History of Screen

Griffith gets a hand, but of the large influences of Ince, Sennett, DeMille there is no more than reference. It mistakes entirely the reasons for the making of "The Ten Commandments," or the fact that it was so big it shut down the biggest studio in the world so the budget could get its breath. It starts on serials with "The Million Dollar Mystery" and passes the prior and controlling "Adventures of Kathlyn" with a mention. There is no mention even of "Gloria's Romance" with which George Kleine ended the great serial era. "Ben Hur" comes in for a mention as an MGM production, but with no reference at all to that first version of the same story in one reel by Kalem, which brought on the legal action which decided that the right of copyright extended to material for the movies. This, decided by "Ben Hur," made a lot of history. Those are mere examples. A listing of such inattentions would be itself a history of the movies.

This book seems to have had its origin in a notion which struck Miss Marcelene Peterson, then secretary of the Motion Picture Artists Committee in Hollywood, and Mr. Bryant Hale, then a teacher in Beverly Hills High School, bent on collecting stills. They searched Hollywood and the files of the Film Library of the Museum of Modern Art in New York. This package was put in the hands of an agent and thence to Simon & Schuster. There seems to have been quest for a "name" so the able Mr. Taylor, an authority on music and capable commentator there-on, was retained as "author." He has applied graceful language to the material which was apparently supplied to him. He was an instrument of the synthesis of a book.

The outstanding aspect of this effort is that it will tend to delay for many years the doing of the job that it purports to do. —*T. R.*

Heads Federation Unit

Morris Wolf, member of the board of directors of the Warner Theatre Circuit, and legal representative for the circuit in Philadelphia, was elected honorary president of the Federation of Jewish Charities there. He has served the Federation for three years.

Plan National Meetings on "Dimes" Drive

Officials of the National Foundation for Infantile Paralysis met this week in the offices of Harry Brandt, a member of the national executive committee, and formulated plans for a series of coast-to-coast exhibitor and distributor meetings in connection with the 1944 March of Dimes drive from January 24 to 30.

A "flying squadron" composed of Mr. Brandt, Oscar A. Doob, E. L. Alperson, Arthur Mayer, S. H. Fabian and Dr. John L. Lavan of the Foundation, will appear at various conferences in all sections of the country.

On December 27 a 12-page, four-color campaign book designed to guide exhibitors, has come off the press and will be mailed exhibitors December 27. The book reviews the past March of Dimes drives, with each drive showing greater results. "More in '44" is the slogan.

National chairman Nicholas M. Schenck late last week announced the exhibitor state chairmen for the drive. They are:

Alabama, R. M. Kennedy, Birmingham; Arkansas, M. A. Lightman, Memphis; Arizona, Harry Nace, Phoenix; California, Charles Skouras and Robert Poole, Los Angeles, George Mann, San Francisco; Colorado, Rick Ricketson, Denver; Connecticut, I. J. Hoffman, New Haven; Delaware and Washington D. C., Carter Barron, Washington.

Delaware, A. Joseph DeFiore, Wilmington; District of Columbia, John J. Payette, Washington; Florida, M. C. Talley, Lakeland; Georgia, J. H. Thompson, Hawkinsville, and Hugh G. Martin, Columbus; Idaho, I. H. Harris, Burley; Illinois, Jack Kirsch and Jules J. Rubens, Chicago; Indiana, Harry Katz, 1270 6th Ave., New York, and K. T. Collins, Indianapolis; Iowa and Nebraska, A. H. Blank, Des Moines; Kansas, Elmer C. Rhoden, Kansas City, Co.; Kentucky, Fred J. Dolle, Louisville; Louisiana, Rodney Toups, New Orleans; New England Chairman, M. J. Mullins, Boston; Maine, John B. Carroll, Portland.

Massachusetts, Edward Cuddy, Boston; Maryland, Frank Hornig, Baltimore; Michigan, J. O. Brooks, Detroit and Paul Schlossman, Muskegon; Minnesota W. H. Workman, Minneapolis and William C. Sears, Minneapolis; Mississippi, Arthur Lehman, Jackson; Missouri, Harry C. Arthur, St. Louis; Montana, A. M. Russell, Bozeman; Nevada, N. Dow Thompson, Reno; New Hampshire, Melvin Morrison, Dover; New Jersey, Walter Reade, New York, and Don Jacocks, Newark; New Mexico, Milas L. Hurley, Tucumcari; New York, Fred Schwartz, New York, J. Meyer Schine, Gloverville and Max Yellen, Buffalo; North and South Carolina, Rovy F. Branon, Charlotte.

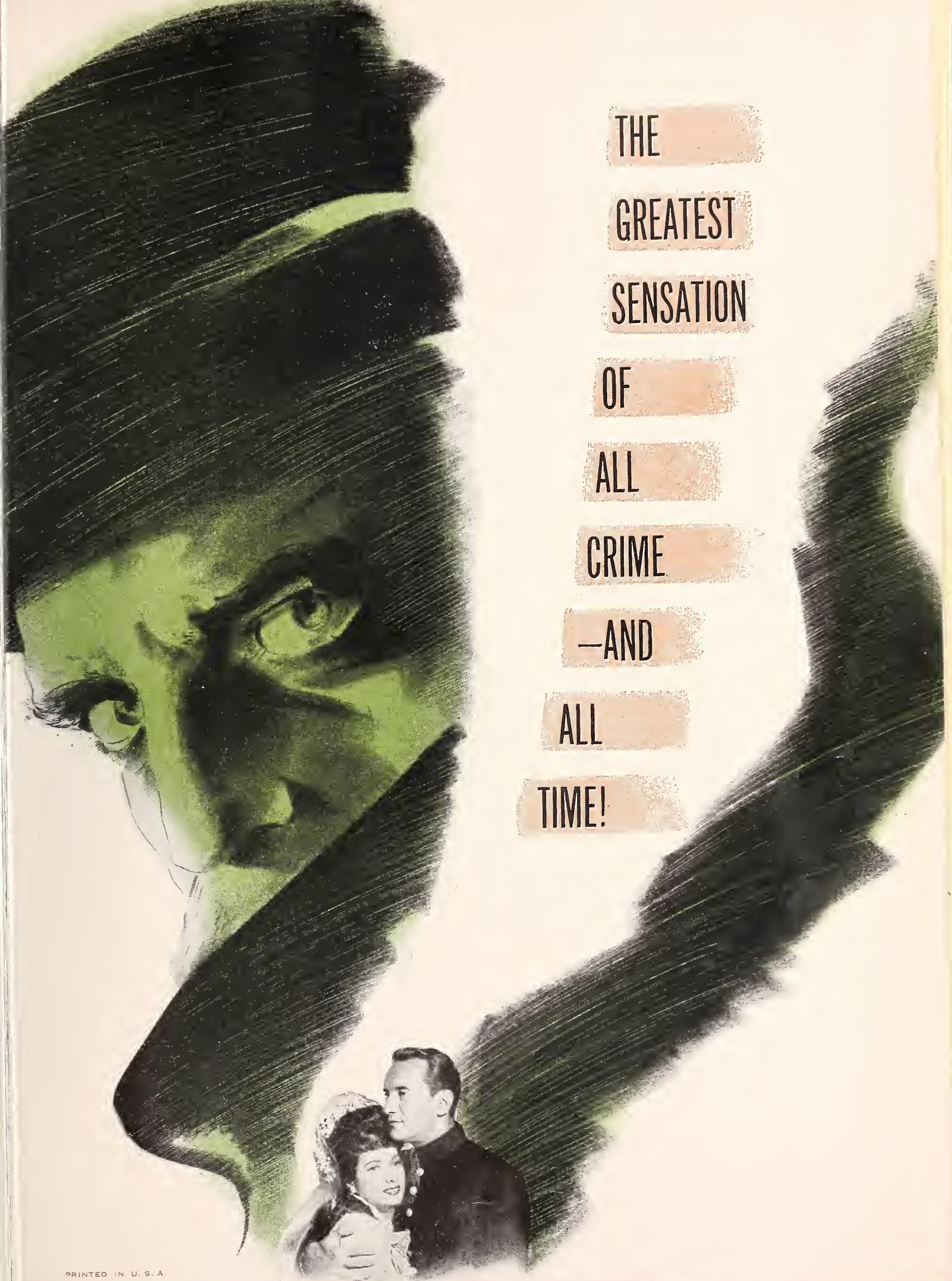
North Dakota, M. C. Cooper, Grand Forks,; Ohio, P. J. Wood, Columbus; Oregon, Albert J. Finke, Portland; Oklahoma, L. C. Griffith, Oklahoma City; Pennsylvania, Ted Schlanger, Philadelphia and Sidney Samuelson, Philadelphia, and M. A. Rosenberg, McKees Rock, Pa., and West Virginia, Moe Silver, Pittsburgh; Rhode Island, E. M. Fay, Providence; South Dakota, Charles Klein, Deadwood; Texas, R. J. O'Donnell, Dallas; and Julius Gordon, Beaumont; Tennessee, Tony Sudekum, Nashville; Utah, John Rugar, Park City; Washington, Frank Newman, Seattle; Vermont, Frank Vennett, Rutland; Virginia, W. F. Crockett, Virginia Beach; Wisconsin, H. J. Fitzgerald, Milwaukee; Wyoming, E. J. Schulte, Casper.

Terry De Lapp Killed By Automobile on Coast

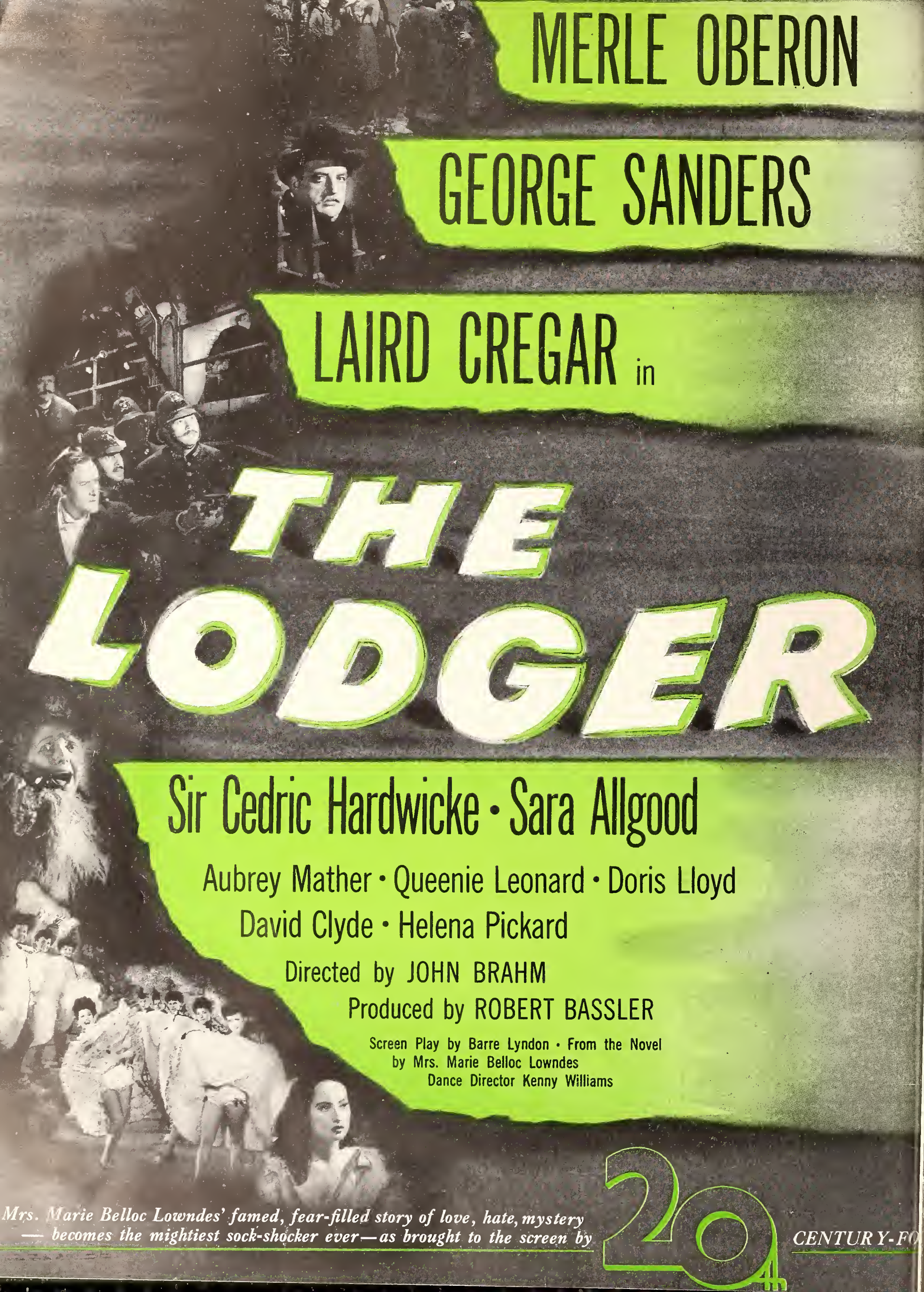
Terrill "Terry" De Lapp, 39, studio head of publicity at Universal, was killed late Tuesday night when struck by an automobile while crossing Sunset Boulevard, Hollywood, near his home. Mr. De Lapp joined Universal in 1942. For six years he was director of publicity at Paramount studios, and at one time headed the publicity and exploitation organization of Terry De Lapp and Associates. He was born in Pasadena, Cal., and attended the University of Southern California. He is survived by a widow, Adelaide De Lapp, and a son, Terrill, Jr., by a previous marriage.

Acquires Third Theatre

William Gerves, operator of the neighborhood Fairview and Uptown theatres in Cincinnati, has acquired the Elm theatre in that city from George Turlukis.


THE
GREATEST
SENSATION
OF
ALL
CRIME
—AND
ALL
TIME!

PRINTED IN U. S. A.



MERLE OBERON

GEORGE SANDERS

LAIRD CREGAR in

THE LODGER

Sir Cedric Hardwicke • Sara Allgood

Aubrey Mather • Queenie Leonard • Doris Lloyd
David Clyde • Helena Pickard

Directed by JOHN BRAHM

Produced by ROBERT BASSLER

Screen Play by Barre Lyndon • From the Novel
by Mrs. Marie Belloc Lowndes
Dance Director Kenny Williams

Mrs. Marie Belloc Lowndes' famed, fear-filled story of love, hate, mystery — becomes the mightiest sock-shocker ever—as brought to the screen by 20th CENTURY-FO

Archibald May Be Named British MOI Film Head

London Bureau

George Archibald, former joint managing director for United Artists in England, who has been director of the film division of British Information Services in the U. S. for more than a year, is expected to be named production head of the British Ministry of Information's film unit, it was learned here this week. Ian Dalrymple, producer of the Crown Film Unit of MOI, was reported to have been appointed recently by Sir Alexander Korda to an important production post with the new Korda-MGM company.

It is understood that MOI officials offered Mr. Archibald the Crown Film Unit post during the latter's visit here about a month ago. The former UA-British head is said to be eager to return to England since the second-year agreement between the American major companies and the MOI for distribution of MOI films was completed last summer. Mr. Archibald went to America to establish the working agreement soon after Sidney Bernstein, former MOI film representative in the U. S., completed arrangements with the majors in 1942.

Thomas C. Baird, assistant to Mr. Archibald, will succeed him when he returns to England, according to reports.

Under the rota system established among eight major companies and the MOI, each distributor releases annually one MOI feature and two short subjects. No films have yet been offered for the rota since the second year's agreement was made, although several new MOI pictures, expected to arrive in New York shortly, will be considered.

Hartford Exhibitors Form "Discharge" Club

Recently organized in Hartford, Conn., among the theatremen who have returned to the business following honorable discharges from the United States Army is the Armed Forces Friendship Club.

The following are charter members: manager Frank Smith, private at Ft. Eustis, Va.; assistant manager Joe DiLorenzo, of the Daly circuit, private at Fort Dix, N. J.; assistant Larry Kimenker, of the Palace, sergeant in the South Pacific area; and on the Proven Pictures staff—Manager Bernie Levy, Private 1st class, stationed in Boston; assistant manager Ted Tuttle, private at Parris Island, S. C.; maintenance men Vincent Grecyk, private at Camp McCoy in Wisconsin, and Henry Striechert, private, at Camp Carson, Colorado.

Hartford theatremen are the first to form such an organization.

Skouras Books Monogram

The Skouras circuit of 57 theatres in New York has booked the Monogram program for 1943-44, according to an announcement by Steve Broidy, vice-president and general sales manager. Indiana-Illinois Theatres, with 29 houses in the two states, also has signed for the new product.

Republic in Puerto Rico

Republic will open a branch in Puerto Rico January 1. Morris Goodman, foreign sales manager, has returned to New York after making the arrangements. The branch will service the island, Santo Domingo, Haiti and the Virgin Islands, and will be under Carl Ponedel.

"DIARY" FAVORITE IN ARMY THEATRES

The men and women in the armed forces preferred Twentieth Century-Fox's "Guadalcanal Diary" during November in their post theatres, the Army Motion Picture Service has announced. Other pictures, in order of preference, were: "Thousands Cheer", "Riding High", "In Old Oklahoma" and "Northern Pursuit".

James Arthur President of St. Louis Variety Club

James H. Arthur, president and legal counsel of Fanchon & Marco, has been elected chief barker of the St. Louis Variety Club. Herbert Washburn was elected first assistant chief barker, and Sam Levin is the new second assistant chief barker. Albert Stetson is property master and Joseph C. Ansell dough guy.

Members of the crew elected are David Arthur, Thomas Canavan, Ralph McGowan, Fred Wehrenberg, Clarence Hill and Les Kauffman. Levin and Crawford were elected canvassmen, with David Arthur and Kauffman as alternates.

A new project of the St. Louis Club is its work in preventing juvenile delinquency. The club has taken over the responsibility for providing equipment and entertainment for the teen-age centers now being established in St. Louis.

Bingo Regulations Are Proposed in Cleveland

Operators of Bingo parlors in Cleveland will be required to pay a license fee of $10 every night the game is run and will also have to post a $5,000 bond with the city, if an ordinance, sponsored by Mayor Frank J. Lausche, and now being prepared by the law department for presentation before the legislative committee of the City Council, is passed.

Presenting the ordinance, the major said that "unless the City Council adopts an ordinance permitting the city to regulate Bingo, an indefensible condition will develop."

The ordinance now being considered by the law department provides that licenses to conduct Bingo shall be issued only to members in good standing of an eligible organization; that the license fee shall be graduated, the rate to be based on the average number of players; that the hours be governed; that consideration be given to the suggestion that the size of prizes be limited, and that following investigation of applicants, Bingo licenses shall be issued within a specific period.

Toronto Managers Reelect Querrie as President

Charles Querrie, manager of the Palace, Toronto, has been reelected president of the Suburban Theatre Managers Association. Also reelected were Mort Margolius, secretary. A new constitution was adopted. One provision is that no officer shall hold his post for more than two years consecutively.

Heads Baltimore Club

The Baltimore Variety Club has elected the following officers: Rodney Collier, chief barker; Frank H. Durkee, assistant chief barker; Barry Goldman, second assistant chief barker; O. D. Weems, treasurer; Sam Diamond, secretary. On the board are Leon Back, I. M. Rappaport, Lou Becker, Morris Oletski, Ed Yeaple and Sam Soltz.

Korda-MGM Plan British Program At $140,000,000

Sir Alexander Korda, MGM production head in England, announced in London last week plans for a 10-year $140,000,000 film program by Metro-Goldwyn-Mayer London Films, Ltd., a new company formed to execute the production program. Sir Alexander said he planned to make between 12 and 16 major pictures a year at an estimated cost of $1,000,000 each and that this program would be the biggest ever undertaken in England. An exchange of stars and directors with MGM's Hollywood organization will be made.

"Our films all will be made for the world market and will be given world-wide distribution by MGM," he said.

Meanwhile, it was learned in London that Sir Alexander was negotiating with the British Government to take over Amalgamated Studios in Elstree. The studio has eight large sound stages now being used for official war films.

It was indicated that Herbert Wilcox was negotiating with Sir Alexander to institute a new joint production program. According to reports in London, Mr. Wilcox's contract with RKO Radio had been completed, but company officials at the home office denied the report. Mr. Wilcox is understood to be making plans for "I Live in Grosvenor Square," a film about the American soldier's impressions and experiences in England. No distributor has been mentioned for the picture.

First of four films to be made by Sir Alexander, at the Denham Studio at a total minimum cost of $5,000,000, under the new production plan, will be a post-war comedy starring Robert Donat and directed by Wesley Ruggles, who is now in New York, awaiting transpotation to London; a film starring Vivien Leigh; "Green Mantle," based on the novel by John Buchanan, and "Velvet Coat," a story by G. B. Stern in which Robert Donat and Merle Oberon will co-star, and which Carol Reed may direct.

Among the stories scheduled for Korda-MGM production are "War and Peace," directed by Orson Welles; a musical; Arnold Bennett's "Old Wives' Tale," and "The Hardy Family in London." Greer Garson, Walter Pidgeon, Spencer Tracy, Mickey Rooney and other MGM stars are expected to go to England to make films.

Those who are now on Sir Alexander's list of stars include Robert Donat, Ralph Richardson, Vivien Leigh, Merle Oberon and Deborah Kerr.

The MGM production head came into prominence in the film industry in 1933 with the release of his production, "The Private Life of Henry VIII." He became affiliated with MGM last March and still retains a 25 per cent stock ownership in United Artists. Since 1935, he has released all his British and Hollywood films through UA.

Two Washington Papers Hampered by Strike

Composing room employees stopped publication Sunday night, of the Washington *Times Herald*, limited the *Post* to a single 10-page morning edition. The printers then began negotiations with the Washington Publishers Association, on demands for wage increases. The strike was settled this week.

Chicago House Burns

The Wabash theatre, Chicago was destroyed by fire last week. Fire officials estimated the damage at $50,000. The theatre was one of Chicago's oldest. It was built in 1900.

Use Screen as Industrial Aid In Canada

by PAT DONOVAN

in Montreal

War has done many things to industry, not the least among which is a sudden greater appreciation of the motion picture as a means of impressing the worker with the importance of his individual position in industry, and as a good influence in employee-employer relations. This sentiment, and a vision of the important part industrial films have yet to play in national life, were expressed recently in Canada to a group of Calgary, Alta., industrial executives and business men at a Canadian Manufacturers Association dinner in Calgary, by George LeBeau, western supervisor of industrial and trade union circuits for Canada's National Film Board.

According to Mr. LeBeau, there are already 66 traveling film units showing war information to hundreds of thousands of people in rural Canada, in addition to the industrial circuit programs. There are 34 industrial circuits showing to more than 200,000 workers each month.

Board Supplies Projector And Operator on Request

The National Film Board's 25-minute film programs are available free of charge, to manufacturers or processors who may wish to take advantage of the Board's program for showing these films to staffs of 50 or more employees, said Mr. LeBeau.

The Board has some 300 of these films for distribution and supplies the projector and operator. In many instances the films are shown in the plants, with the workers permitted time off from their duties for the showing. Some plants have provided special facilities for showing the films at monthly intervals and Mr. LeBeau suggested these facilities would be part of the regular setup of industries of the future.

"Shock Troops, portrayal of the job wood is doing in the war and of the men who bring down the giant trees, was shown as an example of the type of film available for the industrial circuits.

Advisory Committee Is Formed to Select Films

It shows the shock troops of the fighting fronts in action, commandos, sub crews, mine detector squads and paratroops. It emphasizes that the shock troops at home, the men and women in the munition plants, shipyards, coal mines and other industries are equally important.

Alongside these was shown the "fighters on the forest front," who carry on the spirit of Paul Bunyan, "the giant logger, all lumbermen rolled into one, so tough he shaved with an axe." This picture, marked "restricted," is shown to selected audiences and shows how the Germans have put wood to another use in the gallows-trees they have planted in the occupied countries of Europe.

"Malta, G. C.," the island which was awarded the George Cross for the stubborn courage of its inhabitants under 3,000 bombing raids, was a striking portrayal of the grim business of war pictures, taken while air raids were in progress, picturing the gradual conversion of the once-beautiful island into a raging field of contest.

Other films included the portrayal of a day nursery school in operation and how these schools provide a safe and educational center for children of mothers engaged in war work.

An advisory committee has been set up in Calgary to assist in the selection of films for showings to Calgary business and industrial companies.

Mueller of NBC Reports On Battle in Italy

Reporting on military operation in Italy, Merrill Mueller, correspondent for the National Broadcasting Company in Algiers, who recently returned to the U. S., told the press at a luncheon Monday at the Waldorf-Astoria Hotel, New York, that the war in Italy was "a shoe-string offensive." Mr. Mueller said, "we've made it look big and powerful but it's only big to the kids who are fighting."

He described the hazards of combat in the rocky terrain of Italy and reported that Free French troops recently were sent in. Mr. Mueller also spoke at length about the General Patton incident and said he believed "too much was made of it in the States."

David Sarnoff, president of Radio Corporation of America and chairman of the board of NBC; Niles Trammell, president of NBC and Walter Brooks, director of news and special events were among those seated on the dais. H. V. Kaltenborn, NBC radio commentator who recently returned from a tour of the South Pacific, also spoke.

Flexible Budgets Planned for PRC

Leo J. McCarthy, who on December 1 officially took over the post of general sales manager for PRC Pictures, Inc., held a meeting Friday at the home office for the trade press, introduced Benny Fields, named to the top role of their forthcoming "Minstrel Man," and announced that in the future PRC budgets were to be flexible.

Mr. McCarthy said that in the past six months the sales staff of PRC had been increased some 50 per cent, with two women included in the new members. He also said that some changes in sales personnel were being considered and would be announced shortly after the first of the year. PRC has 24 features, 16 Westerns on the production schedule and will distribute two English-made pictures during 1944-45, he said.

"Minstrel Man" will go before the cameras January 22, and will be released in May, Mr. McCarthy said. The film is based on an original screenplay by Martin Mooney.

In Hollywood, Leon Fromkess, vice-president in charge of production for PRC, announced the appointment of Chris Beuete as production manager of all PRC pictures, Frank Lawrence as supervising film editor, and Pierre Gendron as a member of the story department staff.

Mr. Fromkess also stated that Ferde Grofe had been signed to prepare the score for "Minstrel Man."

Philadelphia Art Exhibit To Show Disney Work

Several hundred pieces of Walt Disney art will be included in the comprehensive "war work" exhibit to be staged shortly by the Philadelphia Art Alliance. The Disney contributions will range from scenes featured in "Victory Through Air Power" to sequences from "Der Fuehrer's Face." The exhibit also will include scenes from the subjects made by Disney for the Office of the Coordinator of Inter-American Affairs, and some of the nearly 1,000 insignias created by Disney for the armed forces.

Wolf Host to Managers

Maurice M. Wolf, district manager for Metro-Goldwyn-Mayer in Boston, was host this week to visiting branch managers at a luncheon and later at a cocktail party and dinner held at the Hotel Statler. Present were Morey Goldstein of New Haven, Thomas J. Donaldson of Boston, Herman Ripps of Albany, Harry Rosenblatt of Boston, and others.

Republic Sets Ad Budget of $2,000,000

Republic Pictures will spend approximately $2,000,000 next year in advertising its productions, its eastern and central sales representatives were told at a two-day meeting in New York last Thursday and Friday at the New York Athletic Club.

The information came from Herbert J. Yates who noted that the company would be "pushing" such productions as the Roy Rogers Westerns, "The Fighting Seabees," "Atlantic City," "Brazil," "Gay Blades" and "Earl Carroll's Vanities." James R. Grainger, president, presided. Maxwell Gillis and Sam Seplowin headed the men from the sales districts.

MGM, pursuing its plan of releasing three pictures per month, has divided its sixth group of 12 as follows: "Thousands Cheer," "The Cross of Lorraine," "Lost Angel," in January; "A Guy Named Joe," "Cry 'Havoc,'" "Rationing" in February; "Broadway Rhythm," "See Here, Private Hargrove," "The Heavenly Body," March; "Song of Russia," "Madame Curie," "Swing Fever," April.

Twentieth Century-Fox ended its three-day midwinter sales meeting in New York last week, at the Astor Hotel. Discussions of 1943-44 productions were conducted by Tom Connors, sales vice-president as well as Spyros P. Skouras, president; William J. Kupper, general sales manager; William C. Gehring, western sales manager; A. W. Smith, Jr., eastern sales manager, and L. J. Schlaifer, central sales manager.

Warners' 1944 Round-up, its annual sales drive, was launched Sunday by Benjamin Kalmenson, general sales manager. It will run 21 weeks. A total of $33,500 in War Bonds will be distributed as prizes. There will be a special drive in Canada, coincidentally.

The company last week ordered 325 prints of "Destination Tokyo." The picture was to begin pre-release engagements this weekend. Holiday bookings were said to exceed 300.

"Destination Tokyo" Shown At Submarine Base

Warner Brothers' "Destination Tokyo," co-starring Cary Grant and John Garfield, was shown Wednesday to the men of the United States submarine base at New London, Conn., before release. The picture, dealing with the submarine operations in the Pacific, was viewed by an audience of approximately 900 persons, including Secretary of the Navy Frank Knox, and submarine heroes who have taken active part in battles in Jap waters.

Guests at the premiere underwent a day of training at the submarine base and visited the diving tower, torpedo room, Diesel shop, chemical laboratory and picture gallery.

"Destination Tokyo," will open in New York at the Strand theatre December 31.

Paramount Giving Bonus to Employees for Christmas

Barney Balaban, president of Paramount, confirmed in New York last week that his company would distribute Christmas bonuses to employees at the home office and exchanges. The bonuses are to be a week's salary to a maximum of $50.

Reopens with Daily Showings

The Ken theatre in Kenosha, Wis., has been reopened and will have daily showings instead of a weekend policy.

20th CENTURY-FOX

otice of TRADE SHOWINGS for the benefit of exhibitors generall

Branch	*Address*	*Day and Date*	*Time*
ALBANY	1052 Broadway	Tuesday, January 4th, 1944	4 P.M.
ATLANTA	197 Walton Street, N. W.	Tuesday, January 4th, 1944	2 P.M.
BOSTON	105 Broadway	Tuesday, January 4th, 1944	2 P.M.
BUFFALO	290 Franklin Street	Tuesday, January 4th, 1944	2 P.M.
CHARLOTTE	308 South Church Street	Tuesday, January 4th, 1944	2 P.M.
CHICAGO	1260 South Wabash Avenue	Tuesday, January 4th, 1944	2 P.M.
CINCINNATI	1638 Central Parkway	Tuesday, January 4th, 1944	2 P.M.
CLEVELAND	2219 Payne Avenue	Tuesday, January 4th, 1944	2 P.M.
DALLAS	1801 Wood Street	Tuesday, January 4th, 1944	2 P.M.
DENVER	2101 Champa Street	Tuesday, January 4th, 1944	2 P.M.
DES MOINES	1300 High Street	Tuesday, January 4th, 1944	2 P.M.
DETROIT	2211 Cass Avenue	Tuesday, January 4th, 1944	2 P.M.
INDIANAPOLIS	326 North Illinois Street	Tuesday, January 4th, 1944	2 P.M.
KANSAS CITY	1720 Wyandotte Street	Tuesday, January 4th, 1944	2 P.M.
LOS ANGELES	2019 South Vermont Avenue	Tuesday, January 4th, 1944	2 P.M.
MEMPHIS	151 Vance Avenue	Tuesday, January 4th, 1944	2 P.M.
MILWAUKEE	1016 North 8th Street	Tuesday, January 4th, 1944	2 P.M.
MINNEAPOLIS	1015 Currie Avenue, N.	Tuesday, January 4th, 1944	2 P.M.
NEW HAVEN	40 Whiting Street	Tuesday, January 4th, 1944	2 P.M.
NEW ORLEANS	200 South Liberty Street	Tuesday, January 4th, 1944	2 P.M.
NEW YORK CITY	345 West 44th Street	Tuesday, January 4th, 1944	2 P.M.
OKLAHOMA CITY	10 North Lee Avenue	Tuesday, January 4th, 1944	2 P.M.
OMAHA	1502 Davenport Street	Tuesday, January 4th, 1944	2 P.M.
PHILADELPHIA	302 North 13th Street	Tuesday, January 4th, 1944	2 P.M.
PITTSBURGH	1715 Boulevard of Allies	Tuesday, January 4th, 1944	2 P.M.
PORTLAND	Star Film Exchange, 925 N.W. 19th St.	Tuesday, January 4th, 1944	2 P.M.
ST. LOUIS	Srenco Screening Room, 3143 Olive St.	Tuesday, January 4th, 1944	2 P.M.
SALT LAKE CITY	216 East 1st South Street	Tuesday, January 4th, 1944	2 P.M.
SAN FRANCISCO	245 Hyde Street	Tuesday, January 4th, 1944	2 P.M.
SEATTLE	2421 Second Avenue	Tuesday, January 4th, 1944	2 P.M.
WASHINGTON	932 N. J. Avenue, N. W.	*Previously trade shown*	

(20th Century-Fox Projection Room, unless otherwise specified)

RKO Radio Plans Retirement Fund For Employees

RKO Radio will inaugurate a pension and retirement fund plan for the benefit of its employees, it was announced Wednesday by Floyd B. Odlum, chairman of the board, following a meeting at which details of the plan were approved. National Theatres last year instituted a retirement fund for its employees. Other motion picture companies have executed bonus and benefit plans for their personnel in the past several years.

Mr. Odlum said the RKO project was designed to "reward employees for their past and future services by providing pension benefits in addition to federal social security benefits.

"The plan will include all present regular employees between the ages of 30 and 64 if they have already completed three years of service or as soon as such service has been completed. New employees will likewise be included if between 30 and 60 years of age. It is planned to provide retirement benefits outside the plan for employees now over 64 years of age. Employees in the armed forces of the United States will be included, with full credit for the time spent in the armed forces, .if they return to RKO," Mr. Odlum continued.

"The primary purpose of the plan is to provide, after the normal retirement age, a monthly pension, the amount of which will be determined by length of service and compensation. The normal retirement age will be 65 years, except in the case of employees now over 55 years of age whose normal retirement age will be covered by special provisions. Minimum benefits after normal retirement age will be fixed amounts monthly, including primary federal social security benefits. The plan will also include benefits in the case of death prior to attainment of the normal retirement age.

"There will be no contributions by employees to the cost of the plan. Annual payments will be made by the employer corporations to a special trust fund which will be self-administered. The plan will, of course, be submitted to the Treasury Department for the requisite approval, and is subject to such approval."

Walker President of Halifax Exhibitors

At the annual meeting of the Allied Exhibitors, held at Halifax, N. S., M. E. Walker, of Halifax, was elected president; F. M. Gregor, of New Waterford, vice-president; T. J. Courtney, of Halifax, secretary-treasurer. The new board consists of: W. H. Cuzner, Sydney Mines; J. W. Farr, North Sydney; F. H. Sobey, Stellarton; P. J. Dwyer, Halifax; A. J. Mason, Springhill.

The shortage of projectionists was discussed and included the advisability of urging the provincial board of censors to remove the barrier to women in the booths. It was pointed out that because of the government having classed the motion picture as non-essential to the war effort, the theatre owners found it very difficult holding their help.

It was announced that Nova Scotia theatres had invested about $87,000 in the fifth Victory Loan, and had spent about $2,000 in advertising and used $2,865 in screen time to push the loan. It was also stated that theatre employees had subscribed $110,000.

Strausbergs Have Girl

Lieutenant (s. g.) Solomon Strausberg and Mrs. Strausberg are the parents of an eight-pound girl born Sunday at Doctors' Hospital, New York. Mr. Strausberg's father is head of the Interboro circuit, New York.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 31—Roosevelt ends war tour. . . . Royal Air Force devastates enemy war cities. . . . Allied troops push back Germans despite weather. . . . Navy blimps guard shipping across the Atlantic. . . . Governor Bricker enters G.O.P. presidential race. . . . British women officers visit U. S. . . . Oklahoma Aggies defeat New York's City College, 30-27. . . . Lew Lehr newsette.

MOVIETONE NEWS—Vol. 26, No. 32—Nazi raid hits Allied shipping. . . . Attack on Bari, Italy. . . . Road to Rome is rough. . . . Drive into Bougainville. . . . Cat with a heart of gold. . . . N. Y. Giants beat Washington Redskins. . . . Joke of week as told by Lew Lehr

NEWS OF THE DAY—Vol. 15, No. 229—Roosevelt home after tour. . . . Navy's blimp patrol cuts U-boat losses. . . . Gov. Bricker throws hat in presidential ring. .. . Tough going in Italy as winter stalls Yanks. . . . RAF fliers report on Berlin raid. . . . Feathered armada start heading south. . . . Good news for royal family of Persia.

NEWS OF THE DAY—Vol. 15, No. 230—Yanks in Italy fight desperately. . . . Surprise Nazi raid on Allied shipping at Bari. . . . Admiral Halsey directs new blows at Japs. . . . Gen. Arnold and Orville Wright honored on birthday of aviation. . . . Redskins scalp Giants, 28-0.

PARAMOUNT NEWS—No. 32—Oklahoma Aggies defeat CCNY. . . . Soldiers learn infiltration course at night. . . . Historic document unveiled at Sub-treasury in New York City. . . . Madeleine Carroll volunteers for service overseas. . . . Weather halts Italy drive. . . . FDR ends long tour. . . .

PARAMOUNT NEWS—No. 33—Bougainville action in South Pacific. . . . 17 Allied ships lost. . . . Road to Rome. . . . Double wreck kills 70 in North Carolina. . . . Discharged war veterans learn vocational training. . . . Talk by Eric Johnston of job problem. . . . Australian boys, 14, answer sea call.

RKO PATHE NEWS—Vol. 15, No. 34—FDR tours Malta and Sicily. . . . Navy's blimps fight sub menace. . . . Madeleine Carroll volunteers for Red Cross work. . . . Men of Canada's Army learn all kinds of military vehicle under the difficult conditions of war. . . . Allies find tough going as advance in Italy is slowed. . . .

RKO PATHE NEWS—Vol. 15, No. 35—Fifth Army smashes on to Volturno. . . . Nazi raid sinks 17 Allied ships. . . . Observe 40th birthday of flight of Wright Brothers. . . . Marines move on Bougainville. . . . Redskins become Eastern champions.

UNIVERSAL NEWSREEL—Vol. 16, No. 25—Roosevelt and Churchill tour Egypt. . . . FDR, Churchill and Inonu of Turkey confer. . . . Roosevelt decorates General Mark Clark with Distinguished Service Cross. . . . Allies face Nazi weather. . . . Training for Canada's overseas truck convoy drivers. . . . Sub menace abated by U. S. Navy blimps. . . . Geese and ducks at Mt. Shasta. . . . RAF bombers raid Berlin. . . . Adeste Fidelis in a stirring recital at the Church of the Blessed Sacrament in N. Y. . . . Big-time basketball season gets under way.

UNIVERSAL NEWSREEL—Vol. 16, No. 26—Nazi raid sank 17 Allied vessels. . . . Road to Rome. . . . Score die in train disaster. . . . Celebrate 40th anniversary of flight of Wright Bros. . . . South Pacific front. . . . Girls ride range. . . . Redskins beat Giants, 28-0. . . . Opening of Tropical Park in Florida.

ALL AMERICAN NEWS—Vol. 2, No. 61—Richmond sells Christmas seals to help fight tuberculosis. . . . Big cities protect working girl. . . . Pennsylvania Railroad employs women chefs, cooks and waitresses. . . . Mobile, Ala., greatest boom town. . . . Harlem maintains wartime morale. . . . Santa Claus gives children big eyeful. . . . Chandler Owen analyzes Cairo conference.

New York Trade Gives $151,000 to Fund

In announcing last week that $151,000 in cash was contributed by the motion picture industry of the New York Metropolitan area to the National War Fund, Chairman Sam Rinzler extended his thanks to all who participated. He expressed particular gratitude to the trade press. In addition to $151,000 in cash, Mr. Rinzler pointed out that there were a number of unfulfilled pledges still outstanding. Checks are to be sent to Fred Schwartz, 50 Rockefeller Plaza, New York.

Buy Two Theatres

Dr. and Mrs. W. B. Reeves, owners of the Reeves theatre, Elkin, N. C., have purchased the Lyric and State theatres in Elkin.

WLB Approves Salary Rises, Denies Others

Industry workers in widely separated locations and categories were given and denied wage increases last week by the War Labor Board.

Warners' New York home office union of clerical workers, the Motion Picture Office Employees Union, Local 23,169, was granted a six per cent increase retroactive to August 10, and will receive another of six per cent on that date in 1944, with an additional five per cent granted employees with the company 10 years or more, retroactive to August 10. In Detroit, service employees in 98 Cooperative Theatres circuit houses have been awarded varying pay raises, retroactive to October 25. The raises are in a new three-year contract with Local B-179, IATSE.

However, in Chicago, the National War Labor Board upheld the regional board in denying increases for 609 projectionist members of IATSE Local 110. The hourly pay of the operators would have been increased from $2.54 to $2.75.

"Back-room" exchange employees in Detroit have been assured by Joseph D. Basson, IATSE representative, that the distributors are willing to increase their wages, but that the increase must be approved by the WLB. The workers returned to their jobs Monday after a week-end strike. The IATSE is understood to have overcome similar situations in the New Orleans and Atlanta exchanges, after a similar explanation.

"Happy Land" Playing Thirty Houses in Four States

In a booking deal set by Twentieth Century-Fox's Denver office, 30 theatres in four states will present "Happy Land," from December 14 through December 25, it was announced by William C. Gehring, western sales manager.

Patterned along the lines of the recent "Happy Land" premiere in 65 Iowa theatres, the 30 houses will use radio in covering Colorado, Wyoming, Nebraska and New Mexico, utilizing local stations. Division and local managers of the theatres will work independently, as well as participate in cooperative advertisements in which theatres will be named.

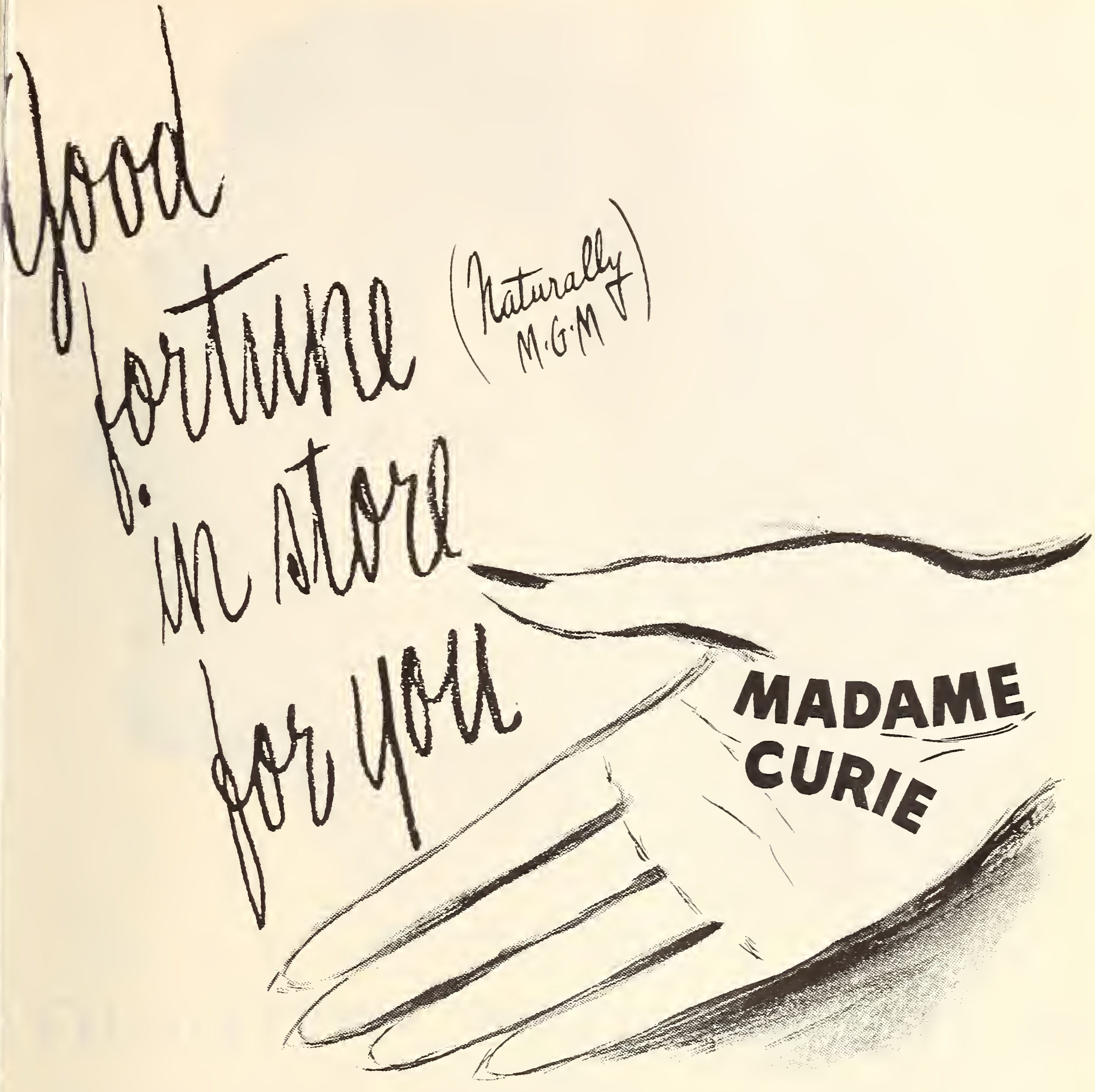
Robert Blair, of Twentieth Century-Fox's special service department, under Hal Horne, is now in Denver cooperating with the Denver and Esquire theatres.

Crescent and Schine Buy Two Paramount Blocks

Paramount's first two blocks of new season films have been bought by the Crescent and Schine circuits, the Paramount sales department disclosed last Friday. Hugh Owen, Eastern division sales manager, and John Kirby, Atlanta district manager, represented the company in the Crescent deal, and Mr. Owen, William Erbb, district manager, and Clayton Eastman, Albany branch manager, concluded the Schine transaction.

WAC Extends Blood Donor Drive to All Theatres

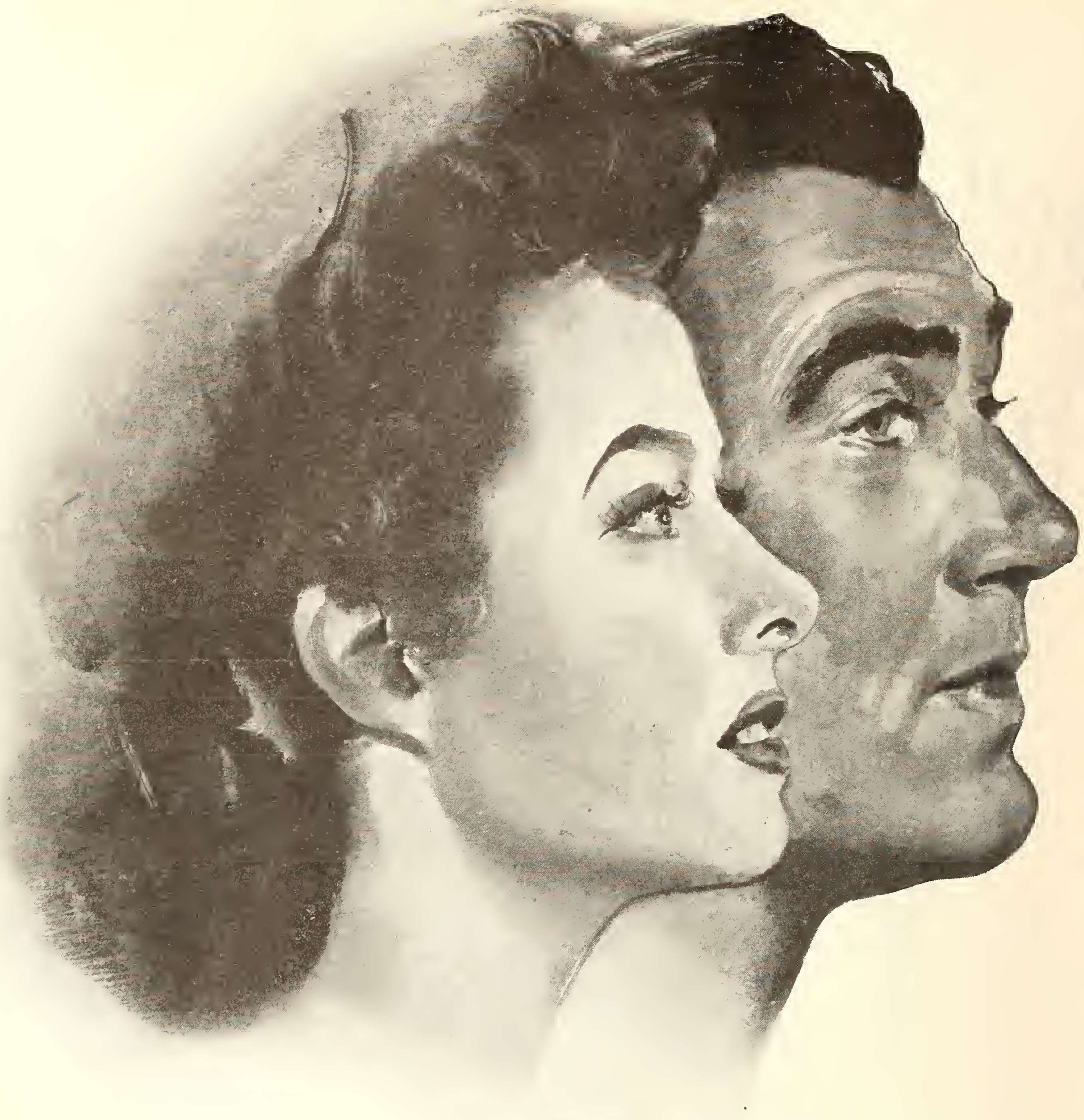
The War Activities Committee, which began seeking blood donors in New York state theatres, has extended the appeal throughout the country. Edward Dowden, who handled the New York campaign, will be field director. The New York campaign brought 37,925 donors.


Good fortune in store for you
(Naturally M·G·M)
MADAME CURIE

AS PREDICTED! A SENSATIONAL SUCCESS IN ITS WORLD PREMIERE!

Playing to record crowds at Radio City Music Hall, New York and in 4 Los Angeles Theatres . . . Read!

(next page please)



IN THE NATION'S SPOTLIGHT!

"Movie of the Week: M-G-M may well have another shining Oscar or two virtually in the satchel. Uncommonly good movie. A masterpiece of lucidity. A love story."
—*Life Magazine*

"Best picture of 1943."
—*Andrew R. Kelly,*
Washington Daily News

"One of the strongest contenders for all-around Academy honors. Greer Garson can well make room for a little brother to the Oscar she won for her 'Mrs. Miniver'. Garson and Pidgeon in their most successful teaming, as the box-office returns cannot fail to prove."
—*Hollywood Reporter*

"A cinematic event. It will add not only to the coffers of the theatres which play it, but to their standing in the community as well."
—*Motion Picture Daily*

"A fine and impressive motion picture that should win high honors. It is difficult to see how it could be anything but a box-office triumph."
—*Showmen's Trade Review*

"Metro's distinguished candidate for the coming Academy Award for 1943. Sidney Franklin, and the director, Mervyn Le Roy, share in creating an unforgettable picture."
—*Daily Variety*

"Every one concerned with this remarkable production is a sure-fire candidate for the Academy Award."
—*Erskine Johnson,*
Newspaper Enterprise Association

"Easily the best picture of the year. A cinch for the Academy Award."
—*Jimmy Starr,*
Los Angeles Herald-Express

"Inevitable success. A production having much of the quality of illustrious predecessors, including 'Mrs. Miniver'." —*Motion Picture Herald*

"We go on record favoring it for Academy Awards." —*Frank Quinn,*
N. Y. Sunday Mirror

"Greer Garson's gentle, dignified and wholly-convincing portrayal of 'Madame Curie' is certain to be a candidate for Academy Award honors." *—Denley, Film Bulletin*

"The finest picture since 'Gone With The Wind'." *—Mayme Ober Peak, Boston Globe Syndicate*

"I consider 'Madame Curie' one of the most beautiful pictures I have ever seen and feel definitely it will mean another Academy Award for Greer Garson." *—Liza Wilson, Screenland, Silver Screen*

"One of the great pictures of motion picture history." *—Louella Parsons, Motion Picture Editor, I. N. S.*

"Prestige pictures are not uncommon, but prestige plus profit — big profit — pictures are exceptional. 'Madame Curie' is one of these. Stirring throughout...film drama at its best. A great picture." *—Boxoffice Magazine*

"Last year it was the Miniver Rose; this year it is the Curie Orchid." *—Red Kann, Quigley Publications*

"One of the year's outstanding films. One of the finest to emerge from the Hollywood studios in a long time." *—Jay Emanuel Publications*

"An achievement which will live long in Hollywood history." *—Hedda Hopper*

"Last night I saw 'Madame Curie' and without a doubt it is one of the greatest motion pictures ever made. I feel sure that Greer Garson and Walter Pidgeon will walk away with the Academy Award. Mervyn LeRoy, Sidney Franklin and the entire M-G-M organization are to be congratulated for such splendid entertainment. 'Madame Curie' is an outstanding box-office success, and is an immortal contribution to the motion picture industry."
—Frank L. Newman, Sr.,
Evergreen Theatre Corp.
Seattle, Wash.

"Raises motion pictures to the realms of Shakespearean drama." *—Harry Crocker, Los Angeles Examiner*

"Every inch a great picture. A distinguished contribution to the screen. Its box-office success is assured." *—Variety*

"Greer Garson and Walter Pidgeon of Mrs. Miniver' fame again bid for Academy honors." *—Edwin Schallert, Los Angeles Times*

"One of the truly fine pictures of the year." *—Sidney Skolsky*

"Unlimited in its appeal. Solid grosses should be the rule. Crammed with all the human elements that are the essence of first-rate dramatic entertainment." *—Film Daily*

"A wonderful picture; Greer Garson should, without question, again receive the Academy Award." *—Elsa Maxwell, Nationally Syndicated Column*

Metro-Goldwyn-Mayer presents

GREER GARSON
WALTER PIDGEON

in

"MADAME CURIE"

Directed by MERVYN LeROY • *Produced by* SIDNEY FRANKLIN

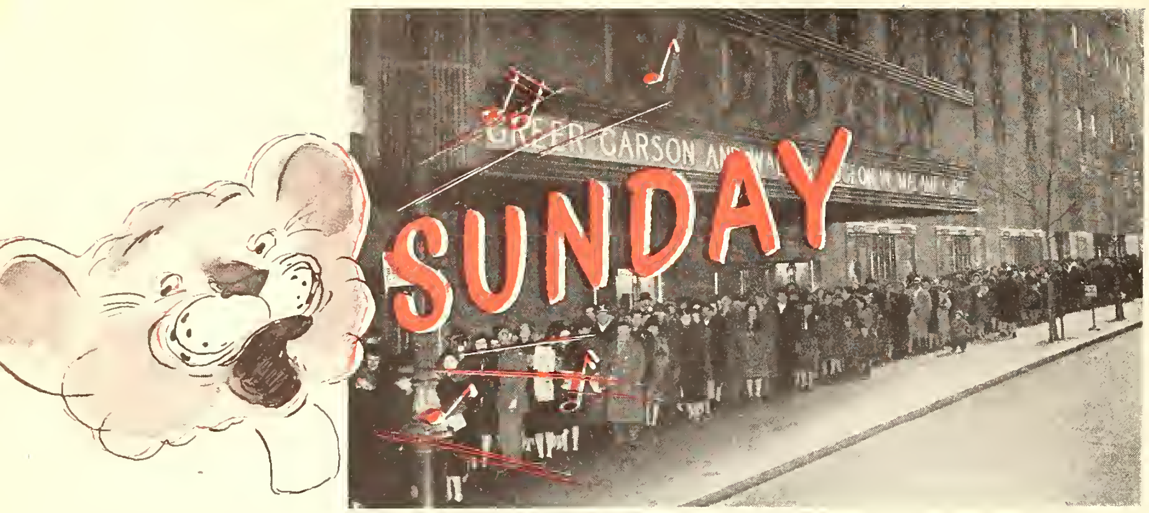
Henry Travers
Robert Walker
Dame May Whitty
Elsa Basserman
Van Johnson
Albert Basserman
Margaret O'Brien
C. Aubrey Smith
Victor Francen
Reginald Owen

Screen Play by Paul Osborn and Paul H. Rameau • Based on the Book "Madame Curie" by Eve Curie

AND IT'S IN M-G-M's NEW GROUP!

It's our 6th Group and they're called "VITAMIN 12." Next page shows why!

"Our Two Big Jobs in January: Fourth War Loan and March of Dimes!"

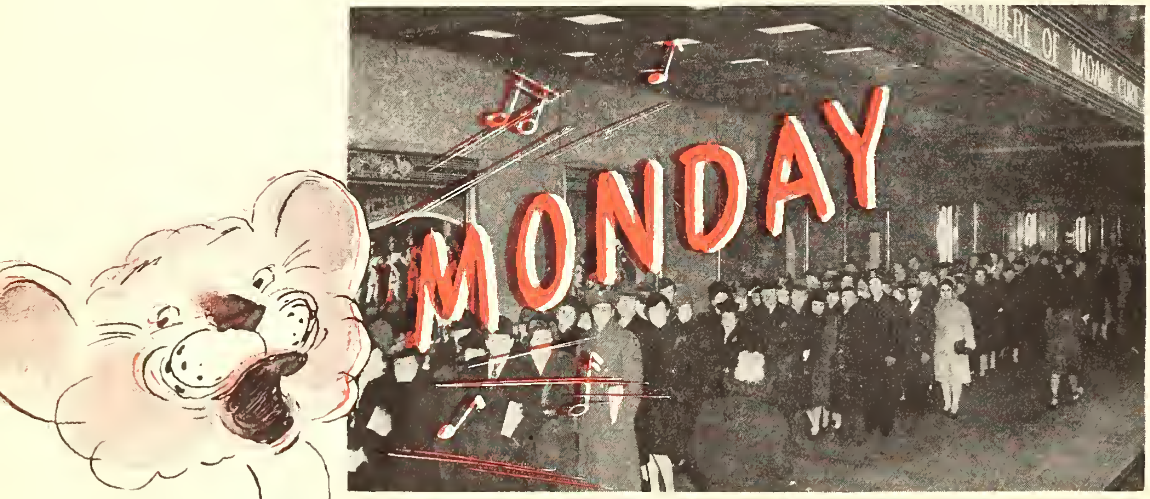


"Nothing short of grand. Audiences tingle with excitement." *— Crowther, Times*

"Rich in high drama. Great human document." *— Mortimer, Daily Mirror*

"Inescapable excitement. Utterly engrossing . . . A great event." *— Barnes, Herald Tribune*

Inspiring in its tribute...Touching in its human aspects." *—Winsten, Post*



"Extraordinary story. Absorbing." *— Cameron, Daily News*

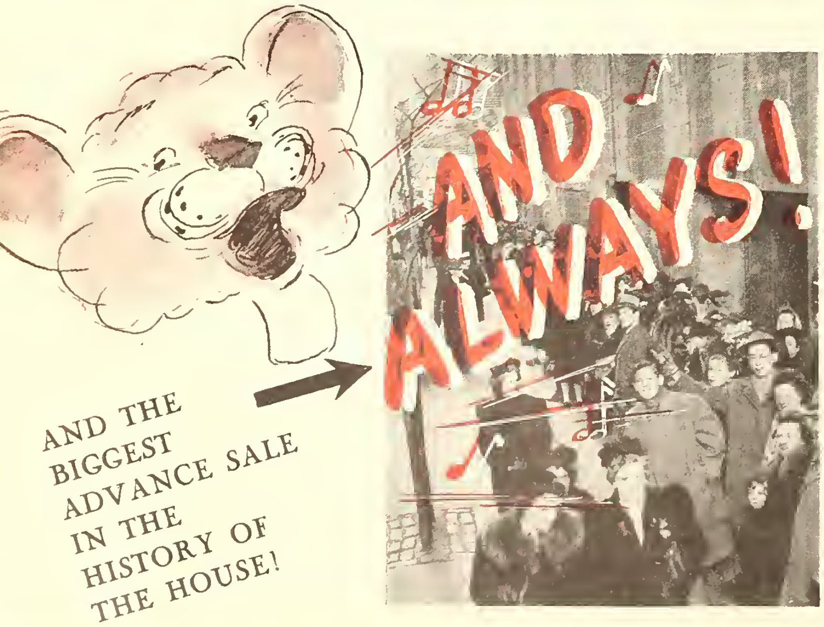
"Certain of terrific boxoffice success. One of the major things of the year. A 'must' for anybody." *— Mishkin, Morning Telegraph*

"Must definitely be listed among the top pictures of the year." *— Blackford, Journal-American*

"Achieves a poetic quality. An important picture, beautifully played." *— Cook, World-Telegram*

WELCOME "MADAME CURIE" TO RADIO CITY MUSIC HALL!

(Another paying guest from M-G-M has come for a long visit!)



AND THE BIGGEST ADVANCE SALE IN THE HISTORY OF THE HOUSE!

Metro-Goldwyn-Mayer presents

GREER GARSON WALTER PIDGEON

in

"MADAME CURIE"

Directed by MERVYN LeROY · *Produced by* SIDNEY FRANKLIN

Henry Travers
Robert Walker
Dame May Whitty
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Reginald Owen

Screen Play by Paul Osborn and Paul H. Rameau · Based on the Book "Madame Curie" by Eve Curie

"Our Two Big Jobs in January:
Fourth War Loan and March of Din

November Box Office Champions

William Seiter, director

A LADY TAKES A CHANCE: RKO Radio. Produced by Frank Ross. Associate producer, Richard Ross. Directed by William Seiter. Screenplay by Robert Ardrey, from an original story by Jo Swerling. Director of photography, Frank Redman. Cast: Jean Arthur, John Wayne, Charles Winninger, Phil Silvers, Mary Field, Don Costello. Release, Block 1, 1943-44.

Sam Wood, producer-director

FOR WHOM THE BELL TOLLS: Paramount. B. G. DeSylva, executive producer. Produced and directed by Sam Wood. Screenplay by Dudley Nichols from the book by Ernest Hemingway. Music score by Victor Young. Photography director, Ray Rennahan. Cast: Gary Cooper, Ingrid Bergman, Akim Tamiroff, Arturo de Cordova, Katina Paxinou. Special release.

Bryan Foy, producer

GUADALCANAL DIARY: Twentieth Century-Fox. Bryan Foy, producer. Islin Auster, associate producer. Lewis Seiler, director. Screenplay by Lamar Trotti. Lt. James W. Hurlbut, technical advisor. Based on book, "Guadalcanal Diary," by Richard Tregaskis. Cast: Preston Foster, Lloyd Nolan, William Bendix, Richard Conte, Richard Jaeckel. Release date, November 5, 1943.

Albert S. Rogell, director

IN OLD OKLAHOMA: Republic. Robert North, associate producer. Albert S. Rogell, director. Adaptation by Thomson Burtis and screenplay by Ethel Hill and Eleanor Griffin from the Thomson Burtis story, "War of the Wildcats." Photographed by Jack Marta. Cast: John Wayne, Martha Scott, Albert Dekker, George "Gabby" Hayes, Marjorie Rambeau. Release date, December 6, 1943.

Norman Krasna, director

PRINCESS O'ROURKE: Warner Brothers. A Hal B. Wallis production. Norman Krasna, director. Story and screenplay by Norman Krasna. Director of photography, Ernie Haller. Film editor, Warren Low. Art director, Max Parker. Cast: Olivia de Havilland, Robert Cummings, Charles Coburn, Jack Carson, Jane Wyman, Gladys Cooper, Curt Bois, Ray Walker, David Clyde, Nana Bryant. Release date, October 23, 1943.

Zoltan Korda, director

SAHARA: Columbia. Zoltan Korda, director. Screenplay by John Howard Lawson and Zoltan Korda. Adaptation by James O'Hanlon. Story by Philip MacDonald, from an incident in the Soviet film, "The Thirteen." Musical score, Mikos Rozsa. Cast: Humphrey Bogart, Bruce Bennett, Lloyd Bridges, Rex Ingram, J. Carrol Naish, Dan Duryea, Richard Nugent. Release date, October 14, 1943.

Leon W. Conrow, Altec President, Dies at 44

Leon Whitney Conrow, president of Altec Service Corporation, died suddenly Saturday after a brief illness, at his home, The Larches, Fair Haven, N. J. He was 44.

Funeral services were conducted by the Reverend Dr. Charles P. Johnson on Monday. Burial was in Woodbine Cemetery, Oceanport, N. J.

Mr. Conrow graduated from Stevens Institute of Technology, served in the U. S. Navy in the first World War, and was well-known in engineering circles through 15 years association with the Bell Laboratories, Western Electric Company, Electrical Research Products, Inc., in various executive capacities. He became president of Altec Service Corporation at its inception in December, 1937, and was chairman of the board of Altec Lansing Corporation.

The honorary pallbearers at the funeral were: G. L. Carrington, R. C. Tripp, W. J. Alford, T. H. Blodgett, D. C. Collins, H. M. Bessey, E. Z. Walters, S. W. Hand, Bert Sanford, Philip C. Kemp, Judge John Warren, Harold James, James H. R. Stephenson, Lawrence Souville, Theodore Parsons, Arthur Wessell, Alfred Mathieson and Fred G. Adams.

He was a member of Dallas Tent of the Variety Clubs of America, the Union League Club of New York, and the Monmouth County Country Club.

George Whiting, Song Writer, 61 Years Old

The composer of "My Blue Heaven," "Believe It, Beloved," and many other sentimental popular songs, George Whiting, died late last Saturday night at his home in the Bronx, New York, after a lingering illness. He was 61 years of age.

Mr. Whiting was born in Chicago and was an actor for 25 years. He was best known for his songs. He would introduce his own composition in cabarets where he entertained. His first big success came in 1909 with "My Wife's Gone to the Country," in which he collaborated with Irving Berlin. There followed such song hits as "Strolling Thru the Park One Day," and "Love and Kisses." Recently, Mr. Whiting had been editing the script of "Can You Top This?" nationally broadcast radio program.

He is survived by a widow, the former Sadie Burt, with whom he appeared in vaudeville, and four daughters. Funeral services were held Monday night in the Campbell Funeral Church in New York.

Thomas Waller

Thomas "Fats" Waller, the noted Negro jazz pianist and composer who appeared in the recent film "Stormy Weather," was found dead in the berth of the train carrying him from Hollywood to New York for the holidays, at Kansas City December 15. Mr. Waller was 39, the son of a New York City minister, and composer of popular song hits including "Ain't Misbehavin'," "Honeysuckle Rose," the music for the current Broadway hit "Early to Bed," and others.

William Harrer

William Harrer, 53, for 15 years business agent of the International Alliance of Theatrical Stage Employees, Local No. 8, in Philadelphia, died at his home there on December 10.

LEON W. CONROW

W. A. McDonnell Of Censor Staff

William A. McDonnell, former director of circulation for Quigley Publications, died at his home in Beverly Hills, California, December 17. Death, caused by coronary thrombosis, came without warning at 8 A. M. as he prepared to leave for duty at the Office of Censorship in Hollywood where he had served as expert on examination of films for export and import licensing since resigning his Quigley Publications post in 1942. He was 47.

The body was brought east for the funeral this week, with burial in the family plot at Calvary Cemetery, Queens, Long Island. A rosary service was held at the Cunningham and O'Connor mortuary in Hollywood last Sunday night, and a requiem mass was celebrated Monday at the Church of the Good Shepherd, Beverly Hills.

Mr. McDonnell joined Quigley Publications in 1936 after a long record of successful circulation work in other fields and resigned in 1942 in order to go to Hollywood where his daughter and son had entered motion pictures. For several months he continued to handle Quigley Publication circulation interests in the Hollywood Bureau, relinquishing this occupation to join the Hollywood staff of the Office of Censorship, under the chairmanship of Watterson R. Rothacker, when the motion picture branch of that agency was set up.

Born in Dubuque, Iowa, Mr. McDonnell was educated at Fordham University and engaged in a variety of enterprises before becoming promotional director of the Leslie-Judge Publishing Company. He held similar positions subsequently with the McGraw-Hill and the Aviation publishing organizations.

The deceased is survived by his widow, Anna, his daughter, Grace McDonald, Universal star; his son, Ray McDonald, MGM featured player now appearing in the soldier cast of the "Winged Victory" production on Broadway, and by his brothers, Harold McDonnell, of Morristown, N. J., and Joseph McDonnell, New York City.

Joseph McCarthy

Joseph McCarthy, 58, author of popular songs and such musical comedy hits as "Rio Rita," "Kid Boots," and "Irene," died on Saturday at his home in New York after a long illness, with requiem mass and burial in Gate of Heaven Cemetery, Westchester, following on Tuesday. He is survived by a widow, a son, and a daughter.

Tax Report in Iowa Reflects Business Gain

The amusement business in Iowa has shown a steady upward trend during the past two years as indicated by reports on the state two per cent retail sales tax by the Iowa State Tax Commission.

The amusement tax is collected from all theatres, dances, athletic events, concessions, etc., except those for church and school benefits.

The greatest increase is shown in first run theatres in the larger towns where war plants are located. Suburban theatres in these towns have not shown any material increase in business, and a number are showing a loss.

Gas rationing also has helped theatres in the smaller towns as lack of gas forces persons who formerly drove to the larger town theatres to patronize their home town houses.

The two per cent state sales tax collected from 1,093 places of amusement during the period April 1 to June 30, 1943, amounted to $84,850 on a total volume of business of $4,242,546, the largest volume of business reported for any quarter in the past three years. While the quarterly business of July 1 to September 30 is reported somewhat less than the previous quarter, it is well above that of last year.

Although the number of amusement places has decreased during the past three years, the volume of business has shown a steady increase as indicated by the sales tax reports for the fiscal years, April 1, 1940, to March 31, 1941; April 1, 1941, to March 31, 1942; April 1, 1942, to March 31, 1943. For the first period, 1,411 places of amusement did a total business of $14,318,420; the period 1941-42 an average of 1,288 places of amusement did a total business of $14,391,200, and for the period April 1, 1942, to March 31, 1943, an average of 1,164 places reported a total business of $15,611,405.

Walter G. Truettner, 58, Milwaukee Exhibitor

Walter G. Truettner, 58, one of Milwaukee's first exhibitors died there December 9. Mr. Truettner opened one of the first theatres with a screen while he was an employee of the city's street construction department. He rented a vacant store building and opened a house of the old nickelodeon type, known as the Iola, sold the tickets and operated the hand cranked projector in a crude projection booth. He was also possibly the first to give a voice to pictures, as he would read aloud the titles of his silent offerings and illustrated songs. He is survived by a widow, son, sister and a brother.

Wilfred R. Vincent, Wisconsin Exhibitor

Wilfred R. Vincent, 65, owner and operator of motion picture houses for 31 years in Wisconsin, Michigan and Minnesota, died on his birthday, December 11, at his home in De Pere, Wis. He was the owner of the De Pere and Nicolet theatres, and previously operated theatres in Oconto Falls, Wis., Menominee, Mich., and Casslake, Minn. He is survived by a widow and four sons, two of whom are theatre owners now; a brother and a sister.

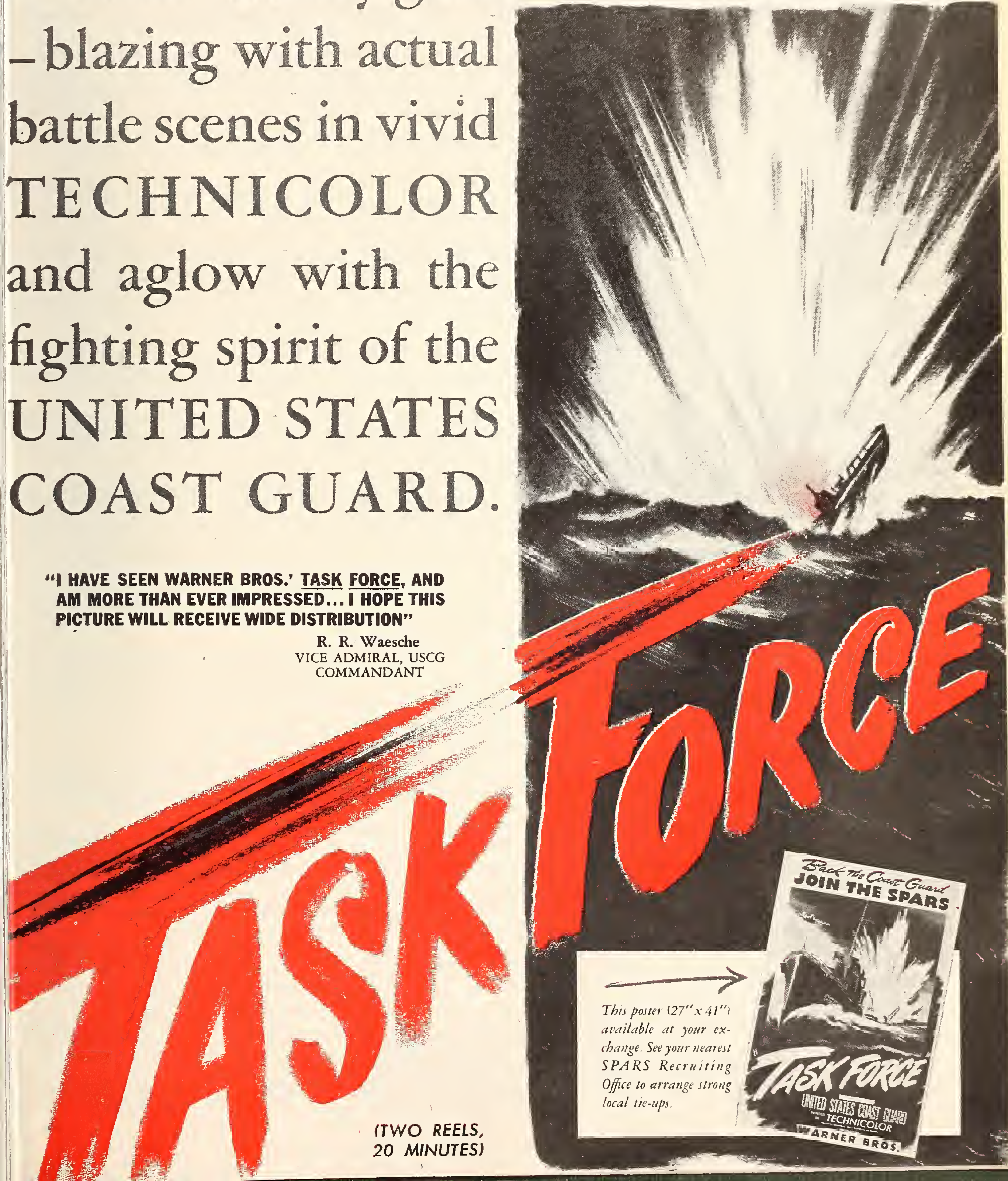
Meadow Takes Another House

Noel Meadow, operator of the Stanley theatre, New York, also has acquired the 55th Street Playhouse there. The theatre opened under its new management Wednesday, with the first American showing of the British film, "The Courageous Mr. Penn."

Again it is **Warner Bros.** proud privilege to present—your patriotic privilege to show—a truly great new Service Short—blazing with actual battle scenes in vivid TECHNICOLOR and aglow with the fighting spirit of the UNITED STATES COAST GUARD.

"I HAVE SEEN WARNER BROS.' TASK FORCE, AND AM MORE THAN EVER IMPRESSED... I HOPE THIS PICTURE WILL RECEIVE WIDE DISTRIBUTION"

R. R. Waesche
VICE ADMIRAL, USCG
COMMANDANT


TASK FORCE
Back the Coast Guard
JOIN THE SPARS
TASK FORCE
UNITED STATES COAST GUARD
TECHNICOLOR
WARNER BROS.

This poster (27" x 41") available at your exchange. See your nearest SPARS Recruiting Office to arrange strong local tie-ups.

(TWO REELS, 20 MINUTES)

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.

Columbia

CITY WITHOUT MEN: Linda Darnell, Doris Dudley—A fair picture. Due to the epidemic of flu, we suffered at the box office. Played Wednesday, Thursday, Dec. 8, 9.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

GOOD LUCK, MR. YATES: Claire Trevor, Edgar Buchanan—Nice program picture. Numerous favorable comments, nice business. Doubled with "Swing Your Partner." Played Sunday, Nov. 21.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

SAHARA: Humphrey Bogart, Bruce Bennett—Very good picture from Columbia. A war picture, but not the kind that makes you go away depressed.—F. R. Crist, Crist Theatre, Loveland, Ohio.

Metro-Goldwyn-Mayer

ABOVE SUSPICION: Joan Crawford, Fred MacMurray—Fair picture that did less than average midweek business. No adverse comments and no raves. They seemed to like it "fairly well" or "pretty good." Played Wednesday, Thursday, Dec. 1, 2.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town and soldier patronage.

BATAAN: Robert Taylor, Thomas Mitchell—Played this over the Thanksgiving holiday to very nice business. This is truly one of the better pictures of the war. Played Wednesday-Friday, Nov. 24-26.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

BEST FOOT FORWARD: Lucille Ball, William Gaxton—Metro oversold this one. I suppose they thought the addition of Technicolor would put it over, but it certainly didn't as it proved to be one of the worst flops at the box office I have had this year. Played Sunday-Tuesday, Nov. 21-23.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

DU BARRY WAS A LADY: Red Skelton, Lucille Ball—This was a delightful spectacle and did well at the box office. Miss Ball was eye filling to such an extent that other deficiencies weren't commented upon—too much. Skelton drew many laughs. The human calendar and other girl numbers were superb. Played Sunday, Monday, Dec. 5, 6.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

NORTHWEST RANGERS: James Craig, Patricia Dane—The best Western I've seen this year. Business excellent. Played Friday, Saturday, Nov. 26, 27.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

PRESENTING LILY MARS: Judy Garland, Van Heflin—This was a grand little show with lots of laughs and good music. Played Sunday, Monday, Dec. 5, 6.—O. E. Simon, Roxy Theatre, Menno, S. D. Small town patronage.

STAND BY FOR ACTION: Charles Laughton, Robert Taylor—Played this late, but it was O.K. Laughton and Taylor good, with most of the sea scenes fairly authentic. The babies add a human touch and comedy, so the ladies liked it. Played Thursday-Saturday, Oct. 28-30.—G. R. Miller, Vogue Theatre, Wynyard, Sask., Canada. Small town and rural patronage.

SWING SHIFT MAISIE: Ann Sothern, James Craig—A fairly entertaining picture for program use; James Craig is way off the beam in this one. Business below average for Friday-Saturday. Doubled with "The Kansan" from United Artists. Played Dec. 10, 11.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Monogram

I ESCAPED FROM THE GESTAPO: Dean Jagger, John Carradine—Good program picture. Mary Brian was very good in a small role.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

SPOTLIGHT SCANDALS: Billy Gilbert, Frank Fay—The poorest picture we have ever shown in our hall since we opened. Played Friday, Nov. 26.—F. A. Falle, F-S, Theatre, No. 1, B & G School, Jarvis, Ont., Canada.

Paramount

ALASKAN HIGHWAY: Richard Arlen, Jean Parker—Not bad for a weekend double bill. My patrons were not even critical of the romantic efforts of Arlen and Miss Parker. Played Friday, Saturday, Dec. 3, 4.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

FIVE GRAVES TO CAIRO: Franchot Tone, Anne Baxter—This was a good picture dealing with the war. The stars were excellent.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

HOSTAGES: Luise Rainer, William Bendix—You won't bring yourself or your theatre any glory by running this one. German uniforms, German speech and German brutality. Skip it if you can.—F. R. Crist, Crist Theatre, Loveland, Ohio.

SO PROUDLY WE HAIL: Claudette Colbert, Paulette Goddard—Very fine picture that appealed mostly to the women. They cried and liked it. In fact, everybody liked it. Top war pictures are still good grossers. Played Sunday-Tuesday, Nov. 21-23.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town and soldier patronage.

TORNADO: Chester Morris, Nancy Kelly—Another one for a double bill. Don't know how we're going to stop double bills as long as they make this kind. I would hate to have to run a picture like this on a single bill.—F. R. Crist, Crist Theatre, Loveland, Ohio.

PRC

BORDER BUCKAROOS: Dave O'Brien, Jim Newill—An average Western with little draw.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Republic

CHATTERBOX: Joe E. Brown, Judy Canova—Excellent of its type. Joe E. Brown is very popular here.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

OVERLAND MAIL ROBBERY: Bill Elliott, Anne Jeffreys—Good little Western show which pleased on Friday, Saturday. Played Dec. 10, 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SWING YOUR PARTNER: Lulubelle and Scotty, Vera Vague—These hillbilly shows are ideal for me for a Saturday one-day showing. They sure do like them here and they prove it by standing in line to see them. Played Saturday, Nov. 20.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

SWING YOUR PARTNER: Lulubelle & Scotty, Vera Vague—Corny, but they liked it. Doubled with "Good Luck, Mr. Yates." Played Sunday, Nov. 21.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

WEST SIDE KID: Donald Barry, Dale Evans—Average show, and that's all.—Ralph Raspa, State Theatre, Rivesville, W. Va.

RKO

BAMBI: Disney Feature Cartoon—Haven't had a crowd on a feature cartoon since "Snow White," and this is no exception. A beautiful and touching piece of work that was thoroughly enjoyed by those who like Disney's work but, nevertheless, the crowds stayed away to give me my lowest weekend for some time. Played Thursday-Saturday, Nov. 4-6.—G. R. Miller, Vogue Theatre, Wynyard, Sask., Canada. Small town and rural patronage.

BEHIND THE RISING SUN: Margo, Tom Neal—This Jap horror picture failed to draw. The cast has no star power and people are tired of war stuff. Played Wednesday, Thursday, Dec. 8, 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

BEHIND THE RISING SUN: Margo, Tom Neal—Our folks did not care for this picture. Cast not too strong and not convincing. Business fair. Played Sunday-Tuesday, Nov. 14-16.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town and soldier patronage.

GILDERSLEEVE'S BAD DAY: Harold Peary, Jane Darwell—Routine stuff for the series which shouldn't have been started in the first place. Business way off. Played Saturday, Nov. 2.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

LADY TAKES A CHANCE, A: Jean Arthur, John Wayne—Average Sunday and Monday business; enjoyed by all who came. A light story with competent performances and swell production. Played Nov. 21, 22.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

SKY'S THE LIMIT, THE: Fred Astaire, Joan Leslie—Fair picture that caused little comment. Business was all right and we had no complaints, nor did they praise the picture. Astaire makes his dancing partners look bad. Better story than some pictures we have had lately. Played Friday, Saturday, Nov. 19, 20.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town and soldier patronage.

THIS LAND IS MINE: Charles Laughton, Maureen O'Hara—Charles Laughton has yet to mean extra business with us; in fact, many stay away. The picture was fairly good. Played Monday, Tuesday, Dec. 6, 7.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

TWO WEEKS TO LIVE: Lum and Abner—This was a waste of film as far as I was concerned. Poor acting and directing. Played Wednesday, Dec. 8.—O. E. Simon, Roxy Theatre, Menno, S. D. Small town patronage.

Twentieth Century-Fox

CHINA GIRL: George Montgomery, Gene Tierney—This is no world beater, but contained much entertainment. Played Monday, Tuesday, Oct. 25, 26.—G. R. Miller, Vogue Theatre, Wynyard, Sask., Canada. Small town and rural patronage.

CLAUDIA: Dorothy McGuire, Robert Young—While this is a good picture, it is not a small town picture. Business was only average. Played Sunday, Monday, Dec. 5, 6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CONEY ISLAND: Betty Grable, George Montgomery—Excellent, but not as good as "Hello, Frisco, Hello." Jack Oakie was missed.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

DIXIE DUGAN: James Ellison, Lois Andrews—First and, I hope, last of a new series. Only fair.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

GIRL IN THE NEWS, THE: Margaret Lockwood, Barry K. Barnes—Very good mystery story, but the recording was bad with heavy background noise. Very similar to the recording on English pictures of five years ago. Dialogue hard to understand. Played Monday, Tuesday, Oct. 18, 19.—G. R. Miller, Vogue Theatre, Wynyard, Sask., Canada. Small town and rural patronage.

HE HIRED THE BOSS: Stuart Erwin, Evelyn Venable—Fair program picture. Stuart Erwin is good,

(Continued on following page)

(*Continued from opposite page*)

but why can't he land bigger roles?—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

HEAVEN CAN WAIT: Don Ameche, Gene Tierney—Sort of freak thing that was fairly entertaining. At least 20 minutes too long. Tiresome in spots and color wasted on this type of picture. Gross considerably below normal. Played Sunday-Tuesday, Dec. 5-7. —S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town and soldier patronage.

HELLO, FRISCO, HELLO: Alice Faye, John Payne—One of the year's best.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

HOLY MATRIMONY: Monty Woolley, Gracie Fields—Failed to attract notice here; business far below normal. We have tried this star's pictures in every spot in our theatre—single, double, midweek, Saturday and now Sunday; he can't be sold here. Played Snnday, Monday, Nov. 28, 29.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

HOLY MATRIMONY: Monty Woolley, Gracie Fields—This English-made picture got by mostly because it isn't a war picture. Mildly amusing, and there were few complaints. Business was slightly below average, but better than we expected of this type picture. Personally, did not care for it. Played Wednesday, Thursday, Nov. 24, 25.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town and soldier patronage.

IT HAPPENED IN FLATBUSH: Lloyd Nolan, Carole Landis—This picture was good but did only fair business. Played Sunday, Dec. 5.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

OX BOW INCIDENT, THE: Henry Fonda, Dana Andrews—So far as we are able to figure, this picture was supposed to carry a great object lesson. It certainly taught us one; in the future we will, if necessary, pay for and shelve similar masterpieces. It's less expensive. Played Wednesday, Thursday, Dec. 1, 2.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

THEY CAME TO BLOW UP AMERICA: George Sanders, Anna Sten—Very good program film. Business only about 25 per cent off, probably due to the fact that I played a better feature about the war just ahead of this one. Played Saturday, Nov. 27.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

THUNDER BIRDS: John Sutton, Gene Tierney—Nice picture with color adding a lot. Sutton very good as the RAF student who had to overcome a fear complex. Not outstanding, but good enough. Played Thursday, Friday, Oct. 14, 15.—G. R. Miller, Vogue Theatre, Wynyard, Sask., Canada. Small town and rural patronage.

WE ARE THE MARINES: Marine Feature—Doubled with "Alaska Highway" to good weekend business. Played Friday, Saturday, Dec. 3, 4.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

United Artists

JOHNNY COME LATELY: James Cagney, Grace George—I haven't had a Cagney picture for a long time. He used to be one of my best stars, so I naturally expected a turnout. Was my face red? Way below average business. Played Sunday-Tuesday, Nov. 14-16.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

JOHNNY COME LATELY: James Cagney, Grace George—Did come a little late. Can't imagine him teaming with an old lady. Not his kind of a picture. Don't build your hopes too high on it.—F. R. Crist, Crist Theatre, Loveland, Ohio.

KANSAN, THE: Richard Dix, Jane Wyatt—We don't think this measured up to the better efforts of Harry Sherman, although it has a good cast and production. There's some lively action, but all in all it's just passable Western fare. Doubled with "Swing Shift Maisie" from MGM. We did below average business on Friday and Saturday. Played Dec. 10, 11.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

STAGE DOOR CANTEEN: Stage and Screen Stars —One of the nicest pictures I have ever seen. We need more of this type; too bad we can't get them. Business was excellent. Played Sunday-Wednesday, Nov. 14-16.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

Universal

BETWEEN US GIRLS: Diana Barrymore, Robert Cummings—This is a dandy little picture with Diana playing all sorts of roles. Most audiences will say that's just what tbey have been looking for. It's a little old, but it's still good. Played Monday, Tuesday, Nov. 1, 2.—G. R. Miller, Vogue Theatre, Wynyard, Sask., Canada. Small town and rural patronage.

CRAZY HOUSE: Olsen and Johnson—Just made for small towns. Some people said it was the best picture we had shown in months.—F. R. Crist, Crist Theatre, Loveland, Ohio.

FIRED WIFE: Louise Allbritton, Robert Paige—Not quite enough by itself.—F. R. Crist, Crist Theatre, Loveland, Ohio.

FRONTIER BAD MEN: Diana Barrymore, Robert Paige—One of the best and drew despite the great opposition. Full of comedy, action and a spark of love.—Ralph Raspa, State Theatre, Rivesville, W. Va.

GET HEP TO LOVE: Gloria Jean, Donald O'Connor—Used this one a double bill and it proved to be allright. Good attendance. Played Friday, Saturday, Dec. 3, 4.—O. E. Simon, Roxy Theatre, Menno, S. D. Small town patronage.

HIT THE ICE: Abbott and Costello—Best of this series we have shown. Kids sure went for it and the older folks got a lot of fun out of it. Business better than usual Sunday change. Even the natives would not recognize that Ketchum depot at Sun Valley. Played Sunday-Tuesday, Nov. 28-30. — S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town and soldier patronage.

HI'YA, CHUM: Jane Frazee, Ritz Bros.—Universal usually puts out good small features, but this one was very poor. Doubled with "Adventure in Iraq," which was ditto. Played Thursday, Nov. 25.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

LARCENY WITH MUSIC: Allan Jones, Kitty Carlisle—If you can't find anything else to fill your date, put it on a double bill.—F. R. Crist, Crist Theatre, Loveland, Ohio.

PHANTOM OF THE OPERA: Nelson Eddy, Susanna Foster—This is mostly opera and, unfortunately, the selected bits of opera do not have popular appeal. Had opera bits with more rhythm been selected, it would have been much better. Average business.—Charles H. Richelieu, Tarpon Theatre, Tarpon Springs, Fla.

SONG OF TEXAS: Roy Rogers—Roy Rogers brings in our farm lads on weekends. He's getting a nice buildup these days. Played Friday, Saturday, Dec. 10, 11.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

TWO TICKETS TO LONDON: Michele Morgan, Alan Curtis—Can't say much about this one. No draw and must be backed up strongly if you can afford it. —Ralph Raspa, State Theatre, Rivesville, W. Va.

WE'VE NEVER BEEN LICKED: Richard Quine, Noah Beery, Jr.—Here is a splendid picture that was hurt by the trailer. Appeared to be an all-out war picture, which held down the gross, but comments were all favorable. We liked it. Played Friday, Saturday, Nov. 26, 27.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town and soldier patronage.

WHO DONE IT: Abbott and Costello—The same old pair and they drag in the cash customers in the same old way. Not their best picture, but every was satisfied. Played Thursday-Saturday, Oct. 21-23.—G. R. Miller, Vogue Theatre, Wynyard, Sask., Canada. Small town and rural patronage.

YOU'RE A LUCKY FELLOW, MR. SMITH: Allan Jones, Evelyn Ankers—Small budget musical show which pleased average business. Played Thursday, Dec. 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Warner Bros.

ADVENTURE IN IRAQ: John Loder, Ruth Ford—At least it was different. Doubled with "Hi'Ya, Chum" from Universal. Played Thursday, Nov. 25.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

FIND THE BLACKMAILER: Faye Emerson, Jerome Cowan—Fair program picture. Business only fair, but all who saw it were satisfied. Played Wednesday, Nov. 24.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

GENTLEMAN JIM: Errol Flynn, Alexis Smith—Don't be afraid of this because it's a fight picture—even the ladies like it. Play it. Played Monday, Tuesday, Nov. 8, 9.—G. R. Miller, Vogue Theatre, Wynyard, Sask., Canada. Small town and rural patronage.

OKLAHOMA KID: James Cagney, Humphrey Bogart—One of the few reissues which we have been able to play and report good business. This drew out a lot of people who have not been coming regularly. All enjoyed it. I would say it's better now than when released. Recommended for tbe action spot on your schedule. Played Friday, Saturday, Dec. 3, 4.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

THANK YOUR LUCKY STARS: Warner Stars Revue—In spite of a few slow spots, especially the Bogart sequence, tbis proved very entertaining here and was enjoyed by all. Business was good on Saturday, fair on Monday. Some of the dialogue is objectionable for a small town audience. Played Dec. 5, 6.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

THIS IS THE ARMY: Joan Leslie, George Murphy, Stage Cast—The biggest grosser this year for this house; tremendous pulling power at the box office. Swell picture which won applause at every show. Warner Bros. deserve full credit for this production, whicb is going to do a big job for the industry in general. Played Thursday-Saturday, Nov. 25-27.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Short Features

Columbia

BACK FROM THE FRONT: All Star Comedies—Well received by all.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

THE GULLIBLE CANARY: Phantasies Cartoons —Fair entertainment.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

JUMP, FISH, JUMP: World of Sports—We had the Rod and Gun Sports Club comment on tbis sport reel.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Metro-Goldwyn-Mayer

FALA: Pete Smith Specialties—Fairly good study of the President's dog with shots of the White House, the President, Mr. Churchill and other present-day luminaries. Considered interesting here and pleased. —Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

NURSERY RHYME MYSTERIES: Passing Parade—Here's a novelty which our audiences found very interesting and entertaining. It has appeal for the young and old alike and should find a spot on any type of program.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Paramount

BRAVO, MR. STRAUSS: Madcap Models—Fairly well received. No kicks.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

THE 500 HATS OF BARTHOLOMEW CUBBINS: Madcap Models—Very good short. These caartoons are all fine but children do not seem to care much for them.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

JASPER'S MUSIC LESSON: Madcap Models—One of the best cartoons of the year in our estimation. Very entertaining and novel. Recording is superb, to say nothing of the appeal of the characters. Send ns more like this one.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SPEAKING OF ANIMALS AT THE BIRD FARM: Speaking of Animals—This might steal the show, as it almost did here, in spite of other big things on the programs. The audience applauded it at every screening. Lots of laughs. This is a good series.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

UNUSUAL OCCUPATIONS, No. 1: Unusual Occupations—Entertaining reel in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO

BAGGAGE BUSTER: Walt Disney Cartoon—Not very good.—Ralph Raspa, State Theatre, Rivesville, W. Va.

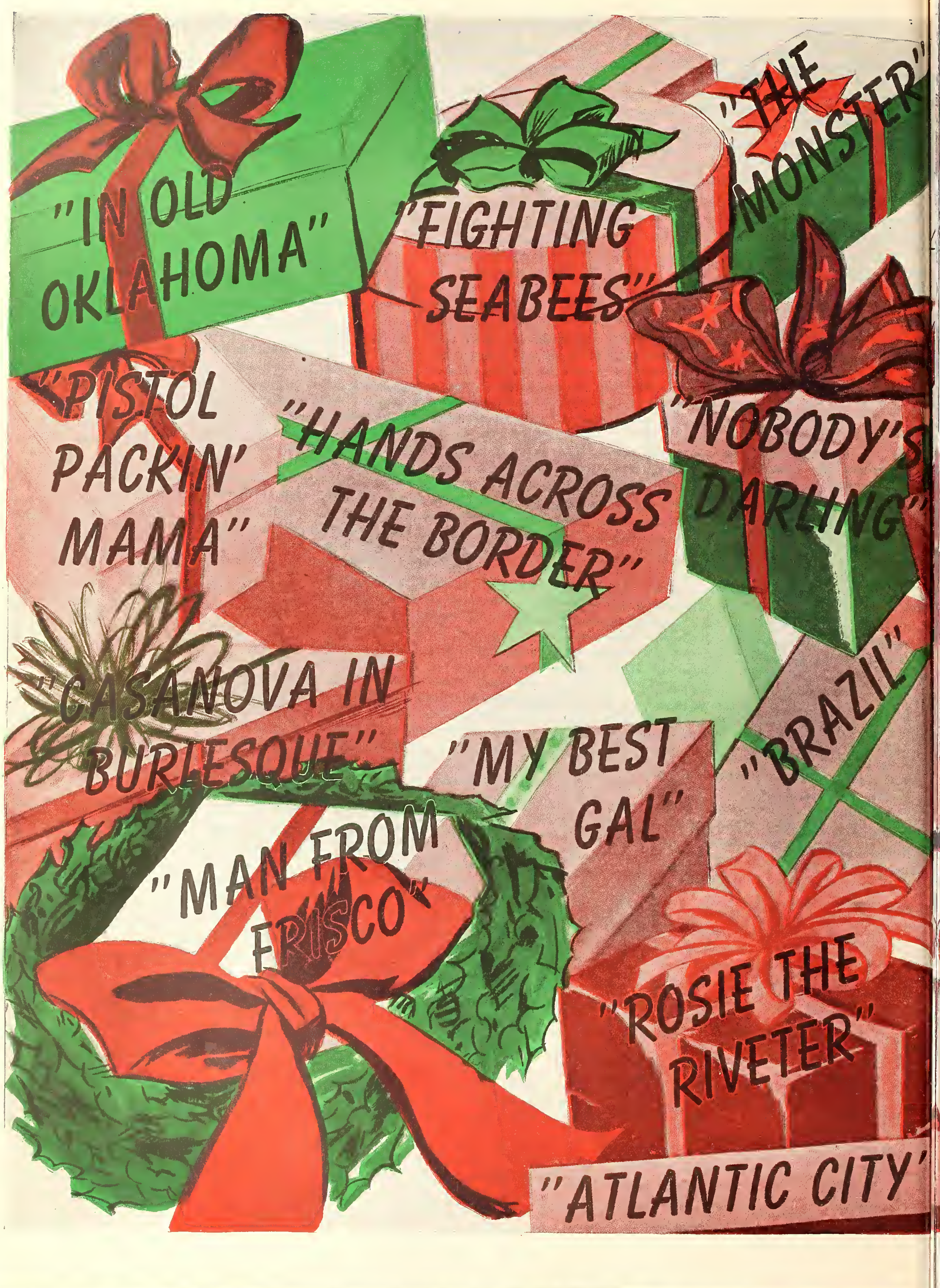
FALL OUT, FALL IN: Walt Disney Cartoons—Donald Duck in the Army. Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HOT FOOT: Edgar Kennedy—Two-reel comedy with plenty of laugh-provoking situations. It pleased here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

PLUTO AND THE ARMADILLO: Walt Disney Cartoons—Good color cartoon from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PRIVATE PLUTO: Walt Disney Cartoons—Good

(*Continued on page 58*)


"IN OLD OKLAHOMA"
"FIGHTING SEABEES"
"THE MONSTER"
"PISTOL PACKIN' MAMA"
"HANDS ACROSS THE BORDER"
"NOBODY'S DARLING"
"CASANOVA IN BURLESQUE"
"MY BEST GAL"
"BRAZIL"
"MAN FROM FRISCO"
"ROSIE THE RIVETER"
"ATLANTIC CITY"

SEASON'S GREETINGS

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REPUBLIC PICTURES CORPORATION

to our

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OUR HEARTFELT THANKS
for the
WONDERFUL YEAR YOU GAVE US IN
1943
and our
SINCERE WISHES FOR A GRAND
1944 FOR YOU ALL

(*Continued from page* 55)

color cartoon from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

HIT TUNE JAMBOREE: Musicals—Pleasing two-reel subject which pleased all who came; we used it to advantage with a picture which lacked music.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SWEET JAM: Musicals—Very, very good. Hope Universal continues making the rest as good as the first two of this series.—Ralph Raspa, State Theatre, Rivesville, W. Va.

WESTERN COWGIRL: Person-Oddities—Another good reel in the Oddity series.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Vitaphone

ALL AMERICAN BAND: Melody Master Bands—Good short.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

BEHIND THE BIG TOP: Technicolor Specials—This is an excellent two-reel subject in Technicolor, which is as good as a trip to the circuit. Will please all.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

CAVALCADE OF DANCE: Melody Master Bands—Good dance reel starring Veloz and Yolanda.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

CHAMPIONS TRAINING CHAMPIONS: Technicolor Specials—Another good two-reel subject from the Warner studios. This one is strong for athletics; the good color adds enjoyment to the picture. Interesting throughout.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

HOLD THE LION, PLEASE: Merrie Melodies—Very fine cartoon.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

OZZIE NELSON AND ORCHESTRA: Melody Master Bands—This musical short is devoted entirely to highly enjoyable novelty numbers. "Come On, Get Up!" and "I'm Dancing with the Mamas with the Moolah" made a big hit here.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

SCRAP HAPPY DAFFY: Looney Tunes Cartoons—Couldn't have been put out at a better time.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SWEETHEART SERENADE: Melody Master Bands—Good one-reel musical subject.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TIN PAN ALLEY CATS: Merrie Melodies Cartoons—A very good cartoon about a colored cat that was "sent out of this world.—Ralph Raspa, State Theatre, Rivesville, W. Va.

U. S. NAVY BAND: Melody Master Bands—Not as good as the Army band reel.—J. H. Bustin, Imperial Theatre, Windsor, N. S., Canada.

Serials

Columbia

PERILS OF THE ROYAL MOUNTED: Serials—Pretty fair serial. I played it late.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

Republic

SECRET SERVICE IN DARKEST AFRICA: Serials—Good serial. Plenty of action.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

Universal

DON WINSLOW OF THE COAST GUARD Serials—Pretty good serial. Neither of the Winslow serials were very well liked here.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

Fire Destroys Theatre

Property damage estimated at $100,000 was caused by a fire at the Bijou theatre in Chattanooga early last Sunday morning. Emmett Rogers, city manager for Eastern Theatres, Inc., Atlanta, operators of the film house, said the theatre would be rebuilt as soon as the War Production Board would permit renovation.

SHORT PRODUCT PLAYING BROADWAY

Week of December 20

ASTOR	
Brothers in Blood	WAC
Water Wisdom	MGM
What's Buzzin', Buzzard?	MGM
Feature: Cry Havoc	MGM
CAPITOL	
Brothers in Blood	WAC
Through the Colorado Rockies	MGM
Feature: Girl Crazy	MGM
CRITERION	
Meatless Tuesday	Universal
Farmer Gene Sarazen	Universal
Brothers in Blood	WAC
Feature: Crazy House	Universal
GLOBE	
Our Alaskan Frontier	Vitaphone
Pony Express	Columbia
Feature: Pistol Packin' Mama	Republic
HOLLYWOOD	
Into the Clouds	Vitaphone
Puss 'n Booty	Vitaphone
Feature: Desert Song	Warner Bros.
PARAMOUNT	
Down with Everything	Paramount
Speaking of Animals in the Desert	Paramount
Popular Science, No. 6	Paramount
Feature: No Time for Love	Paramount
RIALTO	
The Truck That Flew	Paramount
All Sails Set	Paramount
Feature: The Mad Ghoul	Universal
ROXY	
Yokel Duck Makes Good	20th Cent.-Fox
Champions Carry On	20th Cent.-Fox
Feature: The Gang's All Here	20th Cent.-Fox
STRAND	
Task Force	Vitaphone
Desert Playground	Vitaphone
Feature: Northern Pursuit	Warner Bros.

United Artists Circuit Shows Profit Gain of $260,686

The United Artists Theatre Circuit last week reported, for the year ended August 31, net earnings which showed a $260,686 gain over the preceding year. The total net income for the period was $586,578. The income, before deduction for taxes, interest, depreciation and other charges, was $1,285,220. The income for the preceding year, before such deductions, was $684,869.

Kincey Elected Director Of Charlotte Bank

H. F. Kincey, general manager of Wilby-Kincey Service Corporation, has been elected a director of the American Trust Company of Charlotte, one of the larger banking houses of the south. The Wilby-Kincey corporation operates many theatres in North and South Carolina, including five in Charlotte, and recently announced that it would soon build a new theatre in that city.

"Song" To Get Radio Boost

Warners will give "The Desert Song" a radio campaign similar to those it has given other big pictures, the company announced. The picture goes into general release in February.

Two Mexican Units Plan 23 Films in 1944

by LUIS BECERRA CELIS
in Mexico City

Two of Mexico's largest producers, Clasa Films and Films Mundiales, the latter winner of two annual awards for its productions, are to make together 23 pictures next year. Clasa is to produce 14, and Films Mundiales nine.

Both companies have signed with two important first run theatres here, the Cines Palacio and Insurgentes, for the exclusive Mexican premieres of all their 1944 pictures. Each film is to be exhibited for a week. That means that these two theatres will be unavailable for American or other foreign pictures for nearly half of next year.

Double features are pretty much out here now. The first run theatres have increased their admission to an average of 65 cents, unprecedented for Mexico, for more or less run-of-the-mill pictures. Programs commanding that price now consist of one feature and not more than three shorts.

In the recent past, in the days of the double features, there were the two main pictures and about three shorts, all for 45 cents.

▽

As a token of gratitude for the aid he has rendered the industry, producers, distributors and directors bestowed a gold medal upon President Manuel Avalia Camacho at a ceremony in the National Palace. The medal was presented by a delegation comprising Elizondo Salvador, representing the producers; Carlos Carriedo Galvan, manager of the industry's bank, the Banco Cinematographica, and Miguel Zacarias, the directors; and Enrique Solis film labor and the distributors. The players had present a delegation, which included Dolores del Rio.

"The Government does not desire to hamper the motion picture industry in the form of censorship, but merely to assure that it truly reflects life in Mexico," President Avila Camacho declared in expressing thanks and appreciation for the medal.

The medal, made in Mexico, bears the legends, on its face, "Honor to Merit," and on its reverse, "The workers of production to the President of the Republic, Gen. Manuel Avila Camacho, in appreciation, and as benefactor of the cinematographic industry."

▽

Mexico's most unique picture, written by six scenarists and directed by five leading directors, is to be called "Yo Conoci a Madero" (I Knew Madero"), reminisence of Francisco I. Madero, Mexico's first revolutionary President. The script will be written by Xavier Villaurrutia, Mauricio Magdaleno, Gomez Landaro, A. Uthoff, Guz Aguila and Adolfo Fernandez Bustamante, who will be the general supervisors. The directors will be Juan Bustillo Oro, Julio Bracho, Emilio Fernandez, Fernando de Fuentes and Martinez Solares.

Writers and directors will defray costs of the picture, which goes into production here in February. Both will devote half of the proceeds to the erection here of a building to house the headquarters of the writers and directors unions.

Cutting of Work Week Seen Aiding Box Office

The War Production Board's approval of a six-day week for copper miners in Montana and Arizona is regarded by Washington observers as a prelude to similar action in other heavy war industries which have been on a seven-day weekly basis, and also as a help to theatre box offices because the workers will have more spare time.

It is with a deep feeling of responsibility and pride
that I announce my next production,
the story of America's first flying general

"BILLY MITCHELL"

Based on Isaac Don Levine's Biography of General "Billy" Mitchell

This picture is to be produced with the cooperation
of all the members of General Mitchell's family and
the assistance of the United States Army Air Forces.

A share of the proceeds will go to the
Army Air Forces' Aid Society

SAMUEL BRONSTON

Now in release thru United Artists
"JACK LONDON"

Flu Spread Hits New York Gross

The spread of the nation's mild influenza epidemic to New York City affected business in the Broadway sector of the country's largest city, although attendance remained good in comparison with previous years.

Although the incidence of cases in the city appeared this week to be less, there was at the same time a rise in deaths from influenza and from pneumonia, and Health Commissioner Dr. Ernest Stebbins warned the people not to visit hospital patients.

In Detroit, health officials of Center Line and Warren Township withdrew their order for the closing of the Schulte circuit's Motor City and Liberty theatres; they made a "request." The circuit fought the order on the grounds of lack of authority and that closing the houses would overcrowd others.

In Chicago, 200 county schools were closed, and theatres reported many patrons staying home. Some owners were asked by school and parental associations to have employees refuse admittance to children with obvious colds.

Wins Verdict from Circuit

A jury in the district court at Des Moines last week awarded Mrs. Jennie Lasell $7,500 damages in her suit against the Tri-States Theatre Corporation, for claimed negligence. She had tripped over a raised section of the floor at the Des Moines theatre in Des Moines in June, 1941, and suffered leg, back and head injuries. This was the second trial of the case. A decision for the theatre circuit had been given in the former trial, but a new trial had been granted Mrs. Lasell.

20th-Fox Sets Dates on 13 Short Subjects

The titles and release dates of 13 short subjects to be released the first three months of 1944 were announced this week by Tom Connors, vice-president in charge of world wide distribution of 20th Century-Fox. This includes three March of Time releases, untitled as yet.

The complete list follows: "The Butcher of Seville," a Terrytoon in Technicolor, January 7; "Leathernecks on Parade," one of the Movietone Adventure series, in Technicolor, January 14; "The Helicopter," a Terrytoon in Technicolor, January 21; an untitled March of Time, January 28; "Realm of Royalty," one of the Magic Carpet series, narrated by Lowell Thomas, photographed in Cinecolor, February 4; "The Wreck of the Hesperus," a Terrytoon in Technicolor, February 11; "Silver Wings," a Movietone Adventure, narrated by Hugh James, February 18; an untitled March of Time, February 25; "A Day in June," a Terrytoon in Technicolor, March 3; "Steamboat on the River," one of the Magic Carpet series, narrated by Lowell Thomas, photographed in Technicolor, March 10; "The Champion of Justice," a Terrytoon in Technicolor, March 17; an untitled March of Time, March 24; "Sails Aloft," a Movietone adventure narrated by Hugh James, March 31.

Axis Pictures Dominate Spain's Valencia Area

German and Italian films are favored in the 314 theatres of Spain's Valencia district, according to the United States Bureau of Foreign and Domestic Commerce. The bureau explained that most American films shown were pre-war imports. It added that all pictures shown in the country's provincial capital were dubbed in Spanish.

Loew-Lyons Buy Four Stories

Four major story properties have been purchased by Producing Artists, Inc., headed by David Loew and Arthur Lyons.

They are "Love Is Where You Find It," an original comedy with music by Fritz Rotter and Charles O'Neal; "High Spirits," an original musical comedy by Fred Johnson, and which is being considered as the first Jack Benny producing venture; "Singing City," by Dan Totheroh; "The Blackbirder," by Dorothy Hughes.

Sig Schlager, head of Producers Corporation of America, has signed a five-picture contract with United Artists. The PCA 1944 budget will be of $4,000,000, including one picture in Technicolor.

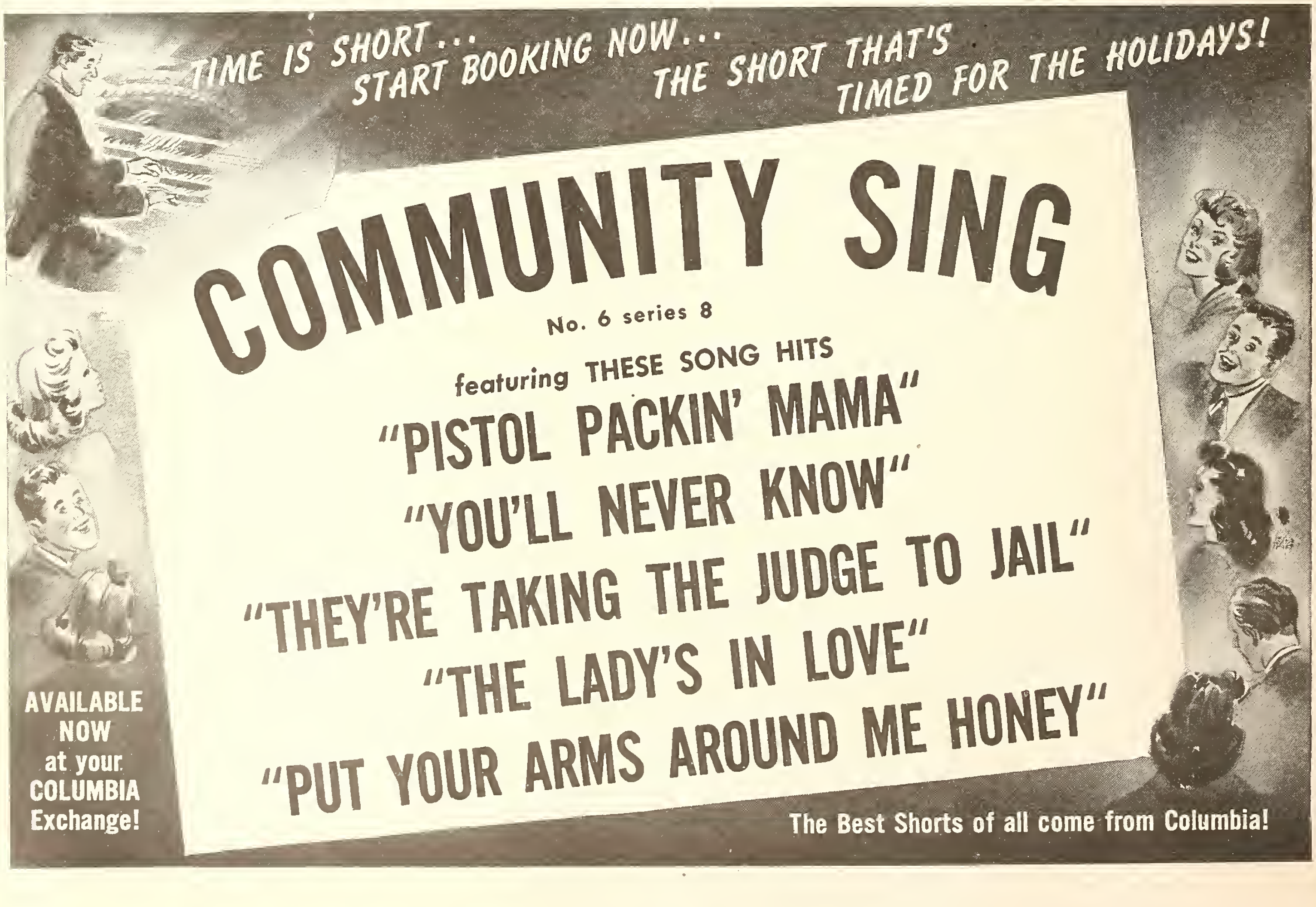
PCA has signed Harry Joe Brown, producer-director, to a four-year contract.

Republic Closes Deal

Republic has closed a contract with Griffith Oklahoma and Texas Theatres covering its entire 1943-44 program. J. R. Grainger, Republic president, Dallas branch manager Lloyd Rust and Oklahoma City branch manager Glen Alt represented Republic, while the Griffith Circuit was represented by Horace Falls.

"Deerslayer" Bookings Set

"The Deerslayer," produced by P. S. Harrison and E. B. Derr for Republic release, has played one week at the Brooklyn Strand, beginning last Thursday, and a week on the Loew circuit, beginning Tuesday. RKO houses also will play the film. It opened this week in Youngstown, Ohio, and will play a week at the Circle in Cleveland, beginning January 16.


TIME IS SHORT... START BOOKING NOW...
THE SHORT THAT'S TIMED FOR THE HOLIDAYS!
COMMUNITY SING
No. 6 series 8
featuring THESE SONG HITS
"PISTOL PACKIN' MAMA"
"YOU'LL NEVER KNOW"
"THEY'RE TAKING THE JUDGE TO JAIL"
"THE LADY'S IN LOVE"
"PUT YOUR ARMS AROUND ME HONEY"
AVAILABLE NOW at your COLUMBIA Exchange!
The Best Shorts of all come from Columbia!

Exhibitors Win In Two Awards

Two arbitration awards were handed down last weekend in favor of exhibitors, one on specific run and the second on clearance.

The specific run award was given by Carl Dalbey, arbitrator, at the Oklahoma City tribunal, in favor of Mystic Theatre Inc., operating the Mystic, Picher Okla. Mr. Dalbey stipulated that RKO be prohibited hereafter from licensing its product to Griffith circuit theatres in Picher on first run by separate contracts of agreements which shall not be a part of any contract or agreement for the licensing of product in any other theatres owned and operated by Griffith. Costs were assessed against RKO. J. D. Wineland is operator of the Mystic. This was the eighth case filed at the Oklahoma City tribunal.

Clearance decision entered at Detroit, in that tribunal's 14th case, was in favor of the Clawson Amusement Company, operating the Clawson, at Clawson, Mich., in a complaint against the five consenting companies.

The award reduced the present 14-day clearance of the Royal Oak and Washington theatres, Royal Oak, Mich., over the Clawson, to 13 days. The Clawson agreed to change its present two 10-cents-plus-tax nights to 15 cents with tax added and maintain the regular 27 cents-plus-tax policy on the other five days. Washington and Royal Oak pledged no Bargain Nights or give-away policy. Irving Belinsky and Joseph Mellon run the Clawson.

Shortley Heads Drive

A. E. Shortley, manager of the Princess, Columbia, Tenn., heads the Maury County War and Community Fund.

Exchanges Make Plans for Conservation of Film

At a meeting sponsored by the New York Film Board of Trade late last week, representatives of all New York City exchanges gathered at the Universal exchange to discuss methods of conserving film.

The meeting was prompted by the increased volume of handling, shipping and storage as a result of the war. Stressed was the fact that due to the jamming of film in exchange centers there was a great increase in fire hazards, and methods of minimizing the hazard were discussed. There was also a plea for the preservation of prints.

A uniform pattern of procedure was decided upon. Branch managers agreed to organize a committee, rotating membership. The committee will make weekly inspections of all exchanges. Cooperating with the committee will be the inspection services of the city and the Motion Picture Producers and Distributors of America.

AMPA Christmas Party Held in New York

The first open meeting of the Associated Motion Picture Advertisers since the reelection of Vincent Trotta as president, was held Wednesday at a Christmas Party luncheon at the Edison Hotel. Copies of the first edition of *New AMPA Spark,* were distributed.

Odeon Acquires House

Odeon Theatres of Canada, Ltd., has acquired the 500-seat Sapperton theatre in a suburb of New Westminster, B. C. Odeon has purchased the complete property, according to Haskell Masters, general manager of Odeon. This makes the twenty-fifth house operated in British Columbia by Odeon.

Newsprint Quota Above Estimate

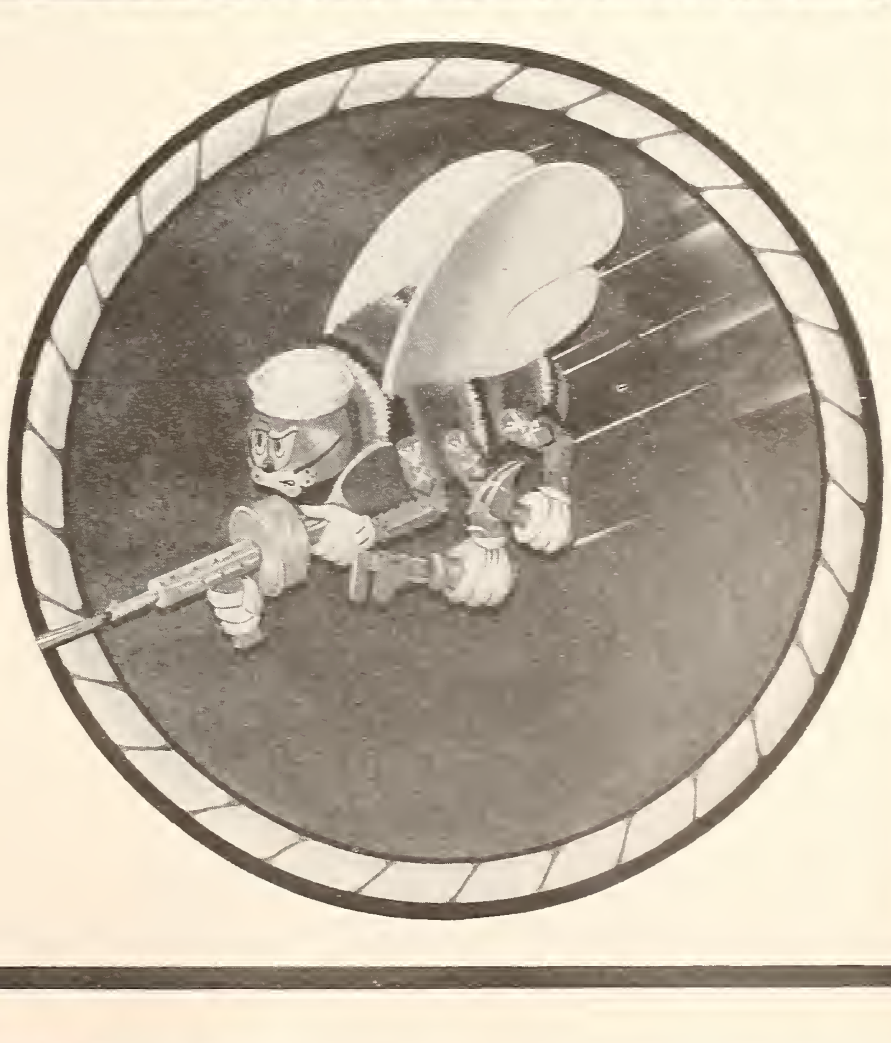
The Wartime Prices and Trade Board in Ottawa announced last weekend that newsprint production would be at a monthly rate of 252,900 tons with 200,000 available to consumers in the States, and 15,400 for Canadian consumption. The annual wood pulp shipments to this side of the border will be 1,100,000 tons.

This production schedule somewhat exceeds earlier estimates, and it is expected that they can be maintained as a result of steps taken to improve the labor supply in the woods and the factories. The schedule is for the first six months of 1944, but the Board has stated that every effort will be made to continue these levels, although the whole situation will have to be reviewed on the basis of actual pulpwood production figures for the current season.

The Motion Picture Theatres Association of Ontario, in the interest of the exhibitors of Ontario, has made arrangements with John Atkins, administrator of printing in the Board, wherein theatres are now permitted to mail program schedules or timetables to lists of patrons to the extent of 25 pounds of printed matter per month, providing there is nothing but the theatre's own copy on the circulars or folders, thereby preventing any tieups with local merchants for cooperative advertising.

In rural situations, where no newspapers are available, exhibitors are required to apply to the administrator for a permit to use other forms of printed advertising or posters by mail or display elsewhere than on the theatre's premises.

By December 31 exhibitors must terminate standing orders for other paper-stock accessories and exhaust printed supplies. Heralds, blotters, throwaways, envelope stuffers, tack and window cards will be forbidden in 1944.



Theatre Wing Gives $50,000 To Conference

The $50,000 share of the receipts from "Stage Door Canteen" which went to the American Theatre Wing has been turned over to the amusement division of the National Conference of Christians and Jews, J. Robert Rubin, vice-president of Loew's, chairman of the division, announced at a luncheon meeting at the Hotel Astor last Friday.

The goal of the amusement division is $150,000. At the luncheon, five men gave $1,000 each, one made a contribution of $1,500 and four of those present gave $500 each. There were many gifts ranging from $10 to $300. Additional pledges were made by industry leaders, with the total yet to be computed. The national goal set by the conference is $1,000,000.

The work of the conference was described by Dr. Theodore C. Speers, Father John Ford, Rabbi Israel Goldstein, Dr. Everett R. Clinchy, who is president of the conference; Major General George L. Van Deusen, and Mr. Rubin.

Others who spoke at the meeting were: Barney Balaban, Jules Brulatour, David Rose, Louis Nizer, John J. O'Connor, Nate B. Spingold, Brock Pemberton, Richard Dwight, Hermann Place, William F. Rodgers, Joseph Bernhard, Walter Vincent and Basil O'Connor.

Will H. Hays was another speaker. His theme was tolerance. He said, "A man respects his neighbor and he respects his neighbor's creed. Above all, he respects his neighbor's right to have a creed." Mr. Hays closed his address with the statement that "a majority must be worthy of its trust . . . it must know that whatever it denies a minority, it ultimately denies itself."

There were some 150 members of the amusement business present at the luncheon.

Ellis Acquires Two

For $540,000, the A. M. Ellis Enterprises have acquired the Erlen and Renal theatres in Philadelphia. The Erlen is a first run, the other a subsequent.

Film Unions Elect New Officers in Three Cities

The New York film exchange employees union, F-51, has reelected Jack Finklestein president. Other officers for the coming year are Agnes McCloughlin, vice-president; A. Mazzi, financial secretary-treasurer; Gertrude Reiman, secretary.

Los Angeles projectionists last week elected F. W. Larsson president. Other officers are George Schaffer, business agent; Thomas Arnentrout, assistant business agent; W. G. Crowley, vice-president; and M. J. Sands, secretary-treasurer.

Arthur Young has been elected president of Local F-5, Cleveland exchange union. Other officers are: Leah Goldman, vice-president; Sylvia Simon, recording-secretary; Louise Jade, financial secretary; Dan Cowhig, business agent; Irving Sears, convention delegate; George Bressler, sergeant-at-arms. On the board of trustees are Ruth Rivitz, Nate Gerson and George Bailey. The executive board consists of Mr. Young, Miss Goldman, Eleanor Drapp, Geraldine Kepner, Marie Weigler, Ruth Blostein and Irvin Sears.

Clerical workers in Chicago exchanges shortly will elect officers. Nominated for the presidency of the union, Local L-45, IATSE, are Jack Eckhardt and Joseph Fitzgerald; for vice-presidency, Carl Carlson and Oscar Bernstein; for busines agent, George Benson.

Universal Reports Record Short Subjects Sales

Universal Pictures' short subject sales for the year 1943 will show a gross of $3,400,000, more than $400,000 above the year previous. The category includes newsreels. It was pointed out that the actual sales increase is higher because fewer shorts were released in 1943.

Studio Unions Planning Ride Sharing System

The reduction of the gasoline supply to Los Angeles area dealers, and resultant preference by those dealers for only "regular" customers, has impelled the studio unions to petition producers to coordinate working shifts to facilitate widespread sharing of rides.

POSTPONEMENT OF TRADE SHOWS

on M-G-M's

"A GUY NAMED JOE"

(Previously announced for Dec. 30th in all M-G-M Branch Office Cities)

WATCH FOR NEW DATES

New York Mayor Pledges Aid to Curb Vandals

Cooperation with New York exhibitors in combating vandalism has been offered by Mayor Fiorello H. LaGuardia, who last week sent a letter to every theatre manager in the city, declaring that he recognized the problem of theatre owners and that he wanted to offer his services in solving the problem of handling vandals.

Exhibitors were advised to call the police whenever necessary and not to hesitate to call upon the Mayor personally if a situation got out of hand.

At a meeting of the Unaffiliated Independent Exhibitors last Wednesday in New York, the subject of vandalism was given attention, following a report that vandalism was increasing. Members pledged themselves to cooperate with all civic and social organizations engaged in fighting the menace.

Motion pictures are being used extensively in handling juvenile deliquency in Elizabeth, N. J. Patrolman LeRoy Weber of the Union County Park Police has organized a group of youngsters of the city into Junior Commandos. Membership entitles the boys to see films on police activities. Patrolman Weber also instructs them in trailing criminals, crime detection, jui-jitsu, boxing and similar subjects, all in his spare time. The club meets every Friday in a bulding in Warinanco Park and has attracted many of the city's law-abiding youngsters as well as its potential delinquents.

Paramount Will Tradeshow Third Block January 3, 4

The five pictures in Paramount's third block for 1943-44 will be tradeshown in most cities on Monday, January 3, and Tuesday, January 4, Neil Agnew, general sales manager, announced this week.

"Standing Room Only," "The Uninvited" and "Henry Aldrich, Boy Scout," will be shown January 3 and "The Miracle of Morgan's Creek" and "Timber Queen" January 4.

In New York, "The Miracle of Morgan's Creek" will be the only one of the block shown January 4. The other four will be screened January 3. In Dallas and Denver, "The Miracle of Morgan's Creek" will be shown Tuesday morning, December 28.

United Artists Opens Branch in Cairo

United Artists has opened a new branch office in Cairo for the distribution of its pictures in Egypt and Palestine, it was announced last week by Arthur W. Kelly, vice-president in charge of foreign affairs.

Joseph Coen, formerly the company's representative in that territory, has been appointed manager of the exchange, which will carry the corporate name of United Artists Corporation of Egypt.

Establishment of the new office, Mr. Kelly said, was in line with the company's policy of expansion in North Africa as rapidly as world conditions permit.

DeVry Gets Army Orders

DeVry Corporation has received an order for 2,500 synthetic gunnery trainers, using complete 35mm motion picture mechanisms to simulate actual combat conditions with actual flight films. Hits or misses are recorded by means of a photoelectric cell. Another order received by DeVry calls for 153 sound projectors for foreign service in the Signal Corps. Deliveries will start in January.

Suspend Ontario Branch License

Warners, Vitagraph, Ltd., and Columbia have been deprived of their Ontario exchange licenses by Chairman O. J. Silverthorne, of the province's motion picture inspection department. The suspension will be effective until the removal of film vaults and stored films from the Hermant Building, Dundas Square, Toronto.

The reason advanced is danger of fire, which may damage other tenants in the 14-story building. Last Friday, the order had no noticeable effect upon the business of the companies, and their spokesmen had no comment. The order is a reaction from the fire which swept the Film Exchange, 277 Victoria Street, on November 17.

Other film company offices in the Hermant Building are those of the Twentieth Century Theatres, and the Exhibitors Booking Association. They have no films stored.

An investigating jury, in the Film Exchange incident, recommended that all film company exchanges be removed to areas outside city limits, and into two-floor units at most.

It is understood exchange managers will meet with Mr. Silverthorne in January.

"Curie" Opening Brings $9,000 for Canteen

Almost $9,000 was added to the funds of the Volunteer Army Canteen of Hollywood through the special showing of "Madame Curie" last Wednesday night at Grauman's Chinese, preceding the four-theatre Los Angeles premiere. The opening was attended by many important military figures, civilian officials and film stars. A Fort MacArthur band provided the music for the occasion.

Sinatra Price Rise Brings Complaints to OPA

The regional office of the OPA in Philadelphia declared this week that it was not concerned nor did it have jurisdiction over the control of admissions at theatres, being concerned only with the prices of commodities. The directive came as the result of numerous complaints registered with the OPA because Warners' Earle theatre had increased the box office scale for the stage appearance of Frank Sinatra for the week ending December 23. Instead of the prevailing scale of 45, 57 and 75 cents, the Sinatra appearance called for an admission scale of 65, 75 and 85 cents. The complaints were primarily over the increased admissions for the early morning matinees from 45 to 65 cents.

Decency Legion Classifies Nine New Features

The National Legion of Decency reviewed nine pictures this week, classifying five as Unobjectionable for General Patronage, three as Unobjectionable for Adults, and one as Objectionable in Part. The following were placed in the first category, Class A—Section One: "Marshall of Gunsmoke," "Song of Russia," "Rookies in Burma," "Spider Woman," 'Three Russian Girls." The three pictures named to the second category, Class A—Section Two, were: "The Gang's All Here," "Swingtime Johnny," "Woman of the Town." "The Desert Song," in Class B, was the only film to be found Objectionable in Part.

B. & K. Dividend

Balaban and Katz, the Chicago circuit, has declared a dividend of $1.50 per common share, making the total dividend payment for the year $4.50 per share.

Kalmus Promises Color Advance

Technicolor's facilities will become the central clearing house, "technical and engineering guide in all matters pertaining to color," Herbert T. Kalmus, president of the color film company, says in a statement on post-war plans, published in the new edition of the company's magazine.

Mr. Kalmus adds that the monopack process for commercial use is now practicable, and is high on the company's program, although now restricted to military use.

The company will build a new plant with sufficient capacity to handle the increased demand for service, Mr. Kalmus says, and it will establish plants in other countries.

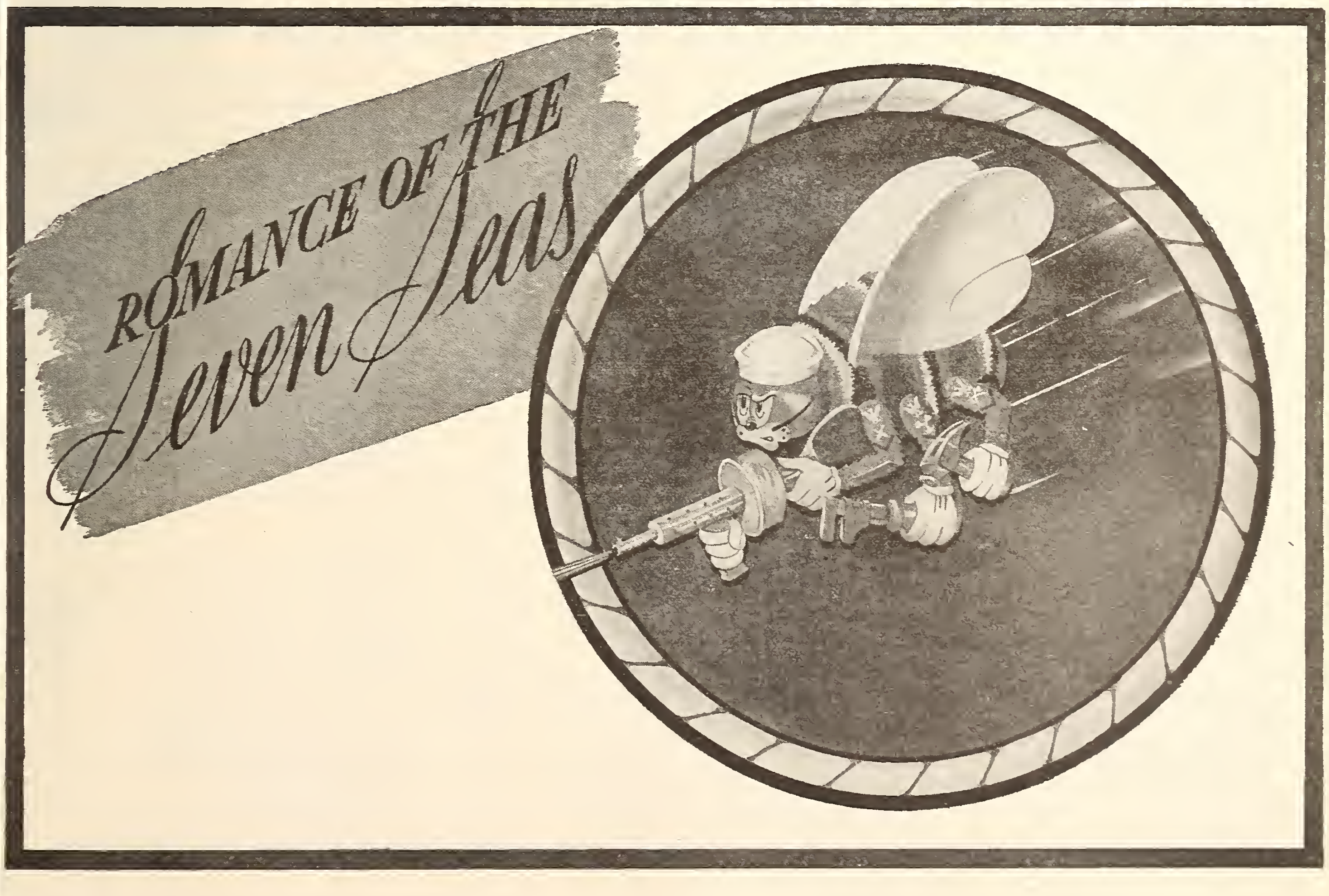
The application of the monopack process will eliminate the need for special cameras, Mr. Kalmus promises.

Warners Report 30% More Time for "Army"

On the basis of its first 4,000 engagements, Irving Berlin's "This Is the Army" has averaged 30 per cent more playing time than the previous Warner Bros. record-holders, "Casablanca" and "Yankee Doodle Dandy," the company has announced.

Compared with average playing time for first-run bookings, "Army" has registered from 150 to 230 per cent.

In subsequent time, most of which remains to be played, a typical example is the RKO Metropolitan circuit, which gave "Army" a nine-day run, representing 90 per cent increase for houses that usually play pictures five days.


Romance of the Seven Seas

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

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Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

NORTHERN PURSUIT (WB)

Intermediate Reports:

Total Gross Tabulated	$309,000
Comparative Average Gross	283,200
Over-All Performance	109.1%

BOSTON—Metropolitan (DB) Footlight Glamour (Col.)	82.6%
CINCINNATI—Capitol	138.4%
DENVER—Denver (DB) Hi Ya Sailor (Univ.)	150.0%
DENVER—Esquire (DB) Hi Ya Sailor (Univ.)	160.0%
DENVER—Aladdin, MO, 1st week (DB) Hi Ya Sailor (Univ.)	100.0%
INDIANAPOLIS—Indiana (DB) Hi Ya Sailor (Univ.)	103.4%
INDIANAPOLIS—Lyric, MO, 1st week (DB) Hi Ya Sailor (Univ.)	90.0%
KANSAS CITY—Newman, 1st week	127.2%
KANSAS CITY—Newman, 2nd week	100.0%
MINNEAPOLS—Orpheum	95.8%
NEW HAVEN—Roger Sherman (DB) Always a Bridesmaid (Univ.)	62.5%
NEW YORK—Strand (SA) Glen Gray's Orch., Willie Howard	143.5%
NEW YORK—Strand, 2nd week (SA) Glen Gray's Orch., Willie Howard	88.5%
PHILADELPHIA—Mastbaum	110.4%
SAN FRANCISCO—Fox	123.0%
SEATTLE—Paramount, 1st week	145.6%
SEATTLE—Paramount, 2nd week (DB) Gildersleeve on Broadway (RKO)	77.6%
ST. LOUIS—Fox (DB) The Seventh Victim (RKO)	126.5%
ST. LOUIS—Shubert, MO, 1st week (DB) In Old Oklahoma (Rep.)	100.0%

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LASSIE COME HOME (MGM)

Intermediate Reports:

Total Gross Tabulated	$657,600
Comparative Average Gross	621,500
Over-all Performance	105.8%

BALTIMORE—Century	90.9%
BUFFALO—Great Lakes (DB) Paris After Dark (20th-Fox)	91.4%
CHICAGO—United Artists, 1st week	109.3%
CHICAGO—United Artists, 2nd week	88.5%
CLEVELAND—Loew's State	114.2%
CLEVELAND—Loew's Stillman, MO. 1st week	126.3%
CLEVELAND—Loew's Stillman, MO, 2nd week	84.2%
LOS ANGELES—Carthay Circle (DB) Young Ideas (MGM)	128.5%
LOS ANGELES—Chinese (DB) Young Ideas (MGM)	101.3%
LOS ANGELES—Loew's State (DB) Young Ideas (MGM)	112.9%
LOS ANGELES—Uptown (DB) Young Ideas (MGM)	110.0%
NEW HAVEN—Loew's Poli (DB) Is Everybody Happy? (Col.)	102.1%
NEW HAVEN—College, MO, 1st week (DB) Is Everybody Happy? (Col.)	156.2%
NEW YORK—Music Hall, 1st week (SA) Radio City Music Hall Stage Presentation	113.8%
NEW YORK—Music Hall, 2nd week (SA) Radio City Music Hall Stage Presentation	111.8%
NEW YORK—Music Hall, 3rd week (SA) Radio City Music Hall Stage Presentation	98.1%
NEW YORK—Music Hall, 4th week (SA) Radio City Music Hall Stage Presentation	103.5%
PHILADELPHIA—Boyd	86.8%
PHILADELPHIA—Keith's, MO, 1st week	160.3%
PITTSBURGH—Penn	83.3%
TORONTO—Loew's, 1st week	137.0%
TORONTO—Loew's, 2nd week	95.3%

CORVETTE K-225 (Univ.)

Intermediate Reports:

Total Gross Tabulated	$324,500
Comparative Average Gross	289,900
Over-all Performances	111.9%

BALTIMORE—Keith's, 1st week	137.5%
BALTIMORE—Keith's, 2nd week	95.8%
CHICAGO—Palace (DB) She's For Me (Univ.)	100.0%
CINCINNATI—RKO Grand	134.1%
CLEVELAND—RKO Palace	101.9%
KANSAS CITY—Esquire	130.0%
KANSAS CITY—Uptown	125.0%
LOS ANGELES—Egyptian (DB) Something About a Soldier (Col.)	79.1%
LOS ANGELES—Los Angeles (DB) Something About a Soldier (Col.)	110.0%
LOS ANGELES—Ritz (DB) Something About a Soldier (Col.)	93.7%
MONTREAL—Palace, 1st week	136.8%
MONTREAL—Palace, 2nd week	105.2%
NEW HAVEN—Paramount (DB) Gals, Incorporated (Univ.)	117.6%
NEW YORK—Criterion, 1st week	185.1%
NEW YORK—Criterion, 2nd week	132.2%
NEW YORK—Criterion, 3rd week	95.2%
NEW YORK—Criterion, 4th week	79.3%
PHILADELPHIA—Stanley	91.8%
PHILADELPHIA—Keith's, MO, 1st week	71.7%
PITTSBURGH—Fulton, 1st week	142.8%
PITTSBURGH—Fulton, 2nd week	77.8%
SEATTLE—Orpheum	157.9%
TORONTO—Uptown, 1st week	125.5%
TORONTO—Uptown, 2nd week	80.0%

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TRUE TO LIFE (Para.)

Intermediate Reports:

Total Gross Tabulated	$443,100
Comparative Average Gross	407,900
Over-all Performance	108.6%

BALTIMORE—Keith's	125.0%
CHICAGO—Chicago, 1st week (SA) Hour of Charm	137.7%
CHICAGO—Chicago, 2nd week (SA) Hour of Charm	117.7%
CHICAGO—Apollo, MO, 1st week (DB) Battle of Russia (20th-Fox)	84.9%
DENVER—Denham	94.0%
KANSAS CITY—Newman	127.2%
LOS ANGELES—Paramount Downtown, 1st week (DB) Submarine Alert (Para.)	143.7%
LOS ANGELES—Paramount Downtown, 2nd week (DB) Submarine Alert (Para.)	100.0%
LOS ANGELES—Paramount Hollywood, 1st week (DB) Submarine Alert (Para.)	103.7%
LOS ANGELES—Paramount Hollywood, 2nd week. (DB) Submarine Alert (Para.)	74.0%
MINNEAPOLIS—State, 1st week	108.3%
MINNEAPOLIS—State, 2nd week	112.5%
MINNEAPOLIS—Lyric, MO, 1st week	107.6%
MINNEAPOLIS—Lyric, MO, 2nd week	98.0%
NEW HAVEN—Paramount (DB) Alaska Highway (Para.)	72.5%
NEW YORK—Paramount, 1st week (SA) Tony Pastor's Orch., Inkspots	111.4%
NEW YORK—Paramount, 2nd week (SA) Tony Pastor's Orch., Inkspots	90.3%
PHILADELPHIA—Fox	121.3%
PROVIDENCE—Strand, 1st week	105.0%
PROVIDENCE—Strand, 2nd week	61.0%
TORONTO—Imperial	101.5%

THE NORTH STAR (RKO-Goldwyn)

First Reports:

Total Gross Tabulated	$354,200
Comparative Average Gross	266,300
Over-all Performance	133.0%

BUFFALO—20th Century, 1st week	151.2%
BUFFALO—20th Century, 2nd week	134.4%
BUFFALO—20th Century, 3rd week	67.2%
CINCINNATI—RKO Capitol, 1st week	230.7%
CINCINNATI—RKO Capitol, 2nd week	123.0%
CINCINNATI—Keith's, MO, 1st week	100.0%
NEW YORK—Palace, 1st week*	204.4%
NEW YORK—Palace, 2nd week	190.9%
NEW YORK—Palace, 3rd week	150.0%
NEW YORK—Palace, 4th week	150.0%
NEW YORK—Palace, 5th week	113.6%
NEW YORK—Palace, 6th week	100.0%
SAN FRANCISCO—Alcazar, 1st week	106.2%
SAN FRANCISCO—Alcazar, 2nd week	88.5%
SAN FRANCISCO—Alcazar, 3rd week	81.4%
SAN FRANCISCO—Alcazar, 4th week	75.2%
WASHINGTON—RKO Keith's, 1st week	169.4%
WASHINGTON—RKO Keith's, 2nd week	127.1%
WASHINGTON—RKO Keith's, 3rd week	80.5%

*Advanced admissions, road show, premiere only.

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CRAZY HOUSE (Univ.)

First Reports:

Total Gross Tabulated	$167,100
Comparative Average Gross	165,500
Over-all Performance	100.9%

BOSTON—RKO Boston (SA) Richard Himber's Orchestra	98.5%
CHICAGO—Palace (DB) The Falcon and the Coeds (RKO)	110.0%
CHICAGO—Grand, MO, 1st week (DB) The Falcon and the Coeds (RKO)	101.0%
DENVER—Denver (DB) Paris After Dark (20th-Fox)	162.5%
DENVER—Esquire (DB) Paris After Dark (20th-Fox)	111.7%
DENVER—Aladdin, MO, 1st week (DB) Top Man (Univ.)	100.0%
KANSAS CITY—Esquire	94.8%
KANSAS CITY—Uptown	91.6%
LOS ANGELES—Egyptian (DB) You're a Lucky Fellow, Mr. Smith (Univ.)	83.3%
LOS ANGELES—Los Angeles (DB) You're a Lucky Fellow, Mr. Smith (Univ.)	84.6%
LOS ANGELES—Ritz (DB) You're a Lucky Fellow, Mr. Smith (Univ.)	93.7%
PHILADELPHIA—Fox	88.2%
PROVIDENCE—RKO Albee (DB) The Falcon and the Coeds (RKO)	81.3%
SEATTLE—Orpheum (DB) She's For Me (Univ.)	115.7%

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THE HEAT'S ON (Col.)

First Reports:

Total Gross Tabulated	$73,400
Comparative Average Gross	65,700
Over-all Performance	111.7%

BALTIMORE—Hippodrome (SA) Vaudeville	107.1%
BUFFALO—Lafayette (DB) One Dangerous Night (Col.)	113.0%
OMAHA—Brandeis (DB) Crime Doctor's Strangest Case (Col.)	98.1%
PROVIDENCE—Strand (DB) Doughboys in Ireland (Col.)	100.0%
SAN FRANCISCO—Orpheum (DB) The Chance of a Lifetime (Col.)	145.6%
SEATTLE—Liberty (DB) The Chance of a Lifetime (Col.)	92.3%

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

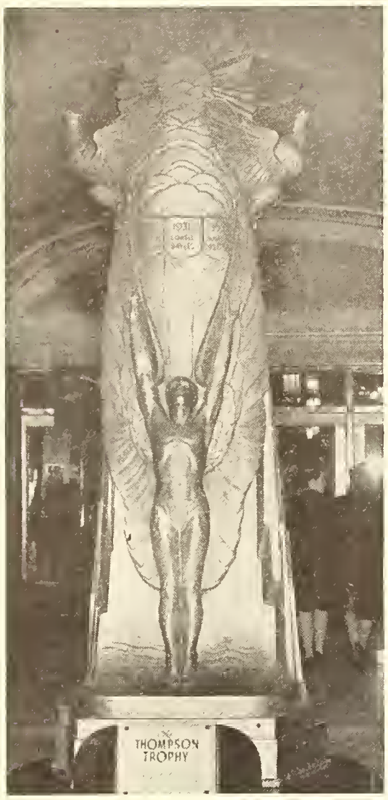
CHESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

The
Season's
Greetings

Chet

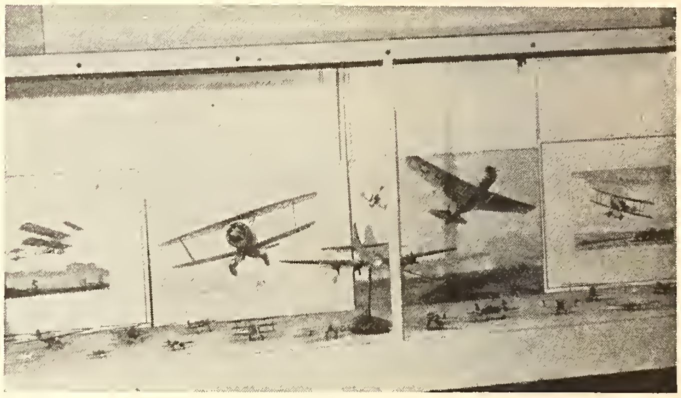
Gert

SEAT SELLING DISPLAYS


THOMPSON TROPHY

Gertrude Tracy, publicity director for Loew's Ohio theatre, in Cleveland, promoted an unusual lobby display in conjunction with the engagement of "Victory Through Air Power". At left is a huge replica of the Thompson Trophy which was presented to Jimmy Doolittle in 1932. The sculptor is a prominent Cleveland man. At right, above, replica of seadrome base and proposed air routes to London. Below, exhibit of model planes from early types to present sky giants, the work of Roger Hubbell, another famous Clevelander.

SEADROME ROUTE
New York & London
SEADROME ROUTE TO EUROPE
VICTORY THROUGH AIR POWER
Starts THURSDAY NOV 25th



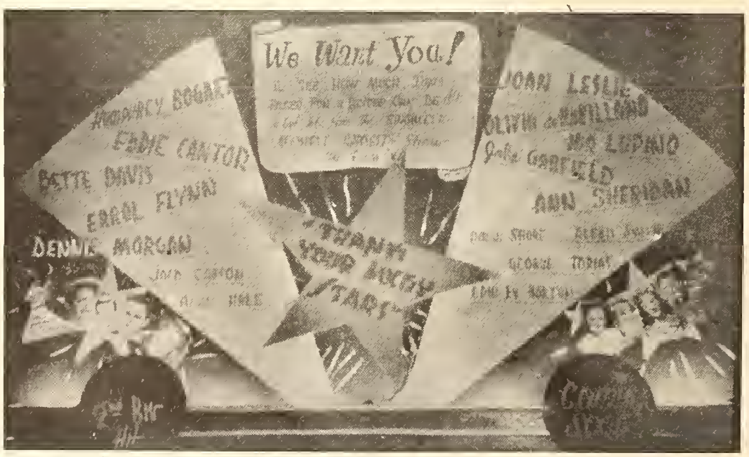
SALUTE TO THE MARINES
Wallace BEERY
U.S. MARINES
TO VICTORY WITH THE MARINES

Bob Bowman, at the Warner theatre, Erie, Pa., borrowed a life raft and other life saving equipment with which to focus attention on his "Salute to the Marines" display.

BOGART
RAYMOND MASSEY
ACTION IN THE NORTH ATLANTIC

At the Marks theatre, Oshawa, Ont., Canada, manager Mel Jolly hung this 24-sheet in front of his stage curtain to advertise "Action in the North Atlantic".

Street ballyhoo for "They Got Me Covered", with usher concealed under sheet, was used by George Seed at the Cohoes theatre, Cohoes, N. Y.

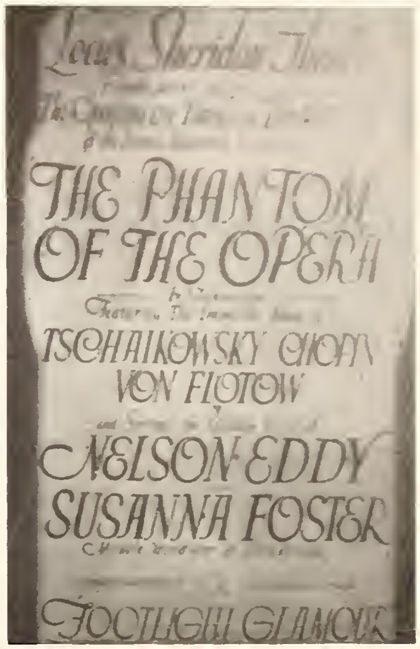

We Want You!
HUMPHREY BOGART
EDDIE CANTOR
BETTE DAVIS
ERROL FLYNN
DENNIS MORGAN
JOAN LESLIE
OLIVIA de HAVILLAND
IDA LUPINO
John GARFIELD
ANN SHERIDAN
THANK YOUR LUCKY STARS

This illuminated display was built by manager Sam Fitzsimmons as an advance plug for "Thank Your Lucky Stars" at Schine's Rialto, in Rochester.

By Metropolitan Photo Service

"Wintertime" window display arranged by Ira Morais, publicity man for RKO theatres in Manhattan and Bronx.

PHANTOM OF THE OPERA


Loew's Sheridan Thea.
THE PHANTOM OF THE OPERA
TSCHAIKOWSKY CHOPIN VON FLOTOW
NELSON EDDY
SUSANNA FOSTER
FOOTLIGHT GLAMOUR

Two lobby displays used by Bob Rosen at Loew's Sheridan, in New York. Above, seating plan of the Paris Opera House arranged with key spots tied in to scenes from "Phantom of the Opera". At right, Rosen emphasizes the musical score in the picture to attract the Greenwich Village music lovers and artists.

This cutout proved an attractive teaser on "DuBarry Was a Lady" for L. V. Campbell at the Strand, Trail, B. C., in Canada.

NEXT ATTRACTION

Les Kaufman, publicity director for Fanchon & Marco, had a sculptor model Roy Rogers in the Fox lobby, St. Louis, as an advance plug for "Man From Music Mountain".

OLSEN & JOHNSON
CRAZY HOUSE
Starts Friday Dec. 24th.. at
LOEW'S CRITERION
TAKE A LOOK in
CRAZY HOUSE

Jerry Segar, publicity director at the Criterion, New York, attracted attention for "Crazy House" with this barrel. Peekers looked through a reducing glass and saw live monkeys gamboling.

Al Anders tied up this Woolworth window for "Sahara" at the Bijou, Springfield, Mass.

Exploits "Northern Pursuit" With Flash Front, Ballyhoos

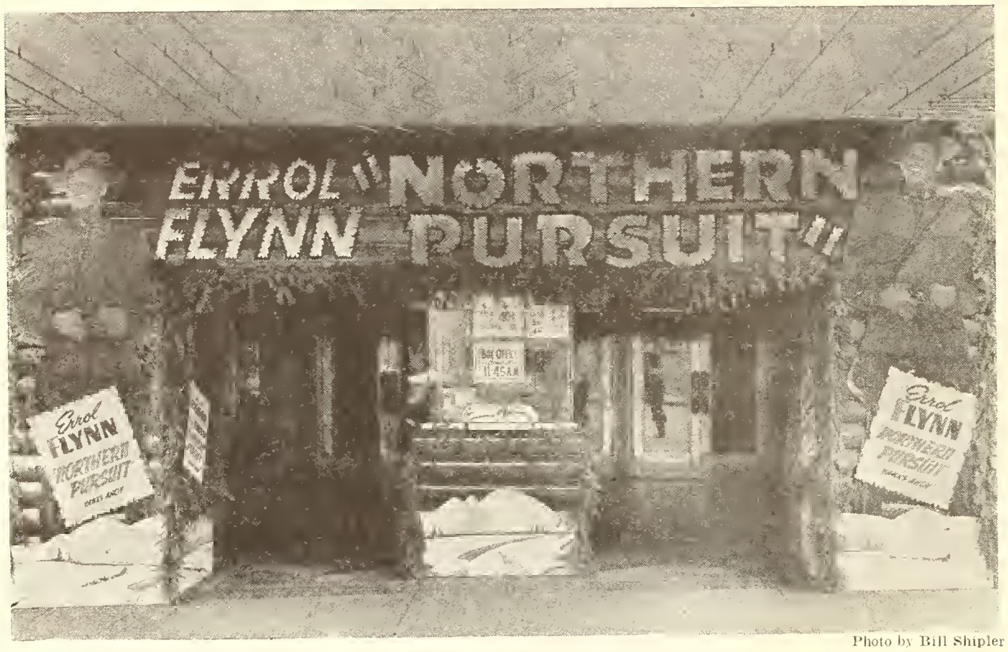

ERROL FLYNN "NORTHERN PURSUIT"
Errol FLYNN NORTHERN PURSUIT
Errol FLYNN NORTHERN PURSUIT

Photo by Bill Shipler

As part of his campaign to exploit the showing of "Northern Pursuit", at the Paramount Utah theatre, in Salt Lake City, Charlie Pincus built an unusual flash front.

Charlie used half-round logs to build an attractive background and trimmed the front with Christmas greens gathered in the hills by the house ushers. Ten-foot blowups of Errol Flynn were cut out and mounted on the two side pieces facing the street; 40 by 60 color enlargements were used on the returns. A trailer on the picture was used on the theatre screen for three weeks in advance of the showing.

Fifteen 24-sheets were posted in choice locations two weeks in advance of the playdates. Pincus had three different ballyhoos out to exploit the picture. Ten men, outfitted as mounted policemen, were assigned to cover different sections throughout the city. Two dog-drawn dog sleds covered the downtown section and a Santa Claus roamed about the city with a sign, stating "I dropped around early, etc."

Two Tons of Scrap Collected By Youngsters for Galligan

More than 400 patriotic youngsters collected close to two tons of scrap metal, which was used as admission to the Gayety theatre, in Chicago, as part of the theatre scrap metal show held on a recent Saturday morning by Bill Galligan. The aggregation was turned over to Civilian Defense for disposal. The local dailies came through with stories well in advance on the special show, together with an expression of appreciation from the Commander of the Office of Civilian Defense.

Publicity Breaks for "Youth in Crisis"

Charles Shaw, publicist for the Wometco theatres, in Miami, recently cashed in on the wave of publicity being given to the juvenile problem by local papers.

Subject of the tiein was the November issue of the March of Time "Youth in Crisis" during its initial run at the Lincoln, Miami and Capitol theatres.

The Miami *Daily News* found the picture to be timely for its "crusade" against juvenile delinquency and Shaw made the most of the opportunity.

A special screening was arranged for clergymen, school officials, parent-teacher organizations, civic officials and select high school students. A round table discussion followed the screening and Station WIOD made a fifteen minute transcription, which was broadcast during the evening.

Audience reaction to the film was gathered and quotes were used in the newspapers on opening day. A total of fourteen stories concerning the film broke in the three local dailies.

Front Cover of Program Devoted to War Messages

Mary Smith at the Winchester theatre, in Worcester, Mass., utilizes the front cover of her house program for a message directly tied to the war effort. The Salvation Army, and other relief agencies come in for plugs through this medium. Mary additionally, recently held a Blood Donor drive on the stage, the program running for fifteen minutes. The audience was addressed by various servicemen home on furlough.

Schines Purchase $10,000 Bond

To start off the Bond Rally at the Schine Colonia theatre, in Norwich, N. Y., Louis Marcks was authorized by the heads of his circuit to purchase a Bond in the amount of $10,000. City officials and local dignitaries attended the special show which resulted in photos and stories in the local paper.

Morton Lands Window Tieins In Providence

Working in conjunction with manager David Levin, Rita Morton, publicist for the RKO Albee, in Providence, put over an impressive campaign on "Lady Takes a Chance," which shared the same program with "Victory Through Airpower."

Several window displays were arranged with prominent women's shops and five leading restaurants used the theatre's imprint on their menus. Two 40 by 60 displays were placed in vacant stores in the downtown area. Radio announcements were used over WPRO and special recordings of Jean Arthur's were played over three local stations.

"Victory Through Airpower" provided book store tieups. American Airlines featured a display of mounted stills and a promotion was made with WEAN whereby a free global map was mailed to listeners upon request, in return for plugs on the picture, and playdates.

The commanding officer and members of the Civil Air Patrol were guests on the opening night of the picture. The newspapers gave the show special art and feature stories, and the trolley and bus lines carried cards.

Diverts Tanks for Theatre Plug

Vic Meyers, manager, and Garry Wood, publicity man, of the Orpheum theatre, New Orleans, La., took advantage of a military parade on Armistice Day to divert the throngs to see "Sahara" at their theatre. They arranged for several tanks to leave the parade at its conclusion and double-back for display in front of the theatre.

Give WAR BONDS
GIVE WAR BONDS
WAR BOND CHRISTMAS
BUY YOUR XMAS BONDS AT LOEW'S IMMEDIATE DELIVERY
Buy Your BONDS LOEW'S

Sam Gilman, manager of Loew's Regent, Harrisburg, Pa., fixed up his Bond booth in real holiday style to boost the Christmas sale of Bonds and Stamps.

Goth's Sweater Girl Contest Now an Annual Event

Conceived by Ed. Goth, director of advertising and publicity for the Fabian Staten Island theatres, is the sweater girl contest, which has now become an annual event. Assisted by George Kemp, the contest was put on recently at the St. George theatre with the boys promoting the personal appearance of Conover model sweater girls and sweaters for each contestant and sweater sets for the winner and runners-up.

A giant size lobby setpiece was used two weeks in advance of the contest and the local dailies came through with stories and art on the event, which was well publicized.

Billboards, Ads, Radio Herald "In Old Oklahoma"

An elaborate advertising and publicity campaign backed the Broadway premier of "In Old Oklahoma," at the Globe theatre, in New York.

One-sheets were posted in all subways and elevated platforms in Manhattan, in addition to wide billboard coverage through the use of twenty-four sheets. Live radio announcements were employed on station WOR, WNEW, WABC, and WOV, the latter two being handled by Arthur Godfrey on his early morning broadcasts and Alan Courtney on his evening shows, respectively.

Newspaper advertising included additional lineage over the regular theatre budget in the *News, Mirror, Times, Herald-Tribune, Sun, World-Telegram, Journal American,* and *Post*. The opening gun in the ad campaign was a two-column advance advertisement with copy reading "In Five Days the Thrills Begin."

Holds Screening of "Russia"

A special preview of "The Battle of Russia" before an audience of guests heralded the opening at Warners' Capitol theatre, in Philadelphia. Charles Ramb, manager of the house, arranged for the Philadelphia Council of American-Soviet Friendship to sponsor the preview with prominent educators and civic leaders in attendance.

At Loew's Poli Broadway, in Norwich, Conn., manager Joe Boyle used this recruiting booth in the lobby to assist the Navy recruit new members for the WAVES.

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of the outstanding showmen.

ELMER ADAMS, JR.
Yucca, Midland, Tex.

JOSEPH BOYLE
Broadway, Norwich, Conn.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

LESLIE V. CAMPBELL
Strand, Trail, B. C.

MARLOWE CONNER
Capitol, Madison, Wis.

IDA CRAIN
Capitol, Sioux City, Ia.

THOMAS DONAHUE
Russell, Maysville, Ky.

SAM FITZSIMMONS
Rialto, E. Rochester, N. Y.

DICK FELDMAN
Keith, Syracuse, N. Y.

ARNOLD GATES
Stillman, Cleveland, Ohio

ARTHUR GROOM
State, Memphis, Tenn.

BILL HARWELL
Laroy, Portsmouth, Ohio

MEL JOLLEY
Marks, Oshawa, Ont., Can.

ED J. KEARNEY
Paramount, Syracuse, N. Y.

RED KING
Keith Memorial, Boston, Mass.

JOHN S. KURK
Regent,Sudbury, Ont., Can.

JACK McLENNAN
Capitol, Brockville, Ont.

LOUIS E. MAYER
Palace, Cleveland, Ohio

RITA MORTON
RKO Albee, Providence, R. I.

GEORGE PETERS
Loew's, Richmond, Va.

CHARLES PINCUS
Utah, Salt Lake City, Utah

ORVILLE RENNIE
Paramount, Cedar Rapids, Ia.

ROBERT ROSEN
Sheridan Square, New York City

JOE SAMARTANO
Palace, Meriden, Conn.

WILLIAM SAXTON
Century, Baltimore, Md.

GEORGE SEED
Cohoes, Cohoes, N. Y.

HARRY D. STEARN
Manring, Middlesboro, Ky.

MOLLIE STICKLES
Strand, Waterbury, Conn.

TED TESCHNER
Valentine, Ceveland, Ohio

GERTRUDE TRACY
Ohio, Cleveland, Ohio

Cagney's Personal Appearance Tied to "Johnny Come Lately"

When Jimmy Cagney recently made a personal appearance at Boston's Navy Yard and local defense plants, eight days in advance of the opening of his picture "Johnny Come Lately" at Loew's State and Orpheum theatres, Joe Longo landed stories and art in the papers in which the picture's opening was prominently mentioned. Joe also landed 300 "Don't Be a Johnny Come Lately" cards inside defense plants in the city and within a 20-mile radius.

A sound truck appropriately bannered on either side toured the city three days in advance, numerous co-operative ads were promoted, radio coverage landed and the various Cagney appearances at different spots around town was well covered by the press.

Darby Interviews Patrons On "For Whom the Bell Tolls"

As part of his campaign on "For Whom the Bell Tolls' at the Paramount theatre in New Haven, Jim Darby arranged for a radio interview of prominent localites after they had reviewed the picture on the opening night. A local band was promoted to play during the interviews. Scene cuts and readers were planted in the local weekly papers with a special spread in the Italian paper, at no cost to the theatre. A special lobby display and front was used for the engagement, numerous window displays promoted and in addition to trailers, cards, etc., Darby used special cards in the lobby of one of the leading hotels.

Boyle Ties Boy Scouts To "Happyland"

Joe Boyle of the Loew's Poli-Broadway in Norwich, Conn., held a Boy Scout contest emphasizing the important role played by the Boy Scouts of America in the development of American youth in conjunction with his current film, "Happyland." Local Boy Scouts were invited to write a letter on the subject, "Why This land is a Happyland." The award for the best entry was a copy of MacKinley Kantor's book and guest tickets to view the film at Loew's Poli-Broadway were given to runners-up.

In addition, Boyle arranged a classified "hidden names" contest in local newspapers and issued bus cards which read: "Keep America a Happyland. Buy War Bonds and Stamps for Christmas," and were accompanied by appropriate theatre copy and playdate.

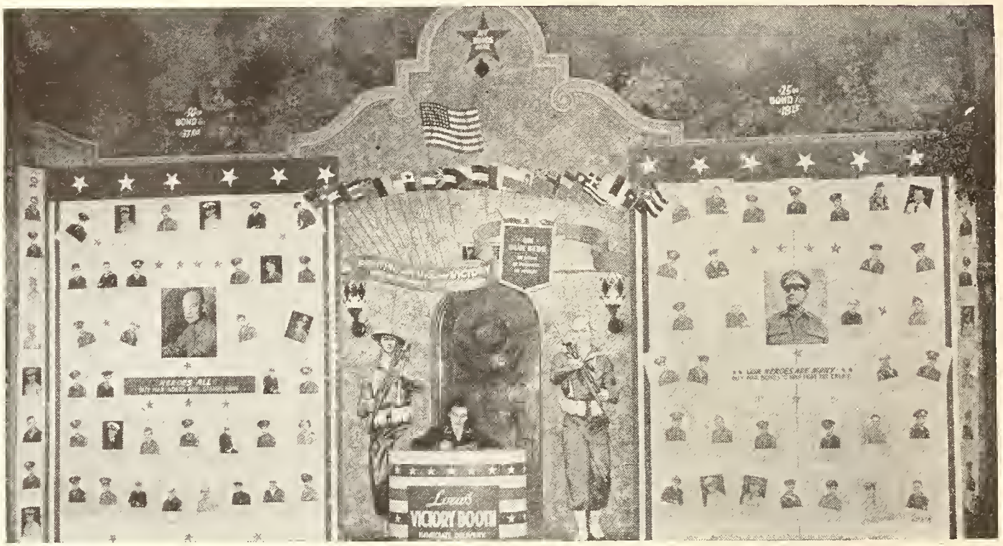
Dog Fanciers Invited To "Lassie Come Home"

A special list of guests culled from members of various dog breeders' associations were invited to attend the opening of "Lassie Come Home" at Loew's theatre, in Richmond, Va., as part of George Peters' advance campaign. George personally called on five kennels and hospitals, leaving cards and date on the film. Cardboard bones with copy reading "Lassie says 'I'm making no bones about it'," etc., etc., were widely distributed and through a local grocery, salesmen placed tiein cards in various feed stores. Bookmarks with picture copy were widely distributed, special letters mailed to animal lovers and art and newspaper stories landed well in advance.

START THE NEW YEAR RIGHT WITH
FILMACK
SPECIAL TRAILERS
—for Service and Quality you can't top Filmack
SAME DAY SERVICE
1327 SO. WABASH CHICAGO 5, ILLINOIS

WAR ACTIVITIES CONTINUE ON SHOWMEN'S AGENDA

Local Recruiting Drives, Scrap Collections and Bond Sales Stressed



Earl Rogers, manager of Loew's Granada theatre, in Cleveland, Ohio, erected this huge display board and pictures of local heroes to stimulate the sale of War Bonds and Stamps. The colorful board is trimmed in red, white and blue colors, and lists servicemen's names.

Theatremen are continuing to tie in current exploitation on their attractions with their activities in behalf of the war effort. This has been taking form in many instances where managers feel that audience appeal is directly stimulated by this form of promotion.

Bob Rosen, manager of Loew's Sheridan theatre, in New York, recently staged a Bond rally in conjunction with the local American Legion Post. The rally was dedicated to 10 years of amicable relations between the United States and Russia, and was designated "American and Russian Night."

A representative from the Consulate General of the Union of Soviet Socialist Republics attended as special guest, and the audience was addressed by notables and entertained by Greenwich Village night spot celebrities, the Ukranian Leonovitch Chorus of 30 voices and 40 members of the Legion Post band.

Rosen has been busy with numerous war activities in recent weeks. The theatre has been placed at the disposal of the local draft board, and departure exercises for inductees are a regular occurrence. Over 1,000 blood donors have been recruited for the Red Cross in the theatre lobby from amongst patrons.

Bob dedicated a heroes' gallery in the lobby, with American Legionnaires participating in the ceremonies. Photos of neighborhood boys in service are displayed with their names captioned below on an attractive background of red, white and blue.

To promote the sale of War Bonds and Stamps, Rosen has used some ingenious devices in the lobby, where members of the AWVS man the Stamp booth from noon until 11 p.m. each day. He borrowed a machine with a gun and Hitler as target, and offered free shots to every purchaser of a Bond or Stamps.

He has obtained over 1,000 books, four victrolas and 300 records from patrons of the theatre for shipment to Army and Navy camps, and aided in the recruiting of nurse's aides for the Red Cross.

Matlack Gets Cooperation From Governor and Mayor

Jack Matlack, publicity director for the J. J. Parker theatres in Portland, had "Salute to the Marines" week proclaimed by the mayor of that city and the state governor of Oregon. The week ended on the date of the Marine Corps' 168th Anniversary and coincided with the showing of "Salute to the Marines" at the Broadway theatre.

Newspapers published photos and stories of the proclamations and two editorials and a cartoon was landed in the *Oregonian*. A recruiting drive for women Marines landed many window displays, full-page promoted advertisements for the picture and distribution of 10,000 colored heralds on the attraction by women Marines.

500 window posters were pasted in key locations around the city and 100 government "A" boards carried advertising for the picture and theatre.

Kleper Presents Trophy To American Legion

Through the efforts of Sid Kleper at Loew's Poli Bijou, in New Haven, and in recognition of the work put in by the various American Legion Posts in the sale of Bonds, the Round Tabler with due ceremony presented a loving cup to one of the members of a Post who had sold the largest amount of Bonds. The presentation took place on stage which was attended by leaders of the Posts and appropriately covered by the papers.

Presents Army Orchestra In Recruiting Tieup

J. D. Hillhouse, manager of the State, Galveston, Texas, tied in with the Army Air Corps Reserve recruiting drive that resulted in fine publicity breaks for the theatre.

Hillhouse arranged for the Ellington Field orchestra to appear on the theatre stage for three days in the interest of recruiting members for the AACR. The orchestra, composed of soldier-musicians and entertainers attracted near capacity crowds at every performance.

Fisher Celebrates Spars' Birthday with a Party

Ed Fisher, publicity director for Loew's theatres, in Cleveland, turned over Loew's State theatre recently to the Coast Guard and the SPARS in celebration of the SPARS first birthday. The spacious lobby was devoted to a SPAR exhibit, showing the functions of the SPARS, including life saving and fire fighting. A 45-minute Coast Guard show was staged with all the "actors" and musicians being members of the service.

At the conclusion of the show, a huge birthday cake, donated by one of the leading bakeries and on display in the lobby, was cut with proper ceremonies.

48 Merchants Sponsor Page Ad for Botwick

Forty-eight Portland, Maine, merchants joined hands in sponsoring a full-page ad, headed "Thanks to the Wac," in local newspapers coincident with the showing of "Women At War," at the State theatre there. The tieup was arranged by Harry Botwick, manager of the State and tied in with the current WAC recruiting drive.

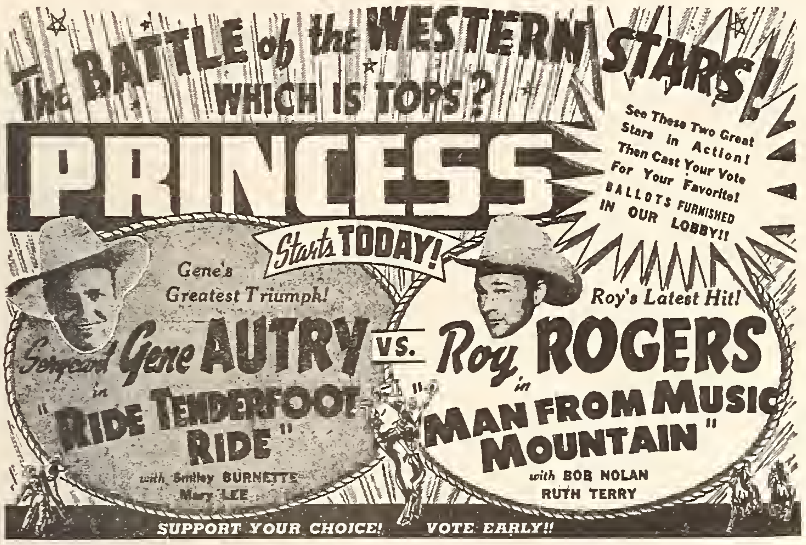
In addition to stills from the picture, the page layout included an Honor Roll listing names of all the women in the community who are serving in the WAC. Application blank and instructions for prospective new recruits was carried in the lower corner of the page.

Herbert Collects Magazines For Men in Armed Forces

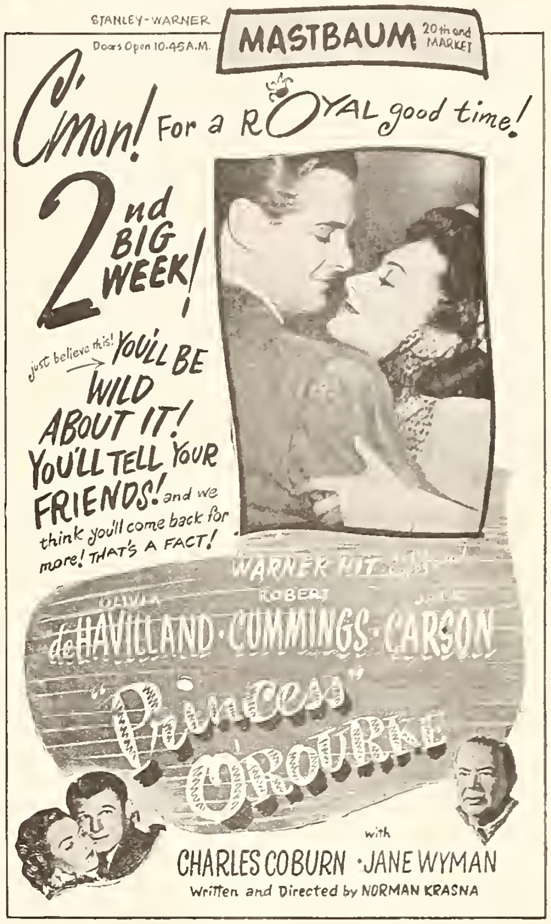
When the Citizen's Auxiliary Committee of London, Ontario, recently had a drive for magazines for members of the armed forces, Len Herbert, manager of the Centre theatre, donated a program of cartoons and comedies on a Saturday morning for eight hundred kids. Len reports that approximately 3,000 magazines were thus collected at the theatre.

To show its appreciation, the Committee ran a three-column ad in the local paper headed "Thanks to Len Herbert and his staff." This was followed by copy urging folks to continue to send in their magazines.

NOVELTY DISPLAY ADS


The BATTLE of the WESTERN STARS!
WHICH IS TOPS?
PRINCESS
See These Two Great Stars In Action! Then Cast Your Vote For Your Favorite! BALLOTS FURNISHED IN OUR LOBBY!!
Starts TODAY!
Gene's Greatest Triumph!
Sergeant Gene AUTRY in "RIDE TENDERFOOT RIDE"
with Smiley BURNETTE Mary LEE
VS.
Roy's Latest Hit!
Roy ROGERS in "MAN FROM MUSIC MOUNTAIN"
with BOB NOLAN RUTH TERRY
SUPPORT YOUR CHOICE! VOTE EARLY!!

Giles Robb, manager of the Princess, Toledo, created this unique display ad to stimulate interest in a "battle of the western stars" recently.


STANLEY-WARNER
MASTBAUM 20th and MARKET
Doors Open 10.45 A.M.
C'mon! For a ROYAL good time!
2nd BIG WEEK!
just believe this! YOU'LL BE WILD ABOUT IT! YOU'LL TELL YOUR FRIENDS! and we think you'll come back for more! THAT'S A FACT!
WARNER HIT
OLIVIA deHAVILLAND · ROBERT CUMMINGS · JACK CARSON
"Princess O'Rourke"
with CHARLES COBURN · JANE WYMAN
Written and Directed by NORMAN KRASNA

Irving Blumberg, ad head for Warners, in Philadelphia, used increased lineage for his holdover ads on "Princess O'Rourke".

Have YOU Seen the "Longest-Run" Films Now Showing?

1. "FOR WHOM THE BELL TOLLS"—**20** WEEKS
2. "THE GREAT MR. HANDEL"—**12** WEEKS

THE GREAT Mr. HANDEL

"Musically magnificent, with unparalleled Technicolor—*CUE.*

"A great musical score!" —*TIMES.* "I urge everyone to see it!" —*LOUIS SOBOL*

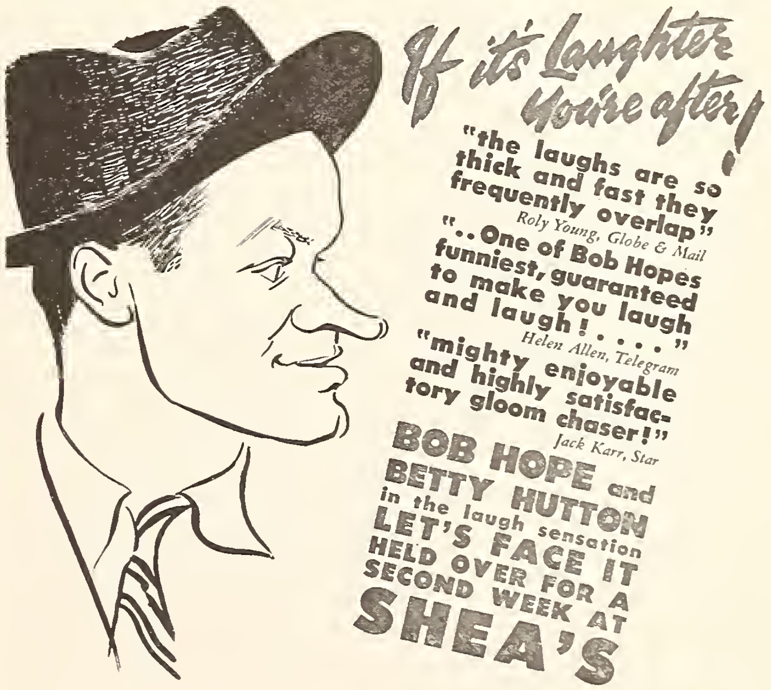
55th ST. PLAYHOUSE
Just East of 7th Avenue
CI-7-4050 (Cont. from 12:30)

Campbell Staples, managing director of the 55th Street Playhouse, New York, exploited a competitive film's extended run with his own and attracted unusual attention to "The Great Mr. Handel".

From "Mr. Lucky" to "Claudia"!

"CLAUDIA," "CLAUDIA," You Must Be Grand
To Break All Records at the STRAND.
Now Please Don't Think that I am Vain
Because I'm Waiting With Sweet Laraine,
For You To Leave Like a Little Ducky
'Cause I'm the Guy They Call "MR. LUCKY."
To Put on the Rush Act I Really Hate
But Starting Wednesday I Have a Date,
So Hurry, "CLAUDIA," Before I Rant,
I'm Yours Sincerely, Cary Grant.

Lew Breyer went poetic to let his patrons know that "Mr. Lucky" would follow "Claudia" as the attraction at the Strand theatre, in Holyoke, Mass.


If it's Laughter You're after!
"the laughs are so thick and fast they frequently overlap" Roly Young, Globe & Mail
"..One of Bob Hopes funniest, guaranteed to make you laugh and laugh! . . . ." Helen Allen, Telegram
"mighty enjoyable and highly satisfactory gloom chaser!" Jack Karr, Star
BOB HOPE and BETTY HUTTON in the laugh sensation LET'S FACE IT HELD OVER FOR A SECOND WEEK AT SHEA'S

James R. Nairn, advertising director for Famous Players Canadian theatres, Toronto, used a caricature of Bob Hope with catch copy and critics' quotes in this effective manner to advertise "Let's Face It".

PERSONALITIES ON SHOWMEN

RETURNS FROM SERVICE TO THEATRE MANAGEMENT

Irving Shulman, who manages the Century theatre, in Trenton, Ontario, Canada, was born in Winnipeg, Manitoba, November 15, 1918. Irving started with Loew's, Inc., at the age of nineteen, as an usher and gradually worked his way up to assistant manager at Loew's theatre, in Toronto and the Uptown theatre, in Toronto. Shulman was assistant manager at Loew's theatre, in London, Ontario, and later was in the Canadian Army for one year and then returned to work with Loew's recently, but was later switched to Twentieth Century theatres, with whom he is now employed.

JOHN S. KURK has replaced Max Phillips as manager of the Regent in Sudbury, Ontario. Phillips is now in the Army.

BILL SLATER, former Broadway publicist, has joined the RKO Theatres publicity department in the metropolitan area, working under Harry Mandel.

HARVEY SMITH is now managing the National theatre, in Greesboro, N. C., replacing Clyde Wooten, who has gone into the Navy.

CONGRATULATIONS

December 19th
Edwin C. Hough
W. H. Schumacher
N. Ray Carmichael
Evans J. Kall
Walter Culpepper
Mandell Yosowitz
Ervin J. Sedlack

20th
H. M. Johnson
Jay N. Burton
E. B. Clayton
Arthur Feine
Lamar Swift

21st
Robert Ray
E. C. Brandhorst
H. B. Tollett
Max Rodehau
Jerry McWhorter
Leslie Whitwell
Wybert A. Sandefur
Donald Oliphant
Jack A. Custer
George B. Pettit
Ralph R. Donald
Otto A. Kammer

22nd
Ernest Emerling
George W. Leech
James S. Howard

23rd
William A. Levee
H. B. Creagh

December 23rd
Joseph F. Kennedy
Robert L. Gardner
Earle V. Patton
George S. Ellis
Walter Beymer
John M. Gow
Robert Roberts

24th
Carl Chick
Harry Schlinker
Robert Rogers
David Spencer
Earl Foreman
Sam Coolick
Stanley C. Zerbey
William Lafferty

25th
Al Kopulos
Jacques Benjamin
Robert L. Gross
Wilber A. Thompson
Mitchell B. Solomon
David D. Becker
Alfred Yasna
Louis Rosen
Donald J. O'Brien
Vincent M. Wade
R. B. Garvin
Sol Shapiro
James N. Saunders
Ralph H. Shaffer
Arno J. Wilfshol

HUBERT SCHRODT, manager of the Rialto at Fort Dodge, Ia., has been inducted into the Army.

GEORGE HIGGENBOTTEM, former manager of the Senate theatre, Philadelphia, has moved to the Ritz-Tacony in the same city in a similar capacity.

WILLIAM GERST, former manager for the William Hunt theatres, in Philadelphia and Wildwood, N. J., becomes manager of the Senate theatre in Harrisburg, Pa., succeeding Bob Sidman, who left to join the Army.

MOE ESSERMAN, formerly at the Circle, in Indianapolis, is the new manager at the Lyric, replacing Peter Bathory, resigned. Earl Rutledge, formerly at the Indiana, becomes Circle house manager and he is succeeded at the Indiana by George Pappas, who comes from Youngstown, Ohio.

ROBERT E. LEONARD is now managing the Hiland theatre, in Des Moines.

C. H. PETERSON has been appointed manager of the Mort Singer theatres, in Marshalltown, Ia.

H. V. WERNIMONT is managing the Orpheum, in Sioux City, Ia.

MAX COOPER is now holding down the managerial reins at the Shakespeare theatre, in Chicago.

JOHN EZELL is managing the Florida theatre, Vero Beach, Fla.

SAM COHEN, former manager of the Avenue theatre, in Philadelphia, has entered defense work. Ray Wolfe, manager of the Adelphi, succeeds him.

ALBERT RABINO, assistant manager of the Northeastern, Philadelphia, has been promoted to a similar post at the Earle.

LEONARD KRASKA, former manager of the Hollis theatre, in Framingham, Mass., has been trasnferred to the Dorchester theatre, Dorechester, replacing Mrs. Lee Morin, who remains as cashier. Sam Feldman is now at the Hollis.

GEORGE KRASKA, who formerly managed Boston's Fine Arts theatre and later operated the house under lease, has joined Loew's home office advertising department and will handle out-oftown service. He replaces William Jefferson, who has entered the Army.

H. N. SCHRODT, manager of Central States theatre, at Fort Dodge, Ia., has left to join the Army and is succeeded by I. C. Jenson, of Mason City, Ia.

JOSEPH CONDRON has been named manager of the Hollywood theatre, in Pottsville, Pa.

ROBERT WATSON is now assistant manager of the Roxy, in Springfield, Ill.

EDWARD DOUGLAS has been appointed manager of Loew's Prospect theatre, Flushing, N. Y.

SHOWMANSHIP TIE-UP DATES

February 1st
U. S. Flag Raised in Hawaii—1893
2nd
Groundhog Day
7th
Charles Dickens Born—1812
First Telephone Made by Thomas Watson for Bell—1875
9th
Nebraska Admitted to Union—1867
11th
Daniel Boone Born—1734
Thomas Edison Born—1847
12th
Abraham Lincoln Born—1809
14th
Saint Valentine's Day
Arizona Admitted to Union—1912
18th
Jefferson Davis Inaugurated President of the Confederacy—1861
22nd
George Washington Born—1732
26th
William Cody ("Buffalo Bill") Born—1845
27th
First Railroad Charter Granted—1827

JOE KLEIN is back in New York, having resigned as manager of the Crown theatre, in New London, Conn.

ROY SULLENDER, manager at Warner's Palace, in Philadelphia, moves to the Uptown.

ALFRED SWANN is now assistant manager of the F&M Missouri, in St. Louis.

WILLIAM KEMP has been appointed relief manager in Loew's southern division, Memphis.

FUTURE ROUND TABLER

MOTION
HERALD

Peter Rodis, age two, learns the rudiments of show business from Motion Picture Herald. *His dad, Ted, is manager of the Skouras Broadway theatre, Astoria, N. Y., and believes in teaching them young.*

United War Fund and WAC Tieups for "Sahara"

A WAC recruiting drive tieup and another with the United War Fund drive provided extra publicity for the Boston showing of "Sahara." The campaign was prepared and executed by Joe Longo, director of advertising and publicity for Loew's, in Boston, for the presentation of the attraction at the State and Orpheum theatres.

A stage induction for members of the WAC was presented on the stage of the State with 100 of the women's glee club singing patriotic songs. A parade to the theatre preceeded the ceremonies with units of the Army participating.

500 placards were spotted in choice locations through an arrangement with the United War Fund. The cards displayed a photo from the picture and carried copy with the theatres' imprint.

Longo also promoted a tieup with *Redbook Magazine* distributors succeeding in having 15 trucks bannered with advertisements on the picture with theatre names, etc. Newspapers came through with exceptionally fine news and art breaks on the attraction.

Well Rounded Campaign Given "Son of the Sheik"

For the revival showing of Rudolph Valentino in "Son of the Sheik" at Loew's Strand, in Waterbury, Conn., Mollie Stickles launched her campaign two weeks ahead of opening by spotting teaser trailers reading: "Coming soon. Rudolph Valentino. Idol of Millions." 30 by 40 teaser posters were spotted in the lobby, foyer and mezzanine and flat displays were used on either side of the lobby containing colored cutouts and blowups of scenes from the film.

Large window posters addressed to localities were left standing near mail boxes on all downtown street corners attracted the anticipated attention, black and white heralds were distributed at factories, etc., and 500 small glossy photos of the star were given away to women patrons at a cooperating beauty parlor.

For "Here Comes Kelly," Mollie had a girl cover the downtown area carrying an umbrella with copy atop reading: "Has Anybody Here Seen Kelly?" A boy a few feet behind the girl followed her about with a grip on which was lettered "Here Comes Kelly." He distributed cards carrying picture copy, playdates, etc. The first 25 Kellys attending the opening performance were admitted gratis; Kelly joke books were distributed and Mollie further arranged for a couple of boys from each of the city's high schools circulate through school grounds at recess, wearing sweaters with title.

Special Bond Premiere Arranged by Metcalfe

In a city with a population of but 2,500, R. H. Metcalfe at the Rapids theatre, in Rock Rapids, Ia., sold $45,000 worth of Bonds at his premiere, and $4,000 the following day, making a grand total of $49,000. The papers came through with stories in advance and following the Drive, County War Finance Chairman Anderson through the press congratulated Metcalfe.

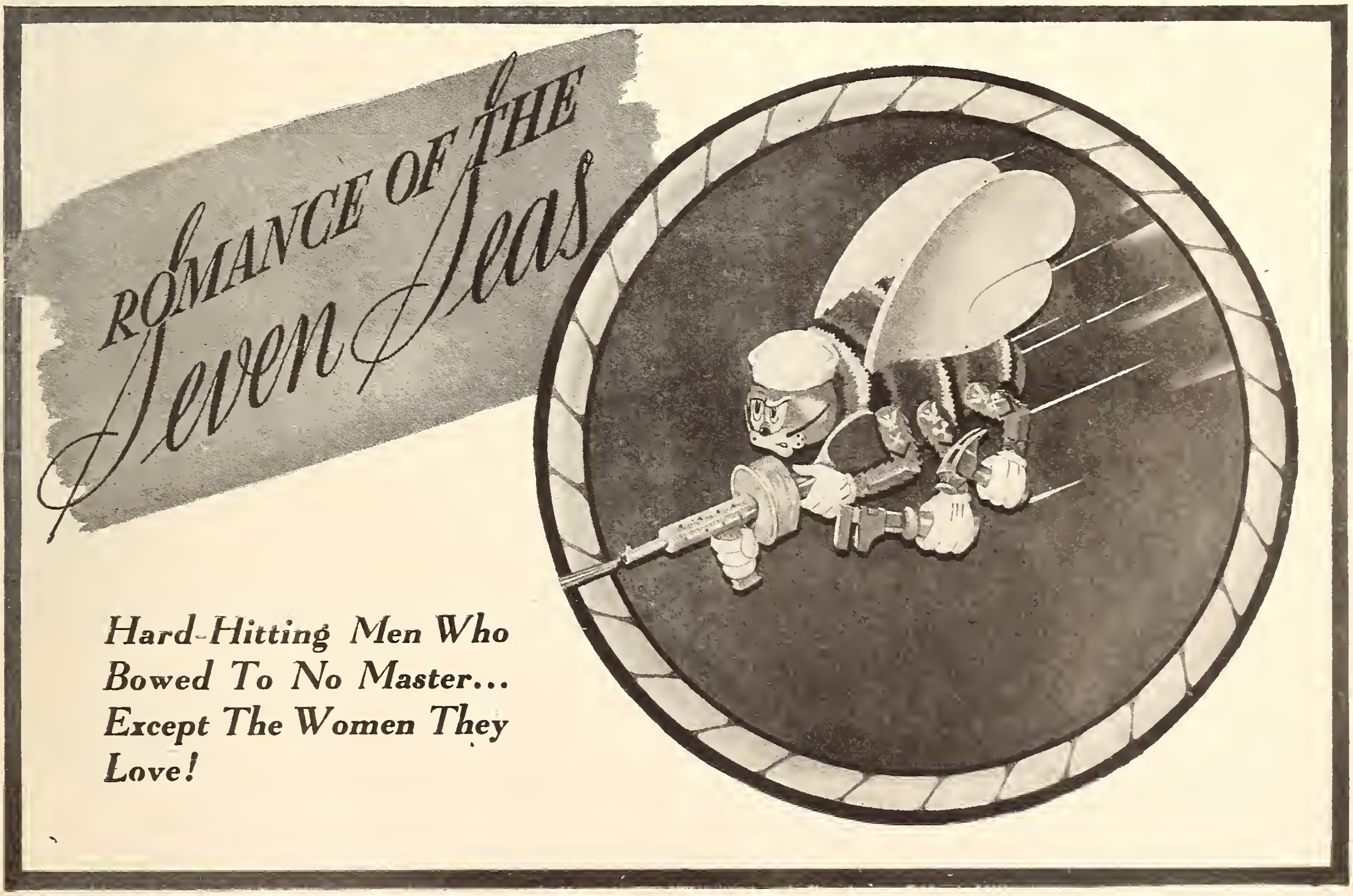
Oppenheim Ties "Pilot No. 5" To Army Aviation Cadets

To help exploit his date on "Pilot No 5" at the Academy theatre, in Waukegan, Ill., J. G. Oppenheim, Jr., promoted one of the local sportswear shops for an aviator's jacket, which was awarded to a young man who enlisted in the Cadet Corps and wrote the best 50-word essay on "Why Waukegan Youths Should Join the Cadet Corps." Special heralds were gotten out for the occasion, newspaper readers planted and a recruiting booth set up in the lobby in advance and during the run of the picture.

Through another tieup with a local photographer, gratis pictures were taken of all enlistees. The picture was plugged in the auditorium of three high schools and a parachute display was strung across one of the main thoroughfares.

Command Performance Held by Greenway

Heralded as a "Command Performance," Fred Greenway at the Palace theatre in Hartford directed an intensive newspaper campaign to plug his reissue of "In Old Chicago" and "Banjo on My Knees." Both papers dug into their files for reprints of actual scenes from the Chicago fire of 1871 and the Hartford Insurance Company came through with material for radio and newspaper stories concerning Chicago policy holders of that era. For his street ballyhoo Fred secured an old-time hand-drawn fire truck, while for the second feature he held an amateur banjo contest on the stage opening night.



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Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

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EXPERIENCED THEATRE MANAGER WANTS position as manager any place in Southern California. Best references. Married and draft exempt. Write A. TOETTCHER, Plaza Theatre, San Diego, Calif.

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BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thousand. $18.50 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

BOOKS

COMPLETELY REVISED 7TH EDITION OF Richardson's Bluebook of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as host of additional up-to-the-minute text on sound and projection equipment. Order Now! $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

NEW 567 PAGE BOOK ON AIR CONDITIONING. by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP. Rockefeller Center, New York (20).

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and an up-to-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

NEW EQUIPMENT

RECHARGEABLE FLASHLIGHT BATTERIES $2.20; chair expansion bolts, 5½¢; baby spots, $6.95; box office chairs, $6.50; collapsible 36" x 48" beaded screens, $11.50; box office bowl heaters, $9.50; rectifier bulbs, 15 ampere Gordos, $6.95; 6 ampere Westinghouse, $3.95; Nodraft speaking tubes. $5.75; fine quality leatherette, $1.41 yrd.; Suprex carbon savers, 98c. Winter Sale Bulletin ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

USED EQUIPMENT

358 AMERICAN SEATING BALL BEARING ¾" heavy Keystone inserted panel backs, reupholstered box spring cushion chairs, $3.50 each; 230 American ball bearing fully upholstered padded red figured velour backs, red leatherette box spring cushions, good as is, $4.50 each; 340 Irving 7 ply reupholstered panel back, reupholstered red leatherette box spring cushions. refinished, $5.25. S. O. S. CINEMA SUPPLY CORP., New York 18.

ALUMINUM MARQUEE LETTERS, FIT ADLER, Wagner, etc., 9" standard, 95¢; 9" deluxe, $1.25; 12" deluxe. $1.75; 16" deluxe, $3.95; Powers 6B heavy pedestals, $35; Brandt Jr. coin changers, $119.50; 30 ampere rectifiers with tubes, $99.50; underwriters 2½ gallon extinguishers, reconditioned, $20. Winter Bargain Bulletin ready—get yours. S. O. S. CINEMA SUPPLY CORP., New York 18.

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LARGE ASSORTMENT COOKE, ZEISS, ASTRO lenses—16mm. recording camera, double system; amplifier; microphone; cables and batteries, 1942 model like new, $995; Bell & Howell 35mm. Eyemo camera 3 lenses, $1,375; reduction printers, from $750. Send for laboratory and recording lists. S. O. S. CINEMA SUPPLY CORP., New York 18.

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SALE GOOD BURCH, ALSO BOOTH MODEL. POP KLINKEL, Albion, Mich.

Skouras Renews Patriotic Radio Program on WINS

The Skouras circuit's War Effort Department has renewed its contract with radio station WINS, New York, for the half-hour Sunday program, "This Is Our Cause." The new contract takes effect January 9. The program began January 3, 1943. On it have appeared prominent entertainment industry names, and persons and agencies connected with the Government's war effort.

Grant Stone Sentenced

Grant Stone, former cinematographer was sentenced last week by the Air Service Command of San Bernardino, Cal., to dismissal and hard labor for one year. He was charged with selling film illegally while in charge of a depot in Hollywood.

Closes Two Theatres

Harold Moore of Des Moines, circuit operator, has closed the Kellogg theatre at Kellogg, Iowa, and the Moore at Cincinnati, Iowa.

FROM READER

AUSTRALIAN EXHIBITOR HITS DAYLIGHT TIME

To the Editor of the Herald:

Summer is coming, which usually brings the cash customers out, but we are afflicted with Daylight Saving, which has the effect of keeping them later in turning up, means that we have to run about 14 fans to try and cool the place out before opening up, and keeps the farming community away, as cows will not milk just to please regulations, and we cannot alter our starting time.

However, I suppose we will survive. We got through with Daylight Saving last year, but it is a hell of an idea just the same. Have not found one person yet to agree with it. Even the women are growling, because they cannot get the kids to go to bed in daylight.—*Clarance Thomson, Olympia Theatre, Kingaroy, Queensland, Australia.*

Warners To Release 32 Shorts to Mid-May

Warner Bros. will release 32 short subjects from January to mid-May, half of the number cartoon comedies and about 75 per cent of the total in Technicolor, it was announced last week by Norman H. Moray, short subject sales manager.

Among the February releases will be "The Devil Boats," Technicolor Service Special telling of the Navy's famous P.T. boats, and "Grandfather's Follies," musical featurette in the same vein as the previous "Minstrel Days."

Three two-reel Westerns also are on the schedule, one for January, another for March and the third in April. "Ted Weems and His Merchant Marine Band" will be released in January, and "Rudy Vallee's Coast Guard Band" in May. "Italian Frontier" is another Featurette among the April releases.

Paramount Pep Club Holds Christmas Party

The Paramount Pep Club held its annual Christmas party on Friday in the home office recreation room. All former Paramount men and women in the service in the vicinity or on furlough received special invitations to be guests of the Pep Club at the affair. The program included Christmas carols by the Pep Club Choral Group and men's Octet, an old-fashioned Christmas luncheon, and dancing and entertainment for the remainder of the afternoon. Lillian A. Silk was chairman of the committee in charge and Richard L. Worcester vice-chairman.

WAC Shifts Release Dates On Two New Pictures

The War Activities Committee last week announced that the Government film, "The Price of Rendova," originally scheduled for release December 23, would be released January 6. The film, made by the Army Signal Corps, will be distributed by MGM for the WAC. "Destination, Island X," which formerly filled the January 6 spot, will substitute for "Rendova" on the earlier date. "Destination, Island X" was produced by the Navy Department and will be distributed by Paramount.

Show "Ravaged Earth"

"Ravaged Earth," a film made in China during the early Japanese invasions, was shown Monday evening at Carnegie Hall, New York, to a special audience, sponsored by Clyde Elliott Attractions.

Altec Promotes Turner

Don L. Turner has been promoted from manager New York East to manager of commercial engineering, of Altec Service Corporation.

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

RELEASE CHART
BY COMPANIES

THE RELEASE CHART

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Destination, Tokyo

(Warner Bros.)

Tribute to Submarine Patrols

This is Warner Brothers' story of a submarine, the U.S.S. Copperfin, but more, it is superb screen fiction of what might have taken place when U.S. air and naval forces prepared for the bombing of Tokyo. Given a handsome production by Jerry Wald, and directed with taste and distinction by Delmar Daves—who collaborated with Albert Maltz on the screenplay—"Destination Tokyo" emerges as an excellent war action film with sufficient entertainment value to keep the patrons coming to the box office in impressive numbers.

Emphasis of the story is laid upon the preparatory patrol work of the Copperfin before the air raid on Tokyo, and most of the action is confined to the submarine. The film's outstanding quality is the technical perfection of detail which, instead of bogging down the plot and hampering suspense, creates an authenticity which heightens this drama of adventure in a wartime sub.

An expert cast, headed by Cary Grant as Captain Cassidy of the Copperfin, and John Garfield, playing a blonde-chasing torpedoman called "Wolf," perform their roles forcefully. This is a story of fighting men and it is a man's film, but so effective are the human qualities of the story, that it becomes a picture for everybody.

Somewhere on the west coast, the Copperfin gets its orders to sail. On Christmas Eve, while the men are singing carols and exchanging gifts in the galley, Captain Cassidy opens his sealed orders and discovers his destination is Tokyo. A prearranged meeting at Kiska with a U.S. plane, enables the sub to pick up Lt. Raymond, a meteorologist who continues with the Copperfin until it reaches the outskirts of Japan.

Lt. Raymond, "Wolf," and "Sparks" the sub's radio man, are put ashore to gather information vital to the Navy for its planned attack on Tokyo. Aboard the sub, submerged at the bottom of Tokyo Bay, waiting an opportunity to get inside the nets, one of the crew becomes ill and the pharmacist's mate discovers the boy has acute appendicitis. In one of the film's most dramatic and heart-warming scenes, the untutored pharmacist, aided by the Captain and members of the crew, performs the operation.

The three men ashore succeed in their mission, radioing their knowledge to the airplane carrier U.S.S. Hornet which is then steaming towards the islands of Japan. At the moment when U.S. bombers roar over the Jap ships in Tokyo Bay, Captain Cassidy takes his chance of slipping out of the bay. When the Copperfin torpedoes a Jap carrier its presence in the harbor is discovered. After a struggle against depth charges, the Captain orders the Copperfin surfaced, spots one lone Jap destroyer and tells his men to let loose the torpedoes. The destroyer sinks.

Those who can claim honors for their share in "Destination Tokyo" are Cary Grant, whose Captain Cassidy is professional and human; Alan Hale, the Copperfin's cook, who provides many of the laughs; John Garfield for his amiable "Wolf"; Dane Clark as a Greek-American boy who knows why he's fighting; William Prince, the pharmacist's mate; Robert Hutton as a newcomer to the sub and Tom Tully as Mike, first-class torpedoman. Bert Glennon's photography, the special effects provided by Lawrence Butler and Willard Van Enger, and Franz Waxman's musical score add in large measure to the production.

Viewed at the Warner home office projection room. Reviewer's Rating: Excellent.—Jeanette E. Samuelson

Release date, January 1, 1944. Running time, 135 min. PCA No. 9521. General audience classification.

Captain Cassidy..............................Cary Grant
Wolf ....John Garfield
Alan Hale, John Ridgely, Dane Clark, Warner Anderson, William Prince, Robert Hutton, Peter Whitney, Tom Tully, Faye Emerson, Warren Douglas, John Forsythe, John Alvin, Bill Kennedy, William Challee, Whit Bissell, Stephen Richards, John Whitney, George Lloyd, Maurice Murphy.

Song of Bernadette

(Twentieth Century-Fox)

Story of a Miracle

This fine filming of Franz Werfel's great book opens with the screening of these words: "For those who believe in God, no explanation is necessary; for those who do not believe in God, no explanation is possible." It proceeds into the telling of the story of the miracle at Lourdes and the founding of the shrine there, and the telling is such as to require of no one that he believe or disbelieve, but only that he be a human being alive in and to the world about him. It is one of the great pictures of and for all time.

George Seaton's screenplay is a masterpiece of direct, balanced and unstressed craftsmanship. It picks up the principal character as a little girl and follows her to her death, maintaining steadily the simplicity of facts and documentation which are in themselves dramatic beyond need of dramatization. It engages in no contrasting of extremes, characterizations or incidents for purpose of stimulation. It presents a large number of players performing with quiet distinction a wide variety of roles, all important, all contributing to the progress of the play and all as credible as your next-door neighbor.

Producer William Perlberg's understanding of his subject and awareness of his responsibility to his medium are manifest in every sequence. His command of the utensils of production accounts for clarity of narrative and power of presentation seldom matched by any artisan. He presents the historic fact of a miracle, he delineates but does not deride the skeptics of clergy and laity who disbelieved in it and he achieves an artistic dignity by confining himself to the commonplace.

Director Henry King's control of his players, of pace and timing and emphasis, sets a new high in his lofty record. There are no rough spots, no loose ends, never a rush and never a lag. There's not an excess word or movement in his picture.

Although Jennifer Jones becomes a star of first magnitude by her portrayal of the spiritual heroine, she by no means monopolizes the acting honors. Charles Bickford, Gladys Cooper, Sig Rumann and Lee J. Cobb are but four of 39 billed players who participate in a practically perfect composite performance.

As merchandise for the showman, the picture compares to nothing in easy memory except "The Miracle Man," which it resembles only to the extent that it deals with the power of faith. That picture was fiction. This one is fact. That picture featured unknowns who became greats (Lon Chaney, Thomas Meighan, Betty Compson) and made its mark among the great grossers of its decade. This picture figures, by the same standards of commercial calculation, to make its mark among the great grossers of all the decades.

Previewed at the studio. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, not set. Running time, 165 min. PCA No. 9317. General audience classification.

Bernadette Soubirous........................Jennifer Jones
Peyramale, Dean of Lourdes..........Charles Bickford
Sister Marie Therese Vauzous............Gladys Cooper
Charles Dingle, Vincent Price, Lee J. Cobb, Roman Bohnen, Anne Revere, Blanche Yurka, Mary Anderson, William Eythe, Edith Barrett, Manart Kippen, Aubrey Mather, Sig Rumann, Mona Maris, Fortunio Bonanova, Tala Birell, Marcel Dalio, Eula Morgan, Charles Waldron, Ermadean Walters, Nana Bryant, Jean del Valle, John Maxwell Hayes, Andre Charlot, Moroni Olsen.

Gung Ho

(Universal)

Stark, Dramatic Realism

Producer Walter Wanger has brought to the screen one of the most stirring and, to a nation of people facing the menace of a powerful and barbaric race of cutthroats, most heartening stories of the early days of World War II in his "Gung Ho," produced with the cooperation of the U. S. Marine Corps Raiders of Makin Island fame.

From the opening scenes to almost the last few frames the story packs punch, realism, drama, touches of comedy, and the true American fighting man's spirit which the Chinese title, meaning "work in harmony," embodies in two short words.

The tension is broken when Wanger permits the characters to digress from their roles so far that the values of the story are let down to some extent. The worst of these letdowns occurs in the final frames when Randolph Scott, as Colonel Thorwald, tells his bloody, tired, but victorious Marine Raiders what a great job they have done, and then wanders into a preachment about the effect their heroic action will have on the "social order" of the post-war world.

Ray Enright directed for every bit of stark realism, authenticity and dramatic punch, giving the finished product greater drive than any attempt to dramatize it through imagined scenes. Every actor and the single actress, Grace McDonald, fit their roles to perfection, and the portrayals they give are in keeping with historical facts of the most deadly fighting outfit we have ever loosed on an enemy.

Randolph Scott's "Colonel Thorwald," Alan Curtis's "John Harbison," J. Carrol Naish's "Lt. Cristoforos" and Sam Levene's "Transport," a veteran gunner sergeant, are standouts while other members of the cast deserve similar acclaim.

The story is something to stir the blood of every American and prompt the enlistment of every man able to pass the Marine Corps physical.

It deals exclusively with the Makin Island raid, the training in preparation for it during which 15,000 volunteers are finally whittled down to 210, the tenseness of the eight-day voyage by submarine, deadly action on the island, and the quick withdrawal with a minimum of losses. There is a brief touch of romance, which Miss McDonald handles capably.

Lucien Hubbard wrote the script from an original story by Lt. W. S. LeFrancois, U.S.M.C., with Lieut. Col. Evans F. Carlson, trainer and leader of the Raiders, as chief technical advisor and Gunnery Sergt. Victor "Transport" Maghakian, and Lieutenant LeFrancois as assistants.

Photography by Milton Krasner, remarkably fine sound directed by Bernard B. Brown, editing by Milton Carruth, and special photography by John P. Fulton contributed to the excellence of the whole.

Reviewed at the Four Star theatre, Hollywood. Reviewer's Rating: Excellent.—JACK CARTWRIGHT.

Release date, Dec. 31, 1943. Running time, 88 min. PCA No. 9775. General audience classification.

Colonel Thorwald............................Randolph Scott
John Harbison..................................Alan Curtis
Grace McDonald, Noah Beery, Jr., J. Carrol Naish, Sam Levene, David Bruce, Richard Lane, Walter Sande, Louis Jean Heydt, Robert Mitchum.

A Guy Named Joe

(Metro-Goldwyn-Mayer)

Fantasy in Flight

"A Guy Named Joe" is more than a vehicle for the return of two fine performers, Spencer Tracy and Irene Dunne. It is an unusual blend of comedy, fantasy and sentiment—a drama of the times in which we live without being, in any way, another war story. There is in it much of the romance of the new age of flight, some thrilling air maneuvers and combat action, and a moving love story. And running through the whole is a warm philosophy, telling of the unity of men and their common desire for freedom.

Tracy is a daredevil pilot flying bombers out from Britain at the beginning of the war. His thick-skinned exterior is pierced only by the personal thrill of air adventure and his love for a beautiful flier. He resents all limitations upon his freedom—her fears for his safety, or the discipline of his commanders—and makes his last flight into the deck of an enemy aircraft carrier.

Here the film uses the legend that fliers, having conquered the air, never really die. Tracy reports to a cloudy Headquarters where he gets his orders to watch over the new crop of pilots coming up, to give them the advantage of his own knowledge and skill, and, incidentally, to learn the lesson of dependence.

It's a difficult lesson for Tracy, walking around in his old haunts unseen and unheard but alive to all that goes on about him. He watches the green youngsters through their early training and finally sees one of them win the love of his girl. But he comes through at the exciting finish, insuring their future happiness and his own peace.

The excellent performances of the two principals is matched by the work of Van Johnson, Lionel Barrymore, James Gleason among others in the fine supporting cast.

Four writers share credit for the story, Dalton Trumbo, Frederick Hazlitt Brennan, Chandler Sprague and David Boehm. The fine production given it by Everett Riskin and the smooth direction of Victor Fleming have made the film one to be remembered by many for having probed beneath the horrors of war for beauty, comfort and human significance.

Seen in a New York projection room Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, Block 2. Running time, 120 min. PCA No. 9727. General audience classification.

Pete Sandridge..............................Spencer Tracy
Dorinda Durston..............................Irene Dunne
Van Johnson, Ward Bond, James Gleason, Lionel Barrymore, Barry Nelson, Esther Williams.

Moonlight in Vermont

(Universal)

Youngsters Help Out

This light musical, with a topical plot about young drama students helping out in the farm labor shortage, has music, catchy songs, comedy, and a thread of plot to carry the action and provide excuse for the introduction of song and dance numbers of entertainment value.

Gloria Jean, Ray Malone, a newcomer to the screen; Vivian Austin and Betty McCabe display their vocal and dancing wares in a pleasing manner, while George Dolenz and Fay Helm head adequate support.

Edward Lilley directed for Associate Producer Bernard W. Burton from an original screenplay by Eugene Conrad. Two attractive songs are "Lover," and "Be a Good, Good Girl," both sung by Miss Jean. "Something Tells Me" also has promise.

The plot revolves around the jealousy of one girl drama student over the interest of her boyfriend, Malone, in Gloria. It all works out when the students decide to go to Gloria's folks' Vermont farm and help with the harvest so she may return to the school. In the meantime the school head, Dolenz, and Gloria's voice teacher, Fey Helm, meet and fall in love.

Seen at studio where trade reveiwers laughed frequently. Reviewer's Rating: Good.—J. C.

Release date, December 24, 1943. Running time, 62 min. PCA No. 9826. General audience classification.

Gwen Harding..................................Gloria Jean
Richard Ellis (Slick)..........................Ray Malone
George Dolenz, Fay Helm, Betty McCabe, Sidney Miller, Vivian Austin, Patsy O'Connor, Mira McKinney, Billy Benedict, Virginia Brissac.

Raiders of Sunset Pass

(Republic)

Topical Western

This western from the smithy of Producer Lou Gray, with Jack English holding the directorial reins, showed the way for Republic's belated decision to call its series the "Smiley Burnette" Westerns.

Smiley stole all the top laughs, action, reaction and other scenes from Eddie Dew so effectively that one wonders who is being starred and who will win out in the long run, regardless of the format.

This is the last in which Eddie Dew took part. He has since changed to dramatic roles. In this one there is a maximum of fund and the feminine westerners do not detract from it one

Jennifer Holt, daughter of the famous Jack, supplies a neat bit of feminine appeal and displays promise.

In the story she organizes "The Women of the Plains," who save her father's ranch. They use World War II walkie-talkies, and other modern appliances. In the end they trap the culprits, put the blame where it belongs, and everything comes out tip-top as in all formula westerns.

Seen at the Hitching Post theatre, Hollywood, acclaimed by juvenile audience. Reviewer's Rating: Good.

Release date, Dec. 20, 1943. Running time, 57 minutes. PCA No. 9531. General audience classification.

Eddie Dew, Smiley Burnette, Jennifer Holt, Roy Barcroft.

Mr. Muggs Steps Out

(Monogram)

East Side Kids Comedy

Further adventures of Muggs and Glimpy, the more or less permanent characters portrayed by Leo Gorcey and Huntz Hall of the East Side Kids, carry a sufficient amount of comedy, melodrama and social significance to satisfy the place these features have earned in the billing.

The film introduces the boys to family life in higher society, but proves that even there gangsters are at work and toughness can be an asset. The lady of the house engages the boys as domestics with one eye on their civic rehabilitation and the other on the current servant problem. A diamond necklace is stolen from the home by professional thieves, the debutante daughter is threatened, but the gangsters are captured in a rousing finish, with the aid of Patsy Moran.

William X. Crowley and Beryl Sachs concocted the story, which was directed by William Beaudine. Sam Katzman and Jack Dietz produced.

Seen in the New York theatre. Reviewer's Rating: Mediocre.

Release date, Dec. 10, 1943. Running time, 54 min. PCA No. 9502. General audience classification.

Muggs ....Leo Gorcey
Glimpy ....Huntz Hall
Gabriel Dell, Billy Benedict, Joan Marsh, Stanley Brown, Patsy Moran, Halliwell Hobbs, Eddie Gribbon, Noah Beery, Nick Stuart, Betty Blythe.

RELEASE CHART

By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 1688.

Complete listing of 1942-43 Features, by company, in order of release, may be found on pages 1508 and 1509 of the Product Digest Section in the August 28, 1943 issue of Motion Picture Herald.

COLUMBIA

Prod. No.	*Title*	*Release Date*
5201	Hail to the Rangers	Sep. 16,'43
5031	Doughboys in Ireland	Oct. 7,'43
5003	Sahara	Oct. 14,'43
5034	Chance of a Lifetime	Oct. 26,'43
5016	Is Everybody Happy?	Oct. 28,'43
5202	Silver City Raiders	Nov. 4,'43
5024	Return of the Vampire	Nov. 11,'43
5017	There's Something About a Soldier	Nov. 30,'43
5009	The Heat's On	Dec. 2,'43
5021	Crime Doctor's Strangest Case	Dec. 9,'43
....	Klondike Kate	Dec. 16,'43
....	Swing Out of the Blues	Dec. 23,'43
....	Cowboy In the Clouds	Dec. 23,'43
....	What a Woman!	Dec. 28,'43
....	Hey Rookie	Jan. 7,'44
....	The Racket Man	Jan. 21,'44
....	Beautiful but Broke	Jan. 28,'44
....	The Vigilantes Ride	Feb. 3,'44
....	Nine Girls	Feb. 17,'44
....	Cover Girl	Not Set
....	Wyoming Hurricane	Not Set
....	The Last Horseman	Not Set
....	Riding West	Not Set
....	Cowboy from Lonesome River	Not Set
....	Cyclone Prairie Ranger	Not Set
....	Roundup for Victory	Not Set
....	None Shall Escape	Not Set
....	Curly	Not Set
....	Cowboy Canteen	Not Set
....	The Ghost that Walks Alone	Not Set
...	Empire of the West	Not Set
...	Address Unknown	Not Set
....	Jam Session	Not Set
....	Sailor's Holiday	Not Set
....	At Night We Dream	Not Set
....	Two-Man Submarine	Not Set
....	Heroes of the Sagebrush	Not Set

MGM

Prod. No.	*Title*	*Release Date*
	Block 1	
401	Salute to the Marines	Sep.,'43
402	Above Suspicion	Sep.,'43
403	I Dood It	Sep.,'43
404	Swing Shift Maisie	Oct.,'43
405	Best Foot Forward	Oct.,'43
406	Adventures of Tartu	Oct.,'43
407	Dr. Gillespie's Criminal Case	Nov.,'43
408	Young Ideas	Nov.,'43
409	Girl Crazy	Nov.,'43
410	Lassie Come Home	Dec.,'43
411	The Man from Down Under	Dec.,'43
412	Whistling in Brooklyn	Dec.,'43
	Block 2	
....	Thousands Cheer	Not Set
....	The Cross of Lorraine	Not Set
....	Lost Angel	Not Set
....	A Guy Named Joe	Not Set
....	Cry "Havoc"	Not Set
....	Rationing	Not Set
....	Broadway Rhythm	Not Set
....	See Here, Private Hargrove	Not Set
....	The Heavenly Body	Not Set
....	Song of Russia	Not Set
....	Swing Fever	Not Set
....	Madame Curie	Not Set
....	America	Not Set
....	The White Cliffs	Not Set
....	Meet the People	Not Set
....	Andy Hardy's Blonde Trouble	Not Set
....	Mr. Co-ed	Not Set
....	Gaslight	Not Set
....	The Canterville Ghost	Not Set
....	Kismet	Not Set
....	Two Sisters and a Sailor	Not Set
....	Dragon Seed	Not Set
....	Three Men in White	Not Set
....	Seventh Cross	Not Set
....	Meet Me in St. Louis	Not Set

MONOGRAM

Prod. No.	*Title*	*Release Date*
....	Melody Parade	Aug. 27,'43
....	Spotlight Scandals	Sep. 24,'43
....	The Unknown Guest	Oct. 22,'43
....	Bullets and Saddles	Oct. 29,'43
....	Nearly Eighteen	Nov. 12,'43
....	Campus Ryhthm	Nov. 19,'43
....	The Texas Kid	Nov. 26,'43
....	Death Valley Rangers	Dec. 3,'43
....	Mr. Muggs Steps Out	Dec. 10,'43
....	Smart Guy	Dec. 17,'43
....	Women in Bondage	Jan. 10,'44
....	Where Are Your Children?	Jan. 17,'44
....	Westward Bound	Jan. 17,'44
....	The Sultan's Daughter	Jan. 24,'44
....	What a Man	Jan. 31,'44
....	Raiders of the Border	Jan. 31,'44
...	Sweethearts of the U.S.A.	Feb. 7,'44
....	Charlie Chan in the Secret Service	Feb. 14,'44
....	Voodoo Man	Feb. 21,'44
....	Million Dollar Kid	Feb. 28,'44
....	Lady Let's Dance	Mar. 7,'44

PARAMOUNT

Prod. No.	*Title*	*Release Date*
	Block 1	
4301	Let's Face It	
4302	The Good Fellows	
4303	True to Life	
4304	Tornado	
4305	Hostages	
	SPECIAL	
4331	City that Stopped Hitler	
	Block 2	
4306	Henry Aldrich Haunts a House	
4307	Riding High	
4308	Minesweeper	
4309	No Time for Love	
	Block 3	
4311	Henry Aldrich Boy Scout	
4312	Miracle of Morgan's Creek	
4313	Timber Queen	
4314	Standing Room Only	
4315	The Uninvited	
	ADVANCE SPECIAL	
....	For Whom the Bell Tolls	
....	Triumph Over Pain	Not Set
....	Lady in the Dark	Not Set
....	Henry Aldrich Plays Cupid	Not Set
....	The Hour Before the Dawn	Not Set
....	And the Angels Sing	Not Set
....	Henry Aldrich's Little Secret	Not Set
....	Frenchmen's Creek	Not Set
....	Ministry of Fear	Not Set
....	The Story of Dr. Wassell	Not Set
....	Hail the Conquering Hero	Not Set
....	Going My Way	Not Set
....	Our Hearts Were Young and Gay	Not Set
....	The Navy Way	Not Set
....	The Man in Half-Moon Street	Not Set
....	Double Indemnity	Not Set
....	I Love a Soldier	Not Set
....	'Till We Meet Again	Not Set
....	The Hitler Gang	Not Set
....	Incendiary Blonde	Not Set
....	Take It Big	Not Set
....	National Barn Dance	Not Set
....	You Can't Ration Love	Not Set
....	Gambler's Choice	Not Set
....	Road to Utopia	Not Set
....	And Now Tomorrow	Not Set

PRC PICTURES

Prod. No.	*Title*	*Release Date*
405	Submarine Base	July 20,'43
401	Isle of Forgotten Sins	Aug. 15,'43
411	Danger! Women at Work	Aug. 23,'43
459	Blazing Frontier	Sep. 1,'43
406	Tiger Fangs	Sep. 10,'43
412	Girl from Monterey	Oct. 4,'43
451	Return of the Rangers	Oct. 26,'43
460	The Devil Riders	Nov. 5,'43
452	Boss of Rawhide	Nov. 20,'43
402	Harvest Melody	Nov. 22,'43
407	Jive Junction	Dec. 20,'43
461	The Drifter	Dec. 20,'43
453	Gunsmoke Mesa	Jan. 3,'44
....	Career Girl	Jan. 4,'44
....	Nabonga	Jan. 18,'44

RKO

Prod. No.	*Title*	*Release Date*
	Block 1	
401	The Fallen Sparrow	
402	Adventures of a Rookie	
403	The Seventh Victim	
404	So This Is Washington	
405	A Lady Takes a Chance	
	Block 2	
406	The Iron Major	
407	Gangway for Tomorrow	
408	Government Girl	
409	Gildersleeve on Broadway	
410	The Falcon and the Coeds	
	SPECIAL	
451	The North Star	
	Block 3	
411	Around the World	
412	The Ghost Ship	
413	Tarzan's Desert Mystery	
414	Rookies in Burma	
415	Higher and Higher	
....	Days of Glory	Not Set
....	Tender Comrade	Not Set
....	Dangerous Journey	Not Set
....	The Curse of the Cat People	Not Set
....	Action in Arabia	Not Set
....	Show Business	Not Set
....	Gildersleeve's Ghost	Not Set
....	The Falcon Out West	Not Set
....	Are These Our Children?	Not Set
....	Marine Raiders	Not Set
....	Seven Days Ashore	Not Set
....	Up in Arms	Not Set

REPUBLIC

Prod. No.	*Title*	*Release Date*
361	Fugitive from Sonora	July 1,'43
301	The Saint Meets the Tiger	July 29,'43
362	Black Hills Express	Aug. 15,'43
302	Hoosier Holiday	Sep. 13,'43
351	Beyond the Last Frontier	Sep. 18,'43
375	Death Valley Manhunt	Sep. 25,'43
363	Man from the Rio Grande	Oct. 18,'43
303	Here Comes Elmer	Nov. 15,'43
376	Overland Mail Robbery	Nov. 20,'43
306	The Deerslayer	Nov. 22,'43
304	Mystery Broadcast	Nov. 23,'43
305	Drums of Fu Manchu	Nov. 27,'43
364	Canyon City	Nov. 29,'43
307	In Old Oklahoma	Dec. 6,'43
310	Pistol Packin' Mama	Dec. 15,'43
352	Raiders of Sunset Pass	Dec. 20,'43
....	California Joe	Dec. 28,'43
309	Whispering Footsteps	Dec. 30,'43
308	O, My Darling Clementine	Dec. 31,'43
353	Pride of the Plains	Jan. 5,'44
341	Hands Across the Border	Jan. 5,'44
....	Casanova in Burlesque	Not Set
....	The Fighting SeeBees	Not Set
....	Three Little Sisters	Not Set
....	Mojave Firebrand	Not Set
....	The Monster's Castle	Not Set
....	My Best Gal	Not Set
....	Rosie the Riveter	Not Set
....	Beneath Western Skies	Not Set
....	Cowboy and the Senorita	Not Set
....	Man from Frisco	Not Set
....	Outlaw Busters	Not Set
....	The Laramie Trail	Not Set

20TH-FOX

Prod. No.	*Title*	*Release Date*
401	Bomber's Moon	Aug. 6,'43
402	Heaven Can Wait	Aug. 13,'43
403	Holy Matrimony	Aug. 27,'43
404	Claudia	Sep. 3,'43
405	Wintertime	Sep. 17,'43
408	Sweet Rosie O'Grady	Oct. 1,'43
409	Paris After Dark	Oct. 15,'43
406	In Old Chicago (R)	Oct. 29,'43
407	Banjo on My Knee (R)	Oct. 29,'43
412	Guadalcanal Diary	Nov. 5,'43
414	The Battle of Russia	Nov. 5,'43
413	Dancing Masters	Nov. 19,'43
410	The Rains Came (R)	Nov. 26,'43
411	Under Two Flags (R)	Nov. 26,'43
415	Happy Land	Dec. 3,'43
416	The Gang's All Here	Dec. 24,'43
....	Jane Eyre	Not Set
....	Roger Touhy, Last of the Gangsters	Not Set
....	The Song of Bernadette	Not Set
....	Buffalo Bill	Not Set
....	Pin Up Girl	Not Set
....	Tampico	Not Set
....	Lifeboat	Not Set
....	The Lodger	Not Set
....	The Sullivans	Not Set
....	The Eve of St. Mark	Not Set
....	Home in Indiana	Not Set
....	The Purple Heart	Not Set
....	Four Jills in a Jeep	Not Set
....	Greenwich Village	Not Set
....	Wilson	Not Set

UNITED ARTISTS

Prod. No.	*Title*	*Release Date*
....	That Nazty Nuisance	July 1,'43
....	Yanks Ahoy	Aug. 6,'43
....	Victory Through Air Power	Aug. 13,'43
....	Hi Diddle Diddle	Aug. 20,'43
....	Johnny Come Lately	Sep. 3,'43
....	The Kansan	Sep. 10,'43
....	Bar 20	Oct. 1,'43
....	Jack London	Dec. 24,'43
....	Woman of the Town	Dec. 31,'43
....	Three Russian Girls	Jan. 14,'44
....	Knickerbocker Holiday	Jan. 28,'44
....	Bridge of San Luis Rey	Feb. 11,'44
....	It Happened Tomorrow	Feb. 25,'44
....	Voice in the Wind	Mar. 10,'44
....	False Colors	Not Set
....	Riders of the Deadline	Not Set
....	Texas Masquerade	Not Set
....	Thundering Hoofs	Not Set
....	Since You Went Away	Not Set
....	Song of the Open Road	Not Set
....	Up in Mabel's Room	Not Set

UNIVERSAL

Prod. No.	*Title*	*Release Date*
8017	Fired Wife	Sep. 3,'43
8022	Strange Death of Adolf Hitler	Sep. 10,'43
8028	Larceny with Music	Sep. 10,'43
8024	Sherlock Holmes Faces Death	Sep. 17,'43
8009	Top Men	Sep. 17,'43
8081	Arizona Trail	Sep. 24,'43
8023	Always a Bridesmaid	Sep. 24,'43
8007	Corvette K-225	Oct. 1,'43
8005	Crazy House	Oct. 8,'43
8035	Hi Ya Sailor	Oct. 15,'43
8033	You're a Lucky Fellow, Mr. Smith	Oct. 22,'43
8062	Flesh and Fantasy	Oct. 29,'43
8013	Son of Dracula	Nov. 5,'43
8082	Frontier Law	Nov. 5,'43
8038	The Mad Ghoul	Nov. 12,'43
8030	Never a Dull Moment	Nov. 19,'43
8004	His Butler's Sister	Nov. 26,'43
8042	So's Your Uncle	Dec. 3,'43
8041	She's for Me	Dec. 10,'43
....	Calling Dr. Death	Dec. 17,'43
....	Moonlight in Vermont	Dec. 24,'43
....	Gung Ho	Dec. 31,'43
....	Sing a Jingle	Jan. 7,'44
....	Ali Baba and the 40 Thieves	Jan. 14,'44
....	Spider Woman	Jan. 21,'44
....	Marshall of Gunsmoke	Jan. 21,'44
....	Ladies Courageous	Jan. 28,'44
....	The Impostor	Feb. 11,'44
....	Weekend Pass	Feb. 18,'44
....	This is the Life	Feb. 25,'44
....	Moonlight and Cactus	Not Set
....	The Mummy's Ghost	Not Set
....	Chip Off the Old Block	Not Set
....	Oklahoma Raiders	Not Set
....	The Phantom Lady	Not Set
....	Three Cheers for the Boys	Not Set
....	Gypsy Wildcat	Not Set
....	Patrick the Great	Not Set
....	Her Primitive Man	Not Set
....	Cobra Woman	Not Set
...	Cross Your Fingers	Not Set
....	Slightly Terrific	Not Set
....	Weird Woman	Not Set
....	The Merry Monahans	Not Set
....	Has Anybody Here Seen Kelly?	Not Set
....	Christmas Holiday	Not Set

WARNER BROS.

Prod. No.	*Title*	*Release Date*
301	Watch on the Rhine	Sep. 4,'43
330	Oklahoma Kid (R)	Sep. 11,'43
302	Murder on the Waterfront	Sep. 18,'43
303	Thank Your Lucky Stars	Sep. 25,'43
331	Song of the Saddle (R)	Oct. 2,'43
332	Prairie Thunder (R)	Oct. 2,'43
333	Cherokee Strip (R)	Oct. 2,'43
334	Empty Holsters (R)	Oct. 2,'43
335	Guns of the Pecos (R)	Oct. 2,'43
336	Land Beyond the Law (R)	Oct. 2,'43
304	Adventure in Iraq	Oct. 9,'43
305	Princess O'Rourke	Oct. 23,'43
306	Find the Blackmailer	Nov. 6,'43
307	Northern Pursuit	Nov. 13,'43
308	Old Acquaintance	Nov. 27,'43
327	Crime School (R)	Dec. 4,'43
328	Girls on Probation (R)	Dec. 4,'43
309	Destination, Tokyo	Jan. 1,'44
....	Adventures of Mark Twain	Not Set
....	Arsenic and Old Lace	Not Set
....	The Desert Song	Not Set
....	Crime by Night	Not Set
....	Devotion	Not Set
....	The Last Ride	Not Set
....	Saratoga Trunk	Not Set
....	In Our Time	Not Set
....	Conflict	Not Set
....	Shine On, Harvest Moon	Not Set
....	Rhapsody In Blue	Not Set
....	Passage to Marsellies	Not Set
....	Uncertain Glory	Not Set
....	Mr. Skeffington	Not Set
....	The Horn Blows at Midnight	Not Set
....	One More Tomorrow	Not Set
....	Between Two Worlds	Not Set
....	Hollywood Canteen	Not Set
....	My Reputation	Not Set
....	The Mask of Dimitrios	Not Set
....	Make Your Own Bed	Not Set
....	Cinderella Jones	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1942-43 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1678-1679.

Feature Product Including Coming Attractions, listed by Company, in order of release, on page 1687.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*— REVIEWED — M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	Sept.,'43	90m	May 1,'43	1546	1081	1575
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9,'43	64m	Sept. 25,'43	1553	1530	
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1,'43-44	64m	Aug. 21,'43	1547	1471	1617
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	....	...	936	
Adventures of Tartu	MGM	406	Robert Donat-Valerie Hobson	Oct.,'43	103m	Aug. 7,'43	1546	....	1655
•Alaska Highway	Para.	4227	Richard Arlen-Jean Parker	Block 6	66m	June 26,'43	1387	1192	....
Ali Baba and 40 Thieves (color)	Univ.	....	Jon Hall-Maria Montez	Jan. 14,'44	....	....	....	1457	....
Always a Bridesmaid	Univ.	8023	Andrews Sisters-Patric Knowles	Sept. 24,'43	62m	Oct. 2,'43	1566	1192	....
America (color)	MGM	....	Brian Donlevy-Ann Richards	Not Set	....	....	....	1457	....
And the Angels Sing	Para.	....	Fred MacMurray-Dorothy Lamour	Not Set	....	....	....	1555	....
Andy Hardy's Blonde Trouble	MGM	....	Mickey Rooney-Lewis Stone	Not Set		....		1456	
•Appointment in Berlin	Col.	4011	George Sanders-Marguerite Chapman	July 15,'43	77m	July 24,'43	1441	1305	1575
Arizona Trail	Univ.	8081	Tex Ritter-Fuzzy Knight	Sept. 24,'43		......	...	1545	...
Around the World	RKO	411	Kay Kyser-Joan Davis-Mischa Auer	Block 3	81m	Nov. 27,'43	1645	1457	....
•BACKGROUND to Danger	WB	222	George Raft-Brenda Marshall	July 3,'43	80m	June 12,'43	1361	1058	1507
Banjo on My Knee (Reissue)	20th-Fox	407	Barbara Stanwyck-Joel McCrea	Oct. 29,'43	95m	Dec. 5,'36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1,'43	55m	July 24,'43	1559	....	...
•Bataan	MGM	328	Robert Taylor-Thomas Mitchell	June-Aug.,'43	114m	May 29,'43	1337	1127	1507
Battle of Russia	20th-Fox	414	Documentary	Nov. 5,'43	80m	Nov. 6,'43	1615	....	....
Beautiful but Broke	Col.	....	Joan Davis-Jane Frazee	Jan. 25,'44	....	....	....	....	....
•Behind the Rising Sun	RKO	334	Margo-Tom Neal-Robert Ryan	Block 7	87m	July 17,'43	1425	1362	1655
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	Oct.,'43	94m	July 3,'43	1532	1191	1617
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18,'43	55m	Sept. 11,'43	1529	....	....
•Billy the Kid in Cattle Stampede	PRC	362	Buster Crabbe-Al St. John	Aug. 16,'43	....	....	....	1531	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15,'43	55m	Aug. 7,'43	1546	1457	....
•Black Market Rustlers	Mono.	....	The Range Busters	Aug. 27,'43	58m	Sept. 4,'43	1522	1391	....
Black Sea Fighters	Artkino	...	Documentary	July 27,'43	64m	July 31,'43	1455	....	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1,'43	...	....	.	1531	..
•Blazing Guns	Mono.	..	Hoot Gibson-Ken Maynard	Oct 8,'43	55m	Sept. 18,'43	1542	1509	....
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6,'43	70m	July 10,'43	1532	1305	....
•Bordertown Gunfighters	Re.	2313	Bill Elliott-Gabby Hayes	July 8,'43	55m	July 3,'43	1402	1375	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	...	....	....	1599	....
Bridge of San Luis Rey, The	UA	....	Lynn Bari-Louis Calhern	Feb. 11,'44	....	....	....	1636	....
Broadway Rhythm (color)	MGM	....	George Murphy-Ginny Simms	Block 2	....	....	....	1616	....
Buffalo Bill (color)	20th-Fox	....	Maureen O'Hara-Joel McCrea	Not Set	....	....	..	1531	....
Bullets and Saddles	Mono.	....	Range Busters	Oct. 29,'43	52m	Oct. 9,'43	1573	1531	....
CALIFORNIA Joe	Rep.	....	Don Barry-Helen Talbot	Dec. 28,'43	....	....	....	1675	....
Calling Dr. Death	Univ.	....	Lon Chaney-Patricia Morison	Dec. 17,'43	63m	Dec. 18,'43	1673	1635	....
Campus Rhythm	Mono.	....	Gale Storm-Robert Lowery	Nov. 19,'43	63m	Oct. 9,'43	1574	1545	....
Canterville Ghost, The	MGM	....	Charles Laughton-Margaret O'Brien	Not Set	....	....	....	1635	....
Canyon City	Rep.	364	Don Barry-Helen Talbot	Nov. 29,'43	54m	Nov. 13,'43	1626	1599	....
Career Girl	PRC	....	Frances Langford-Craig Wood	Jan. 4,'44	66m	Dec. 18,'43	1674	1634	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26,'43	66m	Oct. 16,'43	1586	1545	....
Charlie Chan in Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Feb. 14,'44	....	....	....	1599	....
Casanova in Burlesque	Rep.	....	Joe E. Brown-June Havoc	Not Set	....	....	....	1676	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2,'43	55m	....	...	....	
City That Stopped Hitler	Para.	4331	Russian Documentary	Sept. 4,'43	58m	Sept. 4,'43	1521	....	1655
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3,'43	91m	Aug. 21,'43	1558	....	1655
Cobra Woman (color)	Univ.	....	Jon Hall-Maria Montez	Not Set	....	....	....	1457	1655
Conflict	WB		Humphrey Bogart-Alexis Smith	Not Set		....	.	1456	..
•Constant Nymph, The	WB	223	Charles Boyer-Joan Fontaine	July 23,'43	112m	July 3,'43	1401	1391	1655
Corvette K-225	Univ.	8007	Randolph Scott-James Brown	Oct. 1,'43	99m	Oct. 2,'43	1565	1240	1655
Cover Girl, The (color)	Col.		Rita Hayworth-Jinx Falkenberg	Not Set	....	.. ..	...	1416	
Cowboy in the Clouds	Col.	....	Charles Starrett-Julie Duncan	Dec. 23,'43	....	....	....	1636	....
Crazy House	Univ.	8005	Olsen and Johnson	Oct. 8,'43	80m	Oct. 23,'43	1595	1531	1655
Crime by Night	WB		Jane Wyman-Jerome Cowan	Not Set	....	....	....	1091	...
Crime Doctor's Strangest Case	Col.	5021	Warner Baxter-Lynn Merrick	Dec. 9,'43	....	....	....	1654	....
Crime School (Reissue)	WB	327	Humphrey Bogart-Dead End Kids	Dec. 4,'43	86m	May 7,'38	1626	....	....
Cross of Lorraine, The	MGM	....	Pierre Aumont-Gene Kelly	Block 2	90m	Nov. 13,'43	1625	1457	....
Cry "Havoc"	MGM	....	Margaret Sullavan-Ann Sothern	Block 2	97m	Nov. 6,'43	1614	1555	....
Curly	Col.	....	Cary Grant-Janet Blair	Not Set	....	....	....	1616	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19,'43	63m	Oct. 30,'43	1605	1555	....
•Dangerous Blondes	Col.	4016	Evelyn Keyes-Edmund Lowe	Sept. 23,'43	80m	Oct. 23,'43	1594	1509	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Dangerous Journey	RKO	....	Elsa Lanchester-Gordon Oliver	Not Set				1636	
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23,'43	59m	July 17,'43	1426		
Day After Day (Russian)	Artkino	....	Documentary	Nov. 15,'43	62m	Nov. 20,'43	1634		
Days of Glory	RKO	....	Tamara Toumanova-Gregory Peck	Not Set				1636	
Dear Octopus (British)	Gains.-Gen'l	....	Margaret Lockwood-Michael Wilding	Not Set	86m	Sept. 18,'43	1542		
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25,'43	55m	Aug. 28,'43	1558	1402	
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3,'43	57m	Dec. 18,'43	1674	1585	
Demi Paradise (Br.)	Two Cities-GFD	....	Laurence Olivier-Penelope Ward	Not Set	115m	Dec. 18,'43	1673		
Deerslayer, The	Rep.	306	Bruce Kellogg-Jean Parker	Nov. 22,'43	67m	Nov. 6,'43	1615	1599	
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	94m	Dec. 18,'43	1673	872	
Destination, Tokyo	WB	309	Cary Grant-John Garfield	Jan. 1,'44	135m	Dec. 25,'43	1685	1530	
• Destroyer	Col.	4003	Edw. G. Robinson-Marguerite Chapman	Sept. 2,'43	99m	Aug. 21,'43	1496	1162	1617
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5,'43	....	....	....	1566	
• Dixie (color)	Para.	4230	Bing Crosby-Dorothy Lamour	Block 6	89m	June 26,'43	1385	1091	1575
Double Indemnity	Para.	....	Barbara Stanwyck-Fred MacMurray	Not Set	....	....	....	1646	
Doughboys in Ireland	Col.	5031	Kenny Baker-Jeff Donnell	Oct. 7,'43	61m	Oct. 9,'43	1574	1545	
Dragon Seed	MGM	....	Katharine Hepburn-Walter Huston	Not Set				1675	
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20,'43				1606	
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	Nov.,'43	89m	May 8,'43	1546	1192	
Dr. Paul Joseph Goebbels	Frank	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	......		1599	
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27,'43	68m	Nov. 13,'43	1626	1606	
• DuBarry Was a Lady (color)	MGM	333	Lucille Ball-Red Skelton	June-Aug.,'43	101m	May 8,'43	1301	1019	1617
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2,'43	62m				
Eve of St. Mark	20th-Fox	....	Michael O'Shea-Anne Baxter	Not Set	....	....	....	1636	
• FALCON in Danger, The	RKO	332	Tom Conway-Jean Brooks	Block 7	70m	July 17,'43	1426	1362	
Falcon and the Coeds, The	RKO	410	Tom Conway-Jean Brooks	Block 2	69m	Nov. 6,'43	1615	1599	
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1,'43-44	94m	Aug. 21,'43	1547	1182	
False Colors	UA	....	William Boyd	Not Set	65m	Nov. 6,'43	1614	1431	
• Fighting Valley	PRC	355	Dave O'Brien-Jim Newill	Aug. 1,'43	59m	Dec. 18,'43	1674	1391	
Fighting Seabees, The	Rep.	....	John Wayne-Susan Hayward	Not Set	....	....	....	1616	
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6,'43	55m	Oct. 23,'43	1594	..	
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521	..	
• First Comes Courage	Col.	4008	Merle Oberon-Brian Aherne	July 29,'43	86m	Sept. 11,'43	1529	1362	1575
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29,'43	94m	Sept. 18,'43	1541	1068	1655
• Follies Girl	PRC	306	Wendy Barrie-Gordon Oliver	July 26,'43	74m	Sept. 18,'43	1542	1104	
Follow the Leader	Mono.	....	East Side Kids	Not Set	....	....	....	1606	
• Footlight Glamour	Col.	4020	Penny Singleton-Arthur Lake	Sept. 30,'43	70m	Oct. 9,'43	1573	1531	
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	1655
Four Jills in a Jeep	20th-Fox	....	Kay Francis-Carole Landis	Not Set				1676	
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	Not Set				1416	
• Frontier Bad Men	Univ.	7011	Diana Barrymore-Robert Paige	Aug. 6,'43	77m	Aug. 7,'43	1470	1375	
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5,'43				1606	
Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1,'43	57m	July 10,'43	1532	1375	
• GALS, Incorporated	Univ.	7046	Leon Errol-Grace McDonald	July 9,'43	61m	July 10,'43	1414	1375	
Gang's All Here, The (color)	20th-Fox	416	Alice Faye-Carmen Miranda	Dec. 24,'43	103m	Dec. 4,'43	1653	1530	
Gangway for Tomorrow	RKO	407	Margo-Robert Ryan-John Carradine	Block 2	69m	Nov. 6,'43	1614	1566	
Ghost Ship, The	RKO	412	Richard Dix-Edith Barrett	Block 3	69m	Dec. 11,'43	1666	1646	
• Ghosts on the Loose	Mono.	....	East Side Kids	July 30,'43	65m	June 19,'43	1374	1351	
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	62m	Oct. 23,'43	1595	1566	
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	Nov.,'43	99m	Aug. 7,'43	1558	1191	
Girl from Monterey	PRC	412	Armida-Edgar Kennedy	Oct. 4,'43	59m	Sept. 25,'43	1554	1509	
Girls on Probation (Reissue)	WB	328	Jane Bryan-Ronald Reagan	Dec. 4,'43	63m	Oct. 29,'38	1626		
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1,'43-44	70m	Aug. 14,'43	1559	1191	
Government Girl	RKO	408	Olivia de Havilland-Sonny Tufts	Block 2	93m	Nov. 6,'43	1614	1416	
Great Mr. Handel, The (color) (British)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept. 9,'43	89m	Sept. 18,'43	1542		
Greenwich Village	20th-Fox	....	Don Ameche-Carmen Miranda	Not Set	....	....	....	1676	
Guadalcanal Diary	20th-Fox	412	Preston Foster-Lloyd Nolan	Nov. 5,'43	93m	Oct. 30,'43	1605	1457	1655
Gung Ho	Univ.	....	Randolph Scott-Grace McDonald	Dec. 31,'43	88m	Dec. 25,'43	1686	1599	
Gunsmoke Mesa	PRC	453	Dave O'Brien-Jim Newill	Jan. 3,'44				1635	
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2,'43	56m				
Guy Named Joe, A	MGM	....	Spencer Tracy-Irene Dunne	Block 2	120m	Dec. 25,'43	1686	1431	
Gypsy Wildcat	Univ.	....	Maria Montez-Jon Hall	Not Set	....	....		1675	
HAIL to the Rangers	Col.	5201	Charles Starrett	Sept. 16,'43	57m	Nov. 27,'43	1646	1055	
Hands Across the Border	Rep.	341	Roy Rogers-Ruth Terry	Jan. 5,'44	73m	Dec. 11,'43	1665	1546	
Happy Land	20th-Fox	415	Don Ameche-Frances Dee	Dec. 3,'43	75m	Nov. 13,'43	1625	1555	
• Harrigan's Kid	MGM	329	Bobby Readick-William Gargan	June-Aug.,'43	80m	Mar. 13,'43	1202	1191	
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22,'43	70m	Oct. 9,'43	1574	1545	
• Headin' for God's Country	Rep.	224	William Lundigan-Virginia Dale	Aug. 26,'43	78m	July 31,'43	1455	1339	
Heat's On, The	Col.	5009	Mae West-Victor Moore	Dec. 2,'43	79m	Dec. 4,'43	1653	1555	
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13,'43	112m	July 24,'43	1578	1240	1617
Heavenly Body, The	MGM		William Powell-Hedy Lamarr	Block 2				1555	
Henry Aldrich, Boy Scout	Para.	4311	Jimmy Lydon-Charlie Smith	Block 3					
Henry Aldrich Haunts a House	Para.	4306	Jimmy Lydon-Charlie Smith	Block 2	72m	Nov. 6,'43	1614	1566	
Henry Aldrich Plays Cupid	Para.	....	Jimmy Lydon-Charlie Smith	Not Set				1431	
• Henry Aldrich Swings It	Para.	4226	Jimmy Lydon-Charlie Smith	Block 6	65m	June 26,'43	1386	1104	
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15,'43	74m	Oct. 16,'43	1585		
• Here Comes Kelly	Mono.	....	Eddie Quillan-Joan Woodbury	Sept. 10,'43	64m	July 31,'43	1456	1391	
• Hers to Hold	Univ.	7006	Deanna Durbin-Joseph Cotten	July 16,'43	94m	July 17,'43	1425	1375	1617
Her Primitive Man	Univ.	....	Louise Allbritton-Robert Paige	Not Set	....	....		1575	
Hey, Rookie	Col.	....	Ann Miller-Larry Parks	Jan. 7,'44		......		1654	
Hi Diddle Diddle	UA		Martha Scott-Adolphe Menjou	Aug. 20,'43	71m	July 31,'43	1559	1375	1617
Higher and Higher	RKO	415	Michele Morgan-Frank Sinatra	Block 3	90m	Dec. 11,'43	1665	1616	
His Butler's Sister	Univ.	8004	Deanna Durbin-Franchot Tone	Nov. 26,'43	93m	Nov. 13,'43	1625	1555	

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●Hit the Ice	Univ.	7003	Abbott and Costello	July 2,'43	82m	July 3,'43	1401	1162	1575
Hitler Gang, The	Para.	....	Robert Watson-Victor Varconi	Not Set	....	....	....	1675	....
●Hitler's Madman	MGM	334	Patricia Morison-John Carradine	June-Aug.,'43	85m	June 12,'43	1361	1351	1617
Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15,'43	63m	Oct. 9,'43	1574	1531	....
Hollywood Canteen	WB	....	Screen Stars	Not Set	....	....	....	1676	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug. 27,'43	87m	Aug. 28,'43	1547	1431	1655
Home in Indiana (color)	20th-Fox	....	Walter Brennan-Lon McAllister	Not Set	....	....	....	1634	....
●Honeymoon Lodge	Univ.	7047	David Bruce-Harriet Hilliard	July 23,'43	63m	July 31,'43	1455	1375	....
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13,'43	72m	Aug. 28,'43	1547	....	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1,'43-44	88m	Aug. 14,'43	1579	1277	....
Hour Before the Dawn, The	Para.	....	Veronica Lake-Franchot Tone	Not Set	....	....	....	1555	....
●Human Comedy, The	MGM	380	Mickey Rooney-Frank Morgan	June-Aug.,'43	115m	Mar. 6,'43	1190	1019	1432
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	Sept.,'43	102m	July 31,'43	1579	1192	1655
I Love a Soldier	Para.	....	Paulette Goddard-Sonny Tufts	Not Set	....	....	....	1675	....
Impostor, The	Univ.	....	Jean Gabin-Allyn Joslyn	Feb. 11,'44	....	....	....	1616	....
Incendiary Blonde	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29,'43	94m	Jan. 8,'38	1542	....	....
●In Old Monterey (Reissue)	Rep.	2306	Gene Autry	Sept. 1,'43	74m	Aug. 12,'39	1494	....	...
In Old Oklahoma	Rep.	307	John Wayne-Martha Scott	Dec. 6,'43	102m	Oct. 23,'43	1593	....	1655
In Our Time	WB	....	Ida Lupino-Paul Henreid	Not Set	....	....	....	1416	..
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23,'43	1593	1555	1655
Is Everybody Happy?	Col.	5016	Ted Lewis-Nan Wynn	Oct. 28,'43	73m	Nov. 27,'43	1646	1545	1655
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15,'43	82m	July 3,'43	1532	1339	1617
It Happened in Gibraltar (Fr.)	Vigor	....	Erich von Stroheim-Viviane Romance	Nov. 15,'43	93m	Nov. 27,'43	1646	....	....
It Happened Tomorrow	UA	....	Dick Powell-Linda Darnell	Feb. 25,'44	....	....	....	1675	....
JACK London	UA	....	Michael O'Shea-Susan Hayward	Dec. 24,'43	94m	Nov. 27,'43	1645	1554	....
Jane Eyre	20th-Fox	....	Orson Welles-Joan Fontaine	Not Set	....	....	....	1240	1655
Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1,'43	85m	Aug. 23,'41	1594	....	....
Jive Junction	PRC	407	Dickie Moore-Tina Thayer	Dec. 20,'43	62m	Nov. 20,'43	1633	1606	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1559	1375	1655
KANSAN, The	UA	...	Richard Dix-Jane Wyatt	Sept. 10,'43	79m	June 19,'43	1547	1182	....
Kismet (color)	MGM	....	Ronald Colman-Marlene Dietrich	Not Set	....	....	....	1635	....
Klondike Kate	Col.	....	Ann Savage-Tom Neal-Glenda Farrell	Dec. 16,'43	....	....	....	1636	....
Knickerbocker Holiday	UA	....	Nelson Eddy-Charles Coburn	Jan. 28,'44	....	....	....	1635	....
LAD from Our Town	Artkino	....	Russian Feature	Oct. 6,'43	65m	Oct. 16,'43	1586	....	....
Ladies Courageous (formerly When Ladies Fly)	Univ.	....	Loretta Young-Geraldine Fitzgerald	Jan. 28,'44	....	....	....	1616	....
Lady in the Dark (color)	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	....	....	1091	....
Lady, Let's Dance	Mono.	....	Belita-James Ellison	March 7,'44	...	....	....	1599	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1,'43-44	86m	Aug. 21,'43	1547	1240	1655
Lamp Still Burns, The (British)	Two Cities-Gen'l	....	Rosamund John-Stewart Granger	Not Set	90m	Nov. 20,'43	1633	....	....
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2,'43	55m	....	....	....	....
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10,'43	64m	Sept. 11,'43	1530	1351	..
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	Dec.,'43	90m	Aug. 21,'43	1546	1240	1655
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	....	....	1115	....
●Law Rides Again, The	Mono.		Ken Maynard-Hoot Gibson	Aug. 6,'43	58m	Aug. 21,'43	1496	1339	
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1,'43-44	76m	Aug. 7,'43	1559	1277	1655
Lifeboat	20th-Fox	....	Tallulah Bankhead-Canada Lee	Not Set	....	....	....	1616	....
Lodger, The	20th-Fox	....	George Sanders-Merle Oberon	Not Set	....	....	....	1636	....
●Lone Rider in Law of the Saddle	PRC	367	Bob Livingston-Al St. John	Aug. 28,'43	...	....	....	1509	.. .
●Lone Rider in Raiders Red Gap	PRC	368	Bob Livingston-Al St. John	Sept. 30,'43	...	....		....	....
●Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Aug. 6,'43	58m	June 19,'43	1373	1019	....
Lost Angel	MGM	....	Margaret O'Brien-James Craig	Block 2	92m	Nov. 6,'43	1613	1555	....
Love in Jalisco (Mex.)	Clasa-Mohme	....	Jorge Negrete-Maria Elena Marques	Aug. 6,'43	128m	Aug. 21,'43	1496	....	....
MADAME Curie	MGM	...	Greer Garson-Walter Pidgeon	Special	124m	Nov. 20,'43	1633	1416	....
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 12,'43	65m	Oct. 23,'43	1594	1586	....
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	Dec.,'43	103m	Aug. 7,'43	1547	....	....
●Man from Music Mountain	Rep.	257	Roy Rogers	Oct. 30,'43	71m	Sept. 25,'43	1554	1402	...
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18,'43	55m	Oct. 2,'43	1566	....	...
Marshall of Gunsmoke	Univ.	....	Tex Ritter-Russell Hayden	Jan. 21,'44	....	....	....	1676	....
Meet the People	MGM	....	Dick Powell-Lucille Ball	Not Set	....	....	....	1456	
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27',43	73m	Aug. 7,'43	1559	1339	
●Mexicali Rose (Reissue)	Rep.	2305	Gene Autry	July 15,'43	58m	Apr. 1,'39	1373	....	.
●Mexican Spitfire's Blessed Event	RKO	333	Lupe Velez-Leon Errol	Block 7	63m	July 17,'43	1426	1402	..
Million Dollar Kid	Mono.	..	East Side Kids	Feb. 28,'44	....	....	....	1676	....
Millions Like Us (British)	Gains.-Gen'l	...	Eric Portman-Patricia Roc	Not Set	103m	Oct. 23,'43	1595	....	....
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	68m	Nov. 6,'43	1615	1606	....
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	Not Set	. ..	....	....	1616	...
Miracle of Morgan's Creek, The	Para.	4312	Eddie Bracken-Betty Hutton	Block 3	..	...	.	1079	...
Moonlight in Vermont	Univ.	....	Gloria Jean-Fay Helm	Dec. 24,'43	62m	Dec. 25,'43	1686	1635	....
Mr. Co-ed (color)	MGM	....	Red Skelton-Esther Williams	Not Set	....	....	....	1635	...
Mr. Muggs Steps Out	Mono.		East Side Kids	Dec. 10,'43	54m	Dec. 25,'43	1686	1555	....
Mr. Skeffington	WB	....	Bette Davis-Claude Rains	Not Set	....	....	....	1654	....
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18,'43	48m	July 31,'43	1579		..
●My Kingdom for a Cook	Col.	4010	Charles Coburn-Isobel Elsom	Aug. 31,'43	82m	Oct. 23,'43	1593	1391	...
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23,'43	62m	Oct. 23,'43	1594	1586	...
●Mystery of the 13th Guest	Mono.	...	Dick Purcell-Helen Parrish	Nov. 5,'43	60m	Oct. 16,'43	1586	....	..
NABONGA (formerly Jungle Terror)	PRC	....	Buster Crabbe-Fifi Dorsay	Jan. 18,'44	....	....	....	1634	....
Nearly Eighteen	Mono.	....	Gale Storm-Bill Henry	Nov. 12,'43	61m	Oct. 30,'43	1605	1545	...
Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19,'43	60m	Nov. 6,'43	1615	1351	....

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Nine Girls	Col.	....	Ann Harding-Evelyn Keyes	Feb. 17,'44	...	...	...	1676	...
•Nobody's Darling	Rep.	227	Mary Lee-Gladys George	Aug. 27,'43	71m	Aug. 14,'43	1481	1431	...
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13,'43	93m	Oct. 23,'43	1593	1471	1655
North Star, The	RKO-Goldwyn	451	Walter Huston-Anne Baxter	Special	105m	Oct. 16,'43	1585	1305	...
No Time for Love	Para.	4309	Claudette Colbert-Fred MacMurray	Block 2	83m	Nov. 13,'43	1625	855	
OKLAHOMA Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18,'39	1482		....
Old Acquaintance	WB	308	Bette Davis-Miriam Hopkins	Nov. 27,'43	110m	Nov. 6,'43	1613	1192	....
•Old Barn Dance, The (Reissue)	Rep.	2307	Gene Autry	Oct. 15,'43	60m	Jan. 15,'38	1574	....	....
O My Darling Clementine	Rep.	....	Frank Albertson-Lorna Gray	Dec. 31,'43	68m	Dec. 4,'43	1653	1636	....
One More Tomorrow	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	..	....	....	1431	....
(formerly Animal Kingdom)									
•Outlaws of Stampede Pass	Mono.	....	Johnny Mack Brown-Raymond Hatton	Oct. 15,'43	55m	Oct. 2,'43	1566	1402	....
Outward Bound	WB	...	John Garfield-Paul Henreid	Not Set	....	....	....	1646	....
Overland Mail Robbery	Rep.	376	Bill Elliott-Anne Jeffreys	Nov. 20,'43	55m	Oct. 23,'43	1594	....	....
PARIS After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15,'43	85m	Oct. 9,'43	1573	1545	...
Passage to Marseilles	WB	....	Humphrey Bogart-Michele Morgan	Not Set	....	....	....	1616	....
•Passport to Suez	Col.	4023	Warren William-Ann Savage	Aug. 19,'43	71m	Oct. 23,'43	1595	1457	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1675	....
•Petticoat Larceny	RKO	331	Ruth Warrick-Joan Carroll	Block 7	61m	July 17,'43	1426	1240	....
Phantom Lady	Univ.	....	Ella Raines-Franchot Tone	Not Set	....	....	....	1675	....
•Phantom of the Opera (color)	Univ.	7061	Nelson Eddy-Susanna Foster	Aug. 27,'43	91m	Aug. 21,'43	1493	1192	1655
•Pilot No. 5	MGM	332	Franchot Tone-Marsha Hunt	June-Aug.,'43	70m	Apr. 10,'43	1250	971	1432
Pin Up Girl (color)	20th-Fox	...	Betty Grable-Joe E. Brown	Not Set	....	....	....	1531	....
Pistol Packin' Mama	Rep.	310	Ruth Terry-Bob Livingston	Dec. 15,'43	64m	Dec. 11,'43	1666	1654	...
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2,'43	55m	....	....	....	...
•Presenting Lily Mars	MGM	330	Judy Garland-Van Heflin	June-Aug.,'43	104m	May 1,'43	1289	962	1432
Pride of the Plains	Rep.	353	Robert Livingston-Smiley Burnette	Jan. 5,'44	56m	Dec. 4,'43	1653	....	....
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23,'43	94m	Sept. 25,'43	1553	962	1655
Purple Heart, The	20th-Fox	..	Dana Andrews-Richard Conte	Not Set	....	....	....	1654	....
RACKET Man, The	Col.	....	Tom Neal-Jeanne Bates	Jan. 21,'44	....	....	....	1676	....
Raiders of the Border	Mono.	....	Johnny Mack Brown	Jan. 31,'44	....	....	....	....	....
Raiders of Sunset Pass	Rep.	352	John Paul Revere-Smiley Burnette	Dec. 20,'43	57m	Dec. 25,'43	1686	1457	..
Rainbow Island (color)	Para.	....	Dorothy Lamour-Eddie Bracken	Not Set	...	....	....	1654	....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26,'43	95m	Sept. 9,'39	1574	....	....
•Random Harvest	MGM	370	Ronald Colman-Greer Garson	June-Aug.,'43	126m	Nov. 28,'42	1029	796	1280
Rationing	MGM	....	Wallace Beery-Marjorie Main	Block 2	....	....	....	1616	....
Report from the Aleutians	WAC	....	Documentary	July 30,'43	47m	July 31,'43	1456	....	....
Return of the Ape Man	Mono.	..	Bela Lugosi-John Carradine	Not Set	..	....	....	1606	....
Return of the Rangers	PRC	451	Dave O'Brien-Jim Newill	Oct. 26,'43	57m	Oct. 16,'43	1585	1545	....
Return of the Vampire	Col.	5024	Bela Lugosi-Michael Duane	Nov. 11,'43		....	....	1599	....
•Revenge of the Zombies	Mono.	...	John Carradine-Veda Ann Borg	Sept. 17,'43	61m	Aug. 7,'43	1471	1391	....
Rhapsody in Blue	WB	...	Joan Leslie-Robert Alda	Not Set	..	....	....	1530	....
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	89m	Nov. 6,'43	1613	1431	....
•Robin Hood of the Range	Col.	4206	Charles Starrett-Kay Harris	July 29,'43	57m	Aug. 14,'43	1482	1057	....
Roger Touhy, Gangster	20th-Fox	....	Preston Foster-Lois Andrews	Not Set	...	....	...	1362	...
Rookies in Burma	RKO	414	Alan Carney-Wally Brown	Block 3	62m	Dec. 11,'43	1666	1646	....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14,'43	97m	Oct. 2,'43	1565	1305	1655
Saint Meets Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillie	July 29,'43	70m	Aug. 7,'43	1558	....	...
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	Sept.,'43	101m	July 31,'43	1579	1057	1655
Saratoga Trunk	WB		Gary Cooper-Ingrid Bergman	Not Set	..	....	....	1431	...
•Scream in the Dark, A	Rep.	229	Robert Lowery-Marie McDonald	Oct. 15,'43	55m	Oct. 30,'43	1605	1531	....
See Here, Private Hargrove	MGM	....	Robert Walter-Donna Reed	Block 2	....	....	....	1616	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1,'43-44	71m	Aug. 21,'43	1558	1471	....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17,'43	68m	Sept. 11,'43	1529	....	....
She's For Me	Univ.	8041	David Bruce-Grace McDonald	Dec. 10,'43	60m	Dec. 11,'43	1665	1635	....
Shine On, Harvest Moon	WB	....	Ann Sheridan-Dennis Morgan	Not Set	....	....	....	1457	....
Show Business	RKO	....	Eddie Cantor-George Murphy	Not Set	....	....	....	1675	....
Silver City Raiders	Col.	5202	Russell Hayden-Bob Wills	Nov. 4,'43	55m	Nov. 27,'43	1646	....	....
•Silver Spurs	Rep.	256	Roy Rogers	Aug. 12,'43	68m	July 24,'43	1442	1351	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Not Set	....	....	....	1635	....
Sing a Jingle	Univ.	....	Allan Jones-June Vincent	Jan. 7,'44	....	....	....	1654	....
(formerly Lucky Days)									
•Six-Gun Gospel	Mono.	....	Johnny Mack Brown-Raymond Hatton	Sept. 3,'43	55m	Sept. 4,'43	1521	1391	..
•Sky's the Limit, The	RKO	335	Fred Astaire-Joan Leslie	Block 7	89m	July 17,'43	1425	1162	1617
•Sleepy Lagoon	Rep.	228	Judy Canova-Dennis Day	Sept. 5,'43	65m	Aug. 21,'43	1496	1391	....
Smart Guy	Mono.	....	Rick Vallin-Wanda McKay	Dec. 17,'43	....	....	....	1599	....
•Someone to Remember	Rep	225	Mabel Paige-John Craven	Aug. 21,'43	80m	Aug. 7,'43	1470	1276	.
•So Proudly We Hail	Para.	4228	Claudette Colbert-Paulette Goddard	Block 6	126m	June 26,'43	1385	1104	1655
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1,'43-44	64m	Aug. 21,'43	1558	1471	....
Son of Dracula	Univ.	8013	Louise Allbritton-Lon Chaney	Nov. 5,'43	80m	Nov. 13,'43	1626	1241	....
Song of Bernadette, The	20th-Fox	...	Jennifer Jones-Charles Bickford	Not Set	165m	Dec. 25,'43	1685	1416	....
Song of Russia	MGM	...	Robert Taylor-Susan Peters	Block 2		...	...	1416	....
Song of the Marimba	Clasa-Mohme	....	Mexican Feature	Aug. 20,'43	131m	Sept. 11,'43	1530		....
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2,'43	59m	Apr. 11,'36	1482		....
So's Your Uncle	Univ.	8042	Donald Woods-Elyse Knox	Dec. 3,'43	69m	Dec. 4,'43	1654	1635	....
Spider Woman	Univ.	....	Basil Rathbone-Nigel Bruce	Jan. 21,'44	....	....	....	1675	....
Spotlight Scandals	Mono.	..	Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1579	1351	..
•Spy Train	Mono.	.	Richard Travis-Catherine Craig	July 9,'43	60m	June 5,'43	1349	1277	
•Stage Door Canteen	UA		Stage and Screen Stars	Special	132m	May 15,'43	1313	1115	1617
Standing Room Only	Para.	4314	Paulette Goddard-Fred MacMurray	Block 3				1616	..
•Stormy Weather	20th-Fox	344	Bill Robinson-Lena Horne	July 16,'43	77m	May 29,'43	1337	1192	1617
Story of Dr. Wassell (color)	Para.	..	Gary Cooper-Laraine Day	Not Set	....	....	...	1530	....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522		...

						— REVIEWED —			
Title	*Company*	*Prod Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
●Stranger from Pecos	Mono.	....	Johnny Mack Brown	July 16,'43	56m	July 17,'43	1427	1277	...
●Submarine Alert	Para.	4229	Richard Arlen-Wendy Barrie	Block 6	67m	June 26,'43	1385	772	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	65m	July 10,'43	1532	1305	..
Sullivans, The	20th-Fox	....	Anne Baxter-Thomas Mitchell	Not Set	..	....	....	1636	....
Sultan's Daughter, The	Mono.	...	Ann Corio-Charles Butterworth	Jan. 24,'44	64m	Dec. 18,'43	1674	1555	....
●Suspected Person (British)	PRC	315	Clifford Evans-Patricia Roc	Nov. 29,'43	....	....	....	....	
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1,'43	76m	Sept. 25,'43	1553	1305	1655
Sweethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Feb. 7,'44		......	.	1586	.
Swing Fever	MGM	....	Kay Kyser-Marilyn Maxwell	Block 2	81m	Nov. 13,'43	1626	1241	....
Swing Out the Blues	Col.	....	Bob Haymes-Lynn Merrick	Dec. 23,'43	...	....	....	1636	..
Swing Shift Maisie	MGM	404	Ann Sothern-James Craig	Oct.,'43	86m	May 8,'43	1546	1191	1617
Swingtime Johnny	Univ.	....	Andrews Sisters-Harriet Hilliard	Feb. 4,'44	..	....	....	1676	....
TAMPICO	20th-Fox	....	Lynn Bari-Edward G. Robinson	Not Set	...	....	...	1636	..
Tarzan's Desert Mystery	RKO	413	Johnny Weissmuller-Nancy Kelly	Block 3	70m	Dec. 11,'43	1666	1362	....
Tender Comrade	RKO	....	Ginger Rogers-Robert Ryan	Not Set	..	....	....	1635	..
Texas Kid, The	Mono.	.	Johnny Mack Brown	Nov. 26,'43	56m	Nov. 27,'43	1645	1545	....
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25,'43	127m	Aug. 21,'43	1559	1058	1617
That Nazty Nuisance	UA		Bobby Watson-Joe Devlin	July 1,'43	43m	June 12,'43	1546	1019	
There's Something About a Soldier	Col.	5017	Evelyn Keyes-Tom Neal	Nov. 30,'43	57m	Dec. 18,'43	1674	1545	....
They Met in the Dark (British)	Hellman-Gen'l	...	James Mason-Joyce Howard	Not Set	104m	Sept. 4,'43	1522	.	
●This Is the Army (color)	WB	224	Joan Leslie-George Murphy-Stage Cast	Aug. 14,'43	114m	July 31,'43	1453	1276	1575
This Is the Life (formerly Angela)	Univ.	....	Susanna Foster-Donald O'Connor	Feb. 25,'44	....	....	..	1416	
Thousands Cheer (color)	MGM	....	Kathryn Grayson-Gene Kelly	Block 2	126m	Sept. 18,'43	1541	1079	
Three Cheers for the Boys	Univ.	....	Stage and Screen Entertainers	Not Set	....	....	....	1635	...
Three Russian Girls (formerly Girl from Leningrad)	UA	....	Anna Sten-Kent Smith	Jan. 14,'44	.	......	...	1457	.
●Thumbs Up	Rep.	223	Brenda Joyce-Richard Fraser	July 5,'43	67m	June 19,'43	1374	1351	
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	58m	Sept. 25,'43	1554	1531	
Till We Meet Again	Para.	....	Ray Milland-Maureen O'Hara	Not Set	....	....	....	1676	..
Timber Queen	Para.	4313	Dick Arlen-Mary Beth Hughes	Block 3	....	....	...	....	...
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17,'43	83m	Sept. 18,'43	1541	1456	
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1,'43-44	80m	Aug. 14,'43	1579	1457	.
●Trail of Terror	PRC	356	Dave O'Brien-Jim Newill	Sept. 14,'43	63m	....	....	..	...
Triumph Over Pain (formerly Great Without Glory)	Para.	...	Joel McCrea-Betty Field	Not Set	..	....	....	912	
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1,'43-44	94m	Aug. 14,'43	1578	1079	1617
●Tumbling Tumbleweeds (Reissue)	Rep.	....	Gene Autry-Lucile Browne	Dec. 1,'43	57m	....	....	....	....
UNCERTAIN Glory	WB	....	Errol Flynn-Paul Lukas	Not Set	....	....	....	1636	....
●Underdog, The	PRC	316	Barton MacLane-Charlotte Wynters	Oct. 10,'43	65m	Oct. 9,'43	1574	1509	....
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26,'43	99m	May 9,'36	1574	....	....
Uninvited, The	Para.	4315	Ray Milland-Ruth Hussey	Block 3	.	.....	...	1416	....
Unknown Guest	Mono.	..	Victor Jory-Pamela Blake	Oct. 22,'43	65m	Aug. 28,'43	1559	...	....
Up in Arms (color)	RKO-Goldwyn	....	Danny Kaye-Dinah Shore	Not Set	...	....	....	1457	...
VICTORY Through Air Power (color)	UA-Disney	.	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1617
Vigilantes Ride, The (formerly Deadline Guns)	Col.	....	Russell Hayden-Shirley Patterson	Feb. 3,'44	....	....	...	1081	.....
Voice in the Wind	UA	....	Francis Lederer-Sigrid Gurie	Mar. 10,'44	....	....	....	1654	....
Voodoo Man, The	Mono.	....	Bela Lugosi-John Carradine	Feb. 21,'44	....	....	....	1676	....
●WAGON Tracks West	Rep.	2314	Bill Elliott-Gabby Hayes	Aug. 19,'43	55m	July 31,'43	1455	1391	..
Watch on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4,'43	114m	July 31,'43	1579	986	1617
Weekend Pass	Univ.	....	Martha O'Driscoll-Noah Beery, Jr.	Feb. 18,'44	....	....	....	1676	....
●West Side Kid	Rep.	226	Donald Barry-Dale Evans	Aug 23,'43	...	....	....	1351	....
Westward Bound	Mono.	....	Ken Maynard-Hoot Gibson	Jan. 17,'44	..	....	....	1599	...
●We've Never Been Licked	Univ.	7064	Richard Quine-Noah Beery, Jr.	July 30,'43	104m	Aug. 7,'43	1469	1115	1617
What a Man	Mono.	....	Johnny Downs-Wanda McKay	Jan. 31,'44	73m	Dec. 11,'43	1666	....	....
What a Woman!	Col.	....	Rosalind Russell-Brian Aherne	Dec. 28,'43	93m	Dec. 11,'43	1665	1635	....
●What's Buzzin', Cousin?	Col.	4015	Ann Miller-John Hubbard	July 8,'43	75m	July 31,'43	1454	1351	..
Where Are Your Children?	Mono.	....	Jackie Cooper-Patricia Morison	Jan. 17,'44	92m	Nov. 27,'43	1645	1606	....
Whispering Footsteps	Rep.	....	John Hubbard-Rita Quigley	Dec. 30,'43	...	....	....	1636	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	Dec.,'43	87m	Oct. 2,'43	1565	1431	....
White Cliffs, The	MGM	....	Irene Dunne-Roddy McDowall	Not Set	...	....	....	1586	....
Wilson	20th-Fox	....	Alexander Knox-Charles Coburn	Not Set	....	....	....	1676	....
●Wings Over the Pacific	Mono.		Inez Cooper-Edward Norris	July 23,'43	60m	June 26,'43	1387	1276	.
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11,'43	1529	1431	1655
Woman of the Town, The	UA	....	Albert Dekker-Claire Trevor	Dec. 31,'43	88m	Dec. 18,'43	1673	1531	....
Women in Bondage	Mono.		Gail Patrick-Nancy Kelly	Jan. 10,'44	72m	Nov. 20,'43	1634	1554	....
Wyoming Hurricane	Col.	..	Russell Hayden-Bob Wills	Not Set		......	....	1079	....
YANKS Ahoy	UA-Roach		Joe Sawyer-William Tracy	Aug. 6,'43	58m	Mar. 13,'43	1532	1019	....
Yellow Canary (British)	Wilcox-RKO		Anna Neagle-Richard Greene	Not Set	98m	Nov. 20,'43	1634	....	....
●Youngest Profession, The	MGM	331	Virginia Weidler-E. Arnold & Guests	June-Aug.,'43	81m	Mar. 6,'43	1189	1081	1575
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	Nov.,'43	77m	July 31,'43	1578	1240	....
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22,'43	64m	Oct. 9,'43	1573	1531	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1687.

FAME

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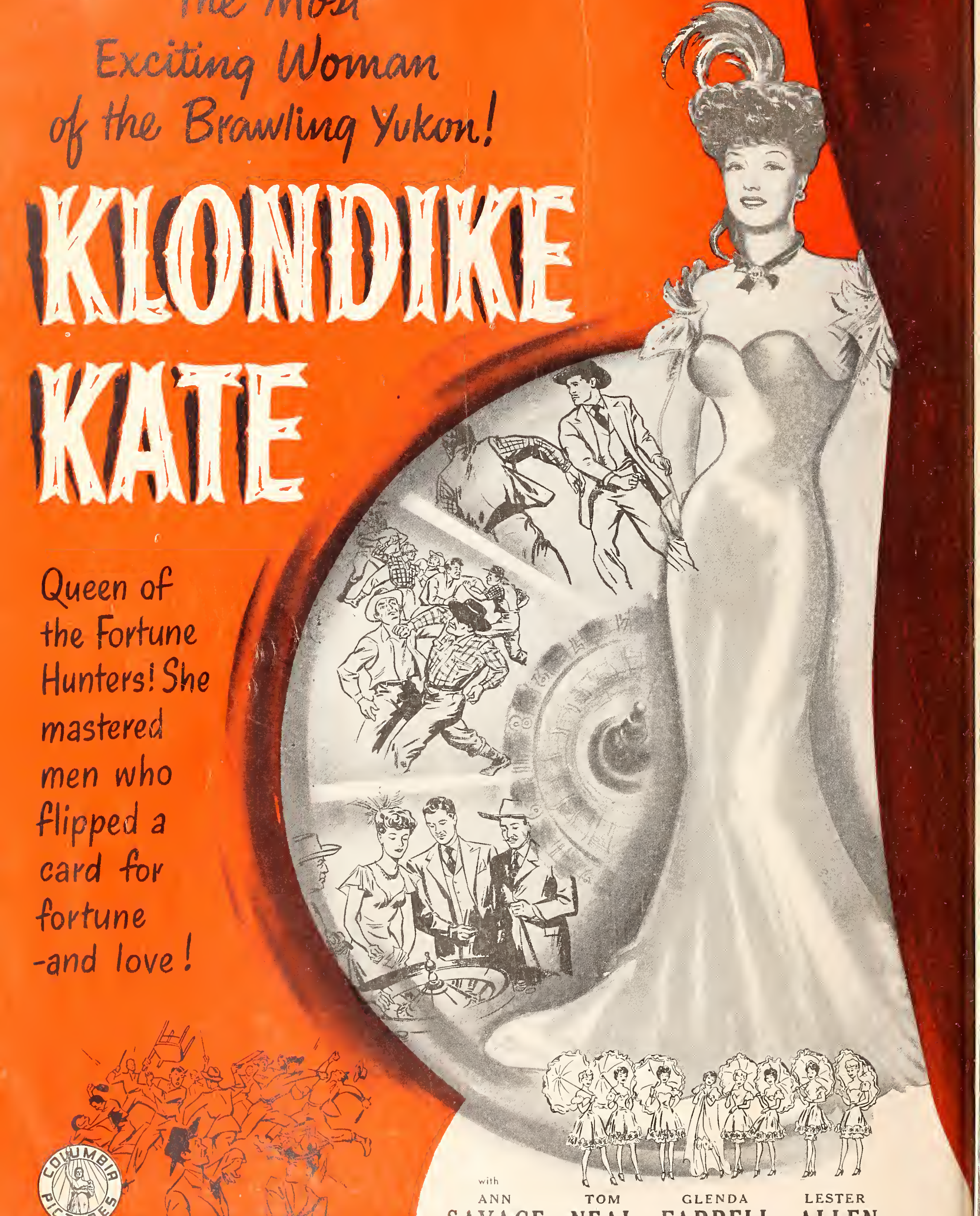

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